

08120

Billboard

NEWSPAPER

NEWSPAPER

JUN 72

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 musicians, in advance of negotiations with the networks, is mounting a campaign apprising 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 marshalled now, the concept of staff employment. (Continued on page 6)

Heftier Japan Duty Probed

By MILDRED HALL

WASHINGTON—The Treasury Department has begun a proceeding which could put an extra import duty on Japanese home entertainment products, from TV sets to tape recorders. The action, if finalized, would counteract alleged subsidies by the Japanese government to their electronics manufacturers, which permit their home-entertainment exports in these fields to undersell U.S. items here.

The Treasury move is called a (Continued on page 24)

U.K. Classical Session Fee Up

By EVAN SENIOR

Staff Member, Music Week

LONDON—Agreement has been reached between Britain's recording companies and the Musicians' Union for increased session fees for classical recordings.

New rates have been agreed upon until the end of 1973, thus providing stability in rates that will enable recording companies to plan their budgets some time ahead. Rates come into force in two stages, the first until the end of this year, the second covering 1973.

For this year, dating from March 1, principals get \$30 (pre- (Continued on page 33)

Mfr./Distrib. 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 will, they feel, thwart unjustifiable erosion of the small, independent retailer nationwide:

1. Dealers to write to their congressmen. 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

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 discounters.

the situation and asking for their support as individuals.

4. The mounting of a petition to be sent nationwide declaring indignation 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. Mawhinney, Pittsburgh retailer, in his attempt to claim unfair competition as a result of manufacturers and distributors who operate in the retail field.
6. A drive to withhold promotion of a new product which comes from the manufacturer who (Continued on page 12)

By ED DUBBS

Records and tapes emerged as one of the brightest product categories for discount department stores in a new study released by the Mass Retailing Institute at its seventh annual convention here last week.

The study found that 67 percent of the shoppers purchased their records and tapes from discount stores with low price the main reason. Thirty percent of the shoppers went to other types of retail outlets for records and tapes with "good variety" the main reason. Three percent did not buy or did not answer.

Collecting records and tapes ranked high among the activities engaged in by discount store shoppers at 56 percent of all families. Only in four other activities measured—lawn and garden care at 77 percent of all families participating, household painting at 76 percent of all families, automotive maintenance at 68 percent and sewing at 64 percent—did more discount-shopping families participate in than collecting records and tapes.

And the 67 percent of the families who buy their records and tapes from discounters also ranked well in relation to other product categories. Only in two activities—model building and fishing—did discounters turn these activities into a slightly larger market share, but in both cases far fewer discount shoppers engaged in these two activities. (Continued on page 60)

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

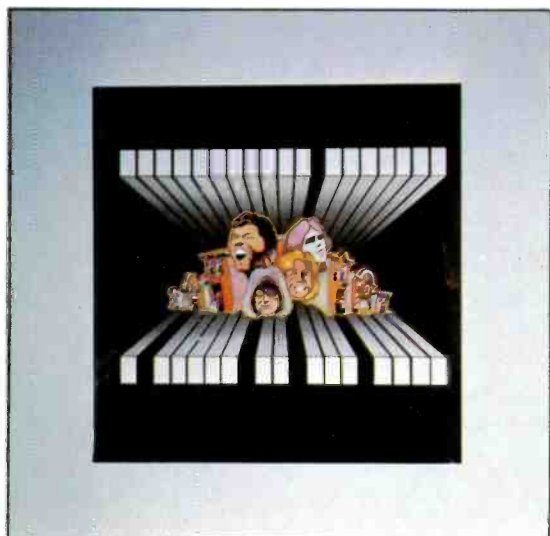
U.K. Opens 4 Rock Theaters

By ROBERT PARTRIDGE
Staff Member, Music Week

LONDON—Rock concert promotions 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 Theatres, a subdivision of Rank Leisure Services, will be multi-entertainment centers presenting live rock music, films and discotheque nights. The first Sundown Theatre, 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 Edmonton and Brixton will open Aug. 8 and Sept. 9.

Total cost of the conversion work—the theaters are all former Rank cinemas—is estimated to be \$625,000. "We intend to give the audience as much freedom as possible." (Continued on page 48)



A Night On The Town—Brownsville Station Big Tree, BTS 2010 (Bell) Calculated mania on record. Original, Funky, Driving . . . just plain Great! (Advertisement)

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 such specials.

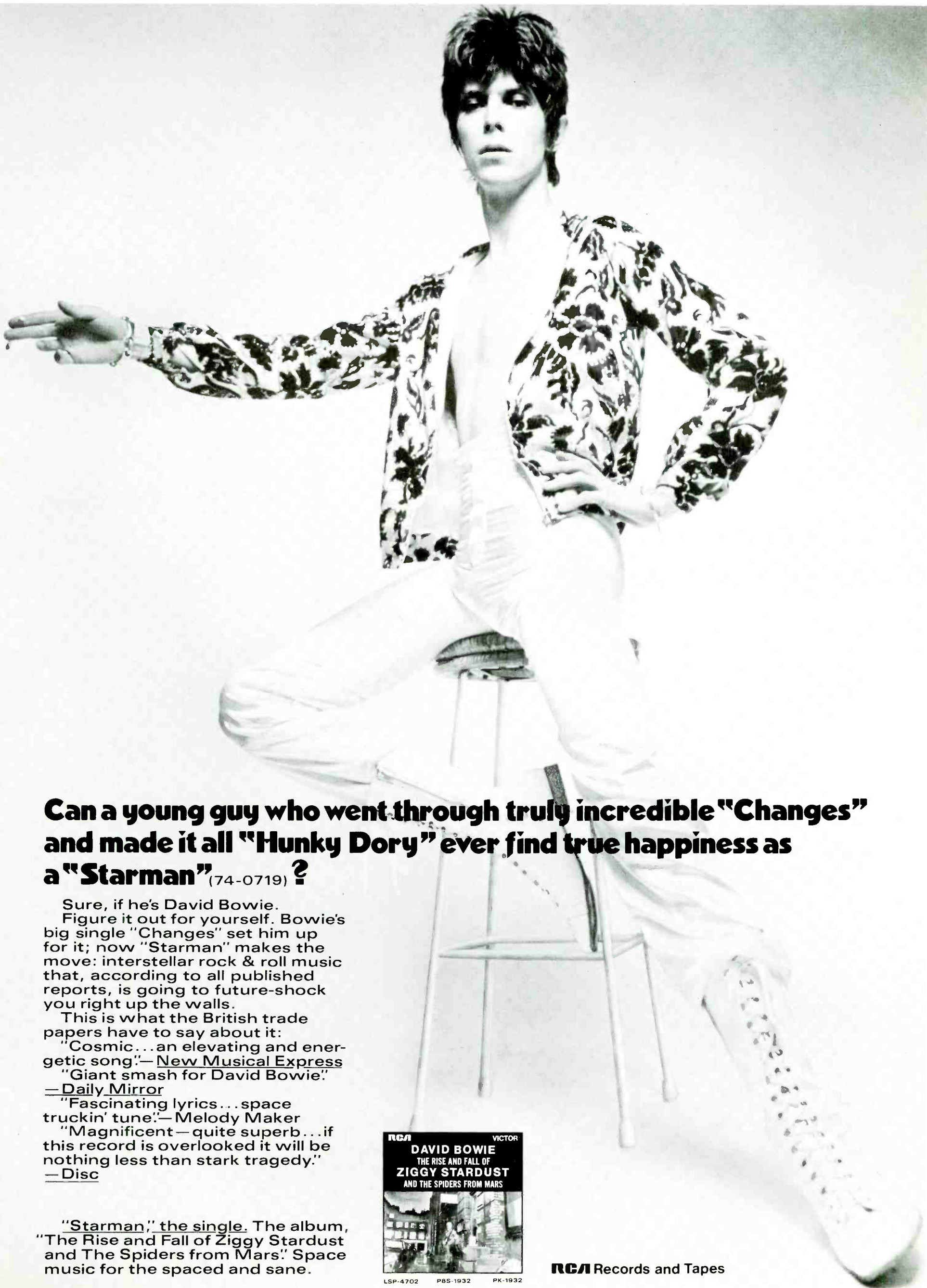
In essence, this marks a return by the network to the type of programming that made the networks so big before the advent of television as a viable medium. However, Wogan pointed out that the whole concept is being modernized and up-dated. For example, NBC will tape the June 16 concert of the Three Dog Night at the Akron, O., Rubber Bowl. This tape will be edited to achieve a better-produced show and that show will be (Continued on page 18)



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,"⁴⁻⁴⁵⁶⁰⁴ written by Graham Nash. And it looks like it could make Jeff Fenholt a bigger superstar than he's been for the past year.

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:

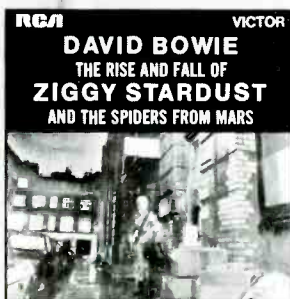
"Cosmic... an elevating and energetic song!"— New Musical Express

"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.



RCA Records and Tapes

Pat Boone Opens Center To Aid 'Jesus Music'

By ELIOT TIEGEL

LOS ANGELES—Pat Boone is creating a "Jesus Music" center. The vocalist who is really deeply involved in religious work, has formed Lamb & Lion Records to specialize in the new songs of the Jesus People.

He also plans to build a religious distributor service for the myriad of small Jesus youth groups which record their own works but do not have the machinery for national distribution.

Working with Boone is Irv Kessler, a former 10-year veteran with Liberty Records who administers the record label. Two LPs have already been released since April through select distributors such as Bible Voice and Word Records, two religious labels, plus a few commercial disk distributors like Chapman locally and Roberts, St. Louis.

Boone and Kessler are talking with a major label, however, about developing a distribution deal for what Boone calls the new category of Jesus Music.

These are songs written by "spiritually filled" young people that spring from their own personal experiences. "They write about real turnaround experiences," Boone explains, adding, the words

Seek More Royalty Fees on CTV Product

TOKYO—Six major organizations of copyright holders have banded together to demand additional royalty payments for use of their product in the new cartridge TV medium.

The move is aimed primarily at major Japanese commercial and industrial organizations utilizing the cartridge TV concept for training and other purposes.

The organizations of copyright holders are basing their demands on a provisional royalty agreement reached with Japanese Ship Owners Association in April.

In that agreement, the Ship Owners Association agreed to pay copyright holders in the vicinity of \$1.50 per reel of videotape as copyright fee when 30 minute programs were used.

Booker Responsible For Act's Pay: Court

LOS ANGELES — Superior Court here has upheld the American Guild of Variety Artists arbitration decision awarding singer Joni James \$15,000 from Associated Booking Corp., Frank Blaine and Blaine & Allen Products.

Miss James and her husband, conductor Tony Acquaviva, were to be paid the \$15,000 for a two-week tour of the Far East, covering mainly military bases, in 1970. The promoters, Blaine & Allen, eventually decided to cancel the

ITA Projects 'Timed' Tapes

By RADCLIFFE JOE

NEW YORK—The prerecorded music tape industry will make playing times available on all its cassettes and cartridges, according to Larry Finley, executive director of the International Tape Association.

The move comes in the wake of complaints from top echelons of the U.S. Government about the absence of running time on each side of a cassette, and the total

can "give another person that ray of hope that there's an answer to his questions about life."

Boone plans developing marketing and sales programs for Jesus Music, not only for his own label, but to also aid the other Christian youth bands which do not belong to any one formal church. These people espouse a love for Christ, based on some personal experience which turned their lives toward a happier state.

Lamb & Lion and RCA plan to launch a Jesus Music division in the RCA Record Club, Boone states. "The pop record companies (Continued on page 59)

NARAS Chapters Elect 28

NASHVILLE — Ten NARAS governors were elected here.

They are: Freddie North, Jim Fogelberg, Ronnie Light, Glen Sutton, Don Gant, Bill Walker, Chuck Neese, Fran Powell, Frank Jones and John Sturdivant.

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

They also agreed that the standard fee would be raised by 50 percent for every showing in excess of 30 minutes when the video program exceeds a period of 30 minutes.

Under the one-year agreement, the Ship Owners Association would pay an estimated \$25,570 in additional royalty payments to the copyright holders.

Negotiations for similar packages are underway with several other organizations and CATV systems including the Petroleum Association of Japan.

Copyright holders involved in the negotiations include radio broadcasters, music composers, scenario writers and creative talents in the fields of literature, drama and others.

tour contract and an AGVA arbitrator ruled in the autumn of 1970 that Joni James was due the full sum for the agreement she signed.

The arbitration ruling was turned over to Superior Court to enforce payment and Associated Booking appealed it on the grounds that as a booking agency they were not liable for judgements against the actual promoters. But the court held that under terms of the standard AGVA contract, the booker does accept responsibility.

running time on an 8-track cartridge.

This voluntary action by the tape manufacturers developed out of correspondence on the matter between Frank McLaughlin, director of industry relations, Office of Consumer Affairs, and Dr. Stewart M. Lee, a member of the White House Consumer Advisory Council.

According to Finley, Dr. Lee's (Continued on page 24)

Jingles Focus Of Air Parley

LOS ANGELES—Jingles on radio may be replaced by musical identifications called "blends," according to Bill Meeks, president of PAMS and father of the radio jingle. Meeks and Jim Long, general manager of TM Productions, another of the world's leading jingle firms, are both set to speak on jingles and their future use in radio as well as on programming trends at the fifth annual Billboard Radio Programming Forum. In addition, several other jingle firms are expected to display their wares during the Aug. 17-19 meeting at the Century Plaza Hotel here.

The Forum will get underway (Continued on page 18)

LOS ANGELES—Eighteen new governors have been elected to the local NARAS chapter's board. Three have been re-elected to two-year terms.

Those elected and their membership groups are as follows: vocalists—Tom Bahler and Sally Stevens; conductors—Don Ellis and Pete Carpenter; producers—Bones Howe and Jack Daugherty; songwriters—Johnny Mandel and Jerry Marcellino; engineers—Armin Steiner and Bruce Botnick; instrumentalists—Tommy Tedesco and Bob Bain; arrangers—Bill Justis and Bob Alcivar; art directors—Roland Young and John Van Hamersveld; spoken word and other: June Foray (re-elected) and Ruth White; classical—James Decker and Dorothy (both re-elected) and Thomas Stevens.

Forest Service Alerts Gambit To 'Smokey' Infringement

By BILL WILLIAMS

NASHVILLE—Gambit Records has been threatened with imprisonment and a fine if it releases a cut in a planned album by George M. Jones, a pop singer.

The threat was issued by Mal Hardy, chief, special programs branch of the U.S. Department of Agriculture Forest Service.

The song in question is titled "Smokey, You're a Hokey Bear," written by Jones, and the LP title is "Contrasts."

The U.S. Copyright Office had advised Gambit, and Good Night Music, Inc., of certain restrictions regarding the uses of the name Smokey Bear or references suggesting the character Smokey Bear. John Ragsdale, representing the publishing company, sent copies of the lyrics to the Forest Service, suggesting that they carried nothing detrimental to Smokey, but rather was an indictment of people attitude toward our natural resources.

Hardy didn't see it that way. He wrote that Smokey Bear has been out of the public domain since 1952, and commercial firms may use Smokey only under license from the Forest Service.

"We have released some pretty far-out platters with Smokey Bear," he wrote, including recordings by the Canned Heat, the Grass Roots, and Homer & Jethro, but Mr. Jones' song . . . is something else." He said he had sung it, hummed it, and scanned it, and "I can't find any redeeming educational value in it at all."

He concluded by writing: "Inasmuch as Smokey comes under the Federal Criminal Code, I suggest you scrap your plans for publishing Mr. Jones' song, and recall any copies you may have shipped."

Arnie Thies, president of Gambit, said he plans to send copies of

AFM Pay, Radio Rate Hike Denied

By MILDRED HALL

WASHINGTON—The Cost of Living Council has turned down NAB's request that broadcasters be allowed to charge higher rates to advertisers, and has denied plea from AFM symphony musicians to charge higher than present wages when playing for non-profit organizations. Also turned down was a request by the ABC network for a 61.8 percent increase in advertising rates for its owned FM radio stations.

In other action, the Price Commission corrected some of its mistakes in a May 7 listing of Tier I (\$100 million a year income or more) firms that allegedly failed to file quarterly profit margin reports. Now deleted from the delinquent list are formerly named MGM, Playboy Enterprises, MCA, Sears & Roebuck Acceptance Corp., and Admiral Corp. (Billboard 5/20/72)

In asking for exemption from wage ceilings for symphony musi-

cians, the American Federation of Musicians had pointed out that symphony, ballet and opera musicians employed by non-profit associations are now earning inadequate wages. But the Council said full exemption of these wages would "increase the financial problems that many symphony orchestras are experiencing and would impede the growth and development of these orchestras."

Further, the Council said current wage guidelines provide some relief, and the AFM may request an exception from the Pay Board if it considers an increase in excess of the guidelines is necessary.

NAB's request for exemption of controls on radio and TV advertising rates was denied on the basis that a recent Price Commission policy provides for the unique requirements of radio and TV networks. The Council reminded the (Continued on page 12)

Knight & Lawyers File 14 Mil Suit Vs. R, C&B

NEW YORK—Terry Knight, and his lawyers, Howard Beldock and Jerrold Kushnick, have hit the public relations firm of Rogers, Cowan & Brenner, and Robert Zarem, one of its employees, with a \$14 million libel suit. Filed on May 23 in New York Supreme

Court, the suit centers on a press release issued by R.C&B about a New York Federal Court action filed against Knight, Beldock & Kushnick by members of the Grand Funk Railroad.

Knight's libel suit charges that the press release contained "false and defamatory material not included in the complaint." The suit further alleges that the press release was issued for publicity value in an effort to affect the federal action and other disputes involving plaintiffs Mark Farner, Don Brewer and Hal Schacher (members of Grand Funk Railroad), and Grand Funk.

Knight's libel suit charges that the press release stated that Knight was the "former manager" of Grand Funk, when, according to the suit, "Terry Knight is, and was at the time the press release was written, distributed and published, the current manager of Farner, Brewer and Schacher."

(Continued on page 60)

Troubadour's Weston Sets Radio/TV Wings

LOS ANGELES—Troubadour owner Doug Weston has created a multi-media environment for artists playing his club. He is preparing a one-hour radio show for syndication, plans television specials, and has at his disposal remote recording equipment (Billboard, May 27).

The sum total of all these activities is to "allow an artist to maximize his appearance at the Troubadour," Weston explains.

"I'm no longer just a businessman," Weston says, "I'm involved creatively on many levels with the artists who play the club."

Weston's total involvement allows an artist to capture his performance on tape for an album, use it on the radio program, and finally appear along with other attractions in the projected TV series called "20th Century Troubadours."

Weston claims he's already filmed a number of acts for the TV series, although he prefers not to name them. He claims to be working on the syndicated hour program with local KDAY offi-

cialists who recently formed a syndication operation. He has established a rate structure for using remote recording equipment.

Weston claims he moved into providing a recording service after labels had been taping in his club and having received "next to nothing" for the privilege.

Weston's recording fee structure is lower than that charged by Wally Heider, the city's leading remote specialist, he says. Weston says he designed it that way to "make it particularly attractive to do three-day recordings, especially on Sunday nights."

Relaxed Sunday Sound

Weston calls the Sunday shows "the loosest" where an artist's sound is much mellower than on opening night. "I have always (Continued on page 59)

More Late News
See Pages 59 & 60

Col Using 2nd 'MP' TV Special; RCA Tests Charley Pride Video Spot

By JOHN SIPP

SEATTLE, Wash.—The growing emphasis being placed on TV advertising to boost record/tape buying is manifest again here by pioneer video user, ABC Record and Tape Sales, national record merchandiser based here.

R.A. Harlan, director of advertising and merchandising, who has spearheaded the TV experimentation (Billboard, Feb. 15-Apr. 15), scheduled a local run of Columbia's new MOR-oriented "Music People," Sunday (28) over KIRO-TV.

The new "Music People" half-hour special, hosted by Johnny

Mathis and spotlighting Vikki Carr, Jim Nabors, Peter Nero, Lynn Anderson and Tony Bennett, will be sponsored by seven K-Mart record/tape departments in this vicinity. Store managers were spurred to their best merchandising effort by a dinner here Thursday (25) at which time Jim Fuscaldo, Columbia regional director, and the store chain's chiefs explained a quota and prize contest for that outlet doing the best job on the TV promotion.

To bulwark interest in the show, K-Mart is including show blurbs in all its print ads. ABC has ar-

ranged radio spots on KING, KUUU and KVI to boost specific demographics, Harlan stated. Though the show's cast is MOR, ad pitches are "something for the whole family," he said.

As usual, ABC will report to Columbia's Bruce Lundvall and Julian Rice as to specific sales momentum garnered from the TV special. This will indicate future usage of the special for ABC's nationwide branches.

Columbia has also just completed a two-week 60-second TV spot campaign on KPTV and KATU, Portland, Ore., run in conjunction with 22 Fred Meyer stores. Forty-two spots were run in 14 days. 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 special, which was put together by ABC, Seattle, ran Thursday (25) on KCMO-TV, Kansas City, with radio spots on KUDL there. Twenty store managers from the vicinity's T.G. and Y Stores, which sponsored the Columbia show, also attended a lunch where a prize quota system was announced. Norfolk, Va., will see the first more-rock oriented special by Columbia on WVEC-TV Monday (29) with WGH radio spots tying in. W.T. Grant's 17 stores are sponsoring.

Harlan said that he has just completed a 30-second spot for Charley Pride, with which RCA is experimenting in the Seattle area only.

Nine Country Artists Enjoy Far East UNICEF Junket

NASHVILLE — Nine country music artists who covered 36,000 miles on a 22-day tour primarily for the children of Bangladesh, called it an "emotional experience," and successful from every standpoint.

The tour was conducted through New Zealand, Australia and Japan under the auspices of the Country Music Association and UNICEF, under the direction of Bobby Brenner.

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

"Country music is alive, well, and maybe a little hung over," said Tom T. Hall, a director of CMA, and one of the artists making the exhausting tour. "Never in my life have I been so tired, but it was worth it all." Hall noted that the group had 26 trains and airplanes to catch and never missed one. They averaged about 4½ hours sleep per day.

Others on the trip were Leroy Van Dyke, Connie Smith, Glen Barber, 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 the artists, the promoter of the shows admitted he had fallen down on advertising. Elsewhere, record crowds were set.

Hall said that, in New Zealand, there were people so starved for country music that they rode buses 150 miles to the show and then sat there during it with tears streaming down their faces.

Van Dyke, also a board member of CMA, said "We didn't take country music to any of these places; it was already there. We just gave the fans an opportunity to see the flesh and blood artists for the first time."

Van Dyke also told of the response in Japan, where there were repeated sellouts and standing room only. "After the last show in Osaka, we came down in front of the stage and reached out and began shaking the hands of people we were nearest to," he said. "Before long, we had more than 200 fans running back and forth across the stage, shaking hands of all of us."

Connie Smith, who said the presence of Tex Ritter was an inspiration to all of them, also said there were tears in the eyes of the Japanese. She said it was the longest period she had ever been separated from her children, but one of the most rewarding experiences she has ever had.

Barber and Collins added to what the others had said, and told of the great enthusiasm of the crowds. The other artists were not present, due to bookings or residence in other cities.

"We want to do this again, probably in other countries," Hall concluded.

Under the arrangement, the record companies of the various artists picked up the tab for all expenses, and the artists worked on speculation. After UNICEF got its share, the artists were to be paid if there were any profits. If not, they agreed to work only for the promotional value. (Lee Brenner has not arrived back in N.Y. yet.)

Executive Turntable

Nicholas Rabiecti, Jr., has been appointed vice president, planning, for the Polygram Corp. Most recently, he held the same post for CBS Electronic Video Recording. Rabiecti has been involved in planning, marketing, Sales management, advertising and sales promotion for 21 years, with CBS Electronic Video Recording Division, Sylvania Electric Products, Inc., Stromberg Carlson Division of General Dynamics and Connecticut Telephone and Electric Corp. . . . Mickey Eichner, formerly executive vice president of Jubilee Records, has been named director, independent productions, for Columbia Records. He will supervise that Columbia product handled by independent producers and will solicit and recommend master purchase product from potential new artists in the Top 40 and soul areas.



EICHNER



KHOURY



VIDAL



LAVINTHAL

Edward C. Khoury has been appointed president of Merco Enterprises, Capitol Industries rack jobber which concentrates on campus locations. Khoury has been with Capitol since 1968, and has been executive vice president of Merco since 1971. . . . Ed Schreiber, formerly Midwestern regional director of sales for Mercury Records, has joined Music Sales of Miami, which was recently acquired by Heilicher Bros. He will head up sales there. Dan Desmond, veteran promotion man in Minneapolis and St. Louis, has left Heilicher Bros., Minneapolis. . . . Al Bramy, veteran San Francisco distributor, who with his longtime partner Tony Valerio sold their melody Sales distribution to National Tape Dist., has returned to marketing, taking over as general manager of Eric Mainland, San Francisco. He replaces Bob Chatton, another Bay City veteran who has retired. Chatton formed Chatton Dist., Oakland, in 1946.

John J. Connors has been named division vice president of government services marketing for the RCA Service Co. He will direct the marketing of engineering, technical and educational services to agencies of federal, state and foreign governments. Connors has supervised marketing programs for RCA for 10 years, beginning in 1962 as manager of market development for field engineering. . . . Edward L. Rissien has been appointed vice president and head of Playboy Productions. He will be responsible for the creative function, administration and development of motion picture and television projects. Prior to joining Playboy Enterprises, Inc., Rissien was an independent film producer.

Harriette Vidal has been named head of Famous Music Corp.'s publicity department, replacing Danny Goldberg who resigned. Before joining Famous Music six months ago, Miss Vidal worked at Buddah Records and Connie De Nave Public Relations. . . . Sheldon Roskin has been named a partner of Solters & Sabinson, Inc., which changed its name to Solters/Sabinson/Roskin, Inc. Hoskin has been with the publicity and public relations firm since 1960. . . . John Larroquette has been appointed national promotion director for Harbor Records in San Diego. He had been a programmer for KRBE-FM Houston, and WWOM-FM, New Orleans, as well as a record promoter. . . . Philip J. Raifaizen has joined PRC Recording Co. as director of engineering services. Previously, he was a consultant in the recording industry and manager of engineering projects for CBS.

Bob Jones has been appointed art director of the Pinwheel Art and Photography Studio, a Nashville-based commercial art firm specializing in work for the music industry. A past president of the Nashville Art Directors Club, Jones was most recently an art director for the Shelby Singleton organization and for Southern Graphics, recently acquired by Singleton. . . . Alex Paul, formerly general manager of Otari of America, Ltd., has been named manager of A-V Tape Sales Corp.'s West Coast office. . . . Hank Hunter has become professional manager for Chrysalis Music in New York. . . . Irving Deutch has been appointed head of publishing for Vegas Music International in Las Vegas. He was formerly with Southern Music. . . . Pamela Keen has been named executive secretary and advisor to Leon Brazelton Jones, president of Invincible/Tahiti Records, and Jean Wheaton, newly appointed vice president and director of the label, which is based in Hollywood. Jones and Miss Keen have also announced their engagement.

Dennis Lavinthal, vice president and director of sales for ABC/Dunhill Records, has been appointed to the additional post of supervisor of the company's promotional staff. Jay Lasker, ABC/Dunhill president, termed the move the "first stage of a major reorganization of sales and promotion." Barry Gross and Marty Kupps have left the labels' promotion department and will announce new affiliations shortly. Terry Fletcher, previously a

(Continued on page 60)

JUNE 3, 1972, BILLBOARD

Asher To U.K. In CBS Int'l Realignment

NEW YORK—CBS Records International are making changes in CBS operations in Europe by transferring Dick Asher, executive vice president, CBS International, to London. Asher now takes on the additional title of managing director, CBS Records, U.K.

The present managing director of the CBS operation in the U.K., Richard Robinson has been named a vice president of CBS International's European headquarters organization.

Asher's move from New York to London has been made to promote closer ties between the U.S. and U.K. markets. Asher moves to London this month.

Robinson will now direct CBS Records manufacturing and related services in the U.K. as a separate operation and also assume senior responsibilities for directing European manufacturing and logistics policies plus planning and implementing new European investments for the company.

3rd McGovern Show Gross

LINCOLN, Neb.—Andy Williams and Henry Mancini netted \$50,000 in the latest benefit concert for Democratic presidential hopeful George McGovern. The show at Pershing Auditorium here drew a capacity crowd of 8,500, with tickets scaled from \$4.50 to \$6.50 by promoter Mike Belkin.

Some \$500,000 has already been raised for McGovern at pop concerts organized by movie star Warren Beatty in Los Angeles, Cleveland and San Francisco. More dates are in the works. Belkin had previously worked a successful rock talent date in Cleveland.

In This Issue

CAMPUS	31
CARTRIDGE TV	30
CLASSICAL	33
COUNTRY	38
GOSPEL	44
INTERNATIONAL	45
JUKEBOX PROGRAMMING	34
MARKETPLACE	32
RADIO	18
SOUL	22
TALENT	14
TAPE CARTRIDGE	24
FEATURES	
FM Action	51
Stock Market Quotations	12
Vox Jox	19
CHARTS	
Best-Selling Soul Albums	23
Best-Selling Soul Singles	22
Jazz LP's	37
Classical	33
Action Records	37
Hits of the World	50
Hot Country Albums	42
Hot Country Singles	40
HOT 100	54
Top 40 Easy Listening	42
Top LP's	56
RECORD REVIEWS	
Album Reviews	36, 37
Pick Singles & Radio Action	52



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



KC 31275

Billboard

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
Area Code 213, 273-7040 Cable: Billboy LA
N.Y. Telex-Billboy 620523
Publisher: HAL B. COOK Associate Publisher: LEE ZHITO

EDITORIAL

EDITOR IN CHIEF: Lee Zhito (L.A.) EXECUTIVE EDITOR: Paul Ackerman (N.Y.)
NEWS EDITOR: John Sippel (L.A.)

DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman (N.Y.) CLASSICAL MUSIC: Robert Sobel (N.Y.)
RADIO & TV: Claude R. Hall (L.A.) COUNTRY MUSIC: Bill Williams (Nash.)
TAPE CARTRIDGE: Earl Paige (Chi.) GOSPEL MUSIC: Bill Williams (Nash.)
JUKEBOX PROGRAMMING: Earl Paige (Chi.) SOUL MUSIC: Julian Coleman (L.A.)
CARTRIDGE TV: Eliot Tiegel (L.A.) CAMPUS: Sam Sutherland (N.Y.)
INTERNATIONAL NEWS EDITOR: Ian Dove (N.Y.)
SPECIAL ISSUES EDITOR: Eliot Tiegel (L.A.)
ASSISTANT SPECIAL ISSUES EDITOR: Ian Dove (N.Y.)
ASSISTANT CARTRIDGE TV EDITOR: Radcliffe Joe (N.Y.)
COPY EDITOR: Robert Sobel (N.Y.)

CHARTS and REVIEWS: Director, Don Owens (L.A.); Manager, Ira Trachter (L.A.)

EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Bureau Chief, Earl Paige
LONDON: 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London, Bureau Chief, Mike Hennessey
MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Germano Ruscitto.
Cable: Billboard Milan.
NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
Bureau Chief, Bill Williams
NEW YORK, N.Y. 10036, 165 W. 46th St. Area Code 212, PL 7-2800
SAN FRANCISCO, Calif. 94109, 1331 Washington St. Area Code 415, 771-7008. Bureau Chief,
Paul Jaulus
TOKYO: Atlantic Bldg. 4F; 20-6 Azabu Iikurach Minato-Ku. Tel: 03-585-3368. Bureau Chief,
Ben Okano
WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.
Area Code 202, 393-2580. Bureau Chief, Mildred Hall

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.
AUSTRALIA: Jan Murray, 145 Marshall St., Ivanhoe, Victoria 3079, Australia.
AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.
BELGIUM: Al de Boeck, Co-operator BRT, Zandstraat 14, 2410 Herentals, Belgium. Tel:
014-23848.
BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977.
CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.
CZECHOSLOVAKIA: Dr. Lubomir Doruzka, 14, Zeleny pruh, Prague 4 Branik. Tel: 22.09.57.
EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6, Eire. Tel: 97.14.72.
FINLAND: Kari Helopallio, Perttula, Finland. Tel: 27.18.36.
FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.
GREECE: Lefty Kongalides, Hellenikos Vorras, Thessaloniki. Tel: 48.000 and 43.329.
HOLLAND: Bas Hageman, Hymnestraat 9, Apeldoorn, Holland. Tel: 62735.
HUNGARY: Paul Gyongy, Derek Utca 6, Budapest, Hungary. Tel: 35-88.90.
ISRAEL: Avner Rosenblum, 8 Gezzer St., Tel Aviv, Israel. Tel: 23.92.97.
MEXICO: Enrique Ortiz, Nuelo Radio Mil, Insurgentes Sur 1870, Mexico 20, D.F.
NEW ZEALAND: J. P. Monaghan, c/o Box 79, Wellington.
PHILIPPINES: Oskar Salazar, 1032 Matimyas St., Sampaloc, Manila.
POLAND: Roman Waschko, Warszawa 45, Magiera 9 m 37, Poland. Tel: 34.36.04.
PORTUGAL: Jose Manuel Nunes, Radio Renascenca, LDA, Rua Capelo, 5-2º LISBON. Tel: 3 01 72.
PUERTO RICO: Antonio Contreras, 26 Gertrudis St., Santurce.
SCANDINAVIA (Denmark and Norway): Espen Eriksen, Bestumveien 21d, Oslo, Norway. Tel:
55.71.30.
SPAIN: Maria Dolores Aracil, Andres Mellado, 22. Madrid. Tel: 449.14.68.
SWEDEN: Kjell Genberg, P.O. Box 84, 137 01 Vasterhaninge, Stockholm. Tel: 075022465.
SWITZERLAND: Bernie Sigg, Im Sonnenhof, 8371 Oberwangen Switzerland. Tel: 073 41 11 72.
REPUBLIC OF S. AFRICA: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.
URUGUAY: Carlos A. Martins, CX8 Radio Sarandi, Montevideo.
U.S.S.R.: Vadim D. Yurchenkov, 14 Rubinstein St., Apt. 15 Leningrad, 191025. Tel: 15-33-41.
WEST GERMANY:
Munich: Ursula Schuegraf, Prinzregentenstrasse 54, Munich 22. Tel: 29.54.32.
Hamburg: Walter Mallin, 334 Wolfenbuttel, Hermann-Lons-Weg 6. Tel: (05531) 3267.
YUGOSLAVIA: Borjan Kostic, Balkanka 30, Belgrade. Tel: 64.56.92.

SALES

DIRECTOR OF SALES: Peter Heine (L.A.)
ASSISTANT SALES DIRECTOR: Marty Feely (L.A.)
EASTERN SALES MANAGER: Mike Eisenkraft (N.Y.)
NATIONAL TALENT COORDINATOR: Bill Moran (L.A.)
CONSUMER ELECTRONICS SALES: Ron Willman, Mgr. (N.Y.)
PRODUCTION MANAGER: John F. Halloran (L.A.)
CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.)
CIRCULATION MANAGER: Jerry Hobbs (N.Y.)
PRODUCTION COORDINATORS: Ward Mechlin, Val Karches (Cincy)

REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Steve Lappin
JAPAN: Shin-Nichibo Building 2-1, 1-Chome Saragaku-Cho, Chiyoda-Ku. Tel: 294-76-22
Bureau Chief, Henry Drennan
LONDON: 7 Carnaby St., London W.1., Phone: 437-8090
Andre de Vekey, Regional Publishing Director
LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-7040
Bill Moran, National Talent Coordinator
NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
John McCartney
NEW YORK, N.Y. 10036, 165 W. 46th St. Area Code 212, PL 7-2800
Ron Willman, Manager of Consumer Electronics Sales
INTERNATIONAL SALES
United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.
Phone: 437-8090, Cable Billboard, London
Italy: Germano Ruscitto, Billboard Gruppo sri., Piazzale Loreto 9, Milan. Tel: 28.29.158
Spain: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13. Tel: 23.28.000
Benelux, Czechoslovakia, Hungary, Poland, Scandinavia, West Germany:
Johan Hoogenhout, Smirnofstratt 40, s-Hertogenbosch, Holland. Tel: 47688
France: Olivier Zameczkowski, 14 Rue Singer, Paris 16
Mexico: Enrique Ortiz, Nuelo Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.
Puerto Rico: Antonio Contreras, 26 Gertrudis St., Santurce, Puerto Rico.
Venezuela: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal,
Caracas, Venezuela

Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$40, two years, \$70, three years,
\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in
other foreign countries on request. Subscribers when requesting change of address should
give old as well as new address. Published weekly. Second-class postage paid at New York,
N.Y., and at additional mailing offices. Copyright 1972 by Billboard Publications, Inc. The
company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware
Reporter, Merchandising Week, Record Mirror,
Record & Tape Retailer, Vend, World Radio
Television Handbook, American Artist, High
Fidelity, Modern Photography, Photo Weekly.
Postmaster, please send Form 3579 to Bill-
board Publications, Inc., 2160 Patterson St.,
Cincinnati, Ohio 45214. Area Code 513, 381-
6450.



Vol. 84 No. 23

General News

Bill Davis Cos. Serve 11 States

DENVER — Music Merchandisers here celebrates its fifth anniversary as a rack jobber with a universe of 750 accounts in an 11-state area. Begun by Bill Davis, who started Davis Sales here 26 years ago as a record distributorship, Music Merchandisers is one of the largest racks in the West. Twenty-one trucks serve accounts out of 30,000 square feet of warehouse space here in the widespread territory. Racks are supervised by Larry Davis, 24, youngest of three sons in the overall business.

Three full line stores, two here and one in Boulder, and two leased departments in this area are operated by Steve, 27, and Jeff, 29. Davis also opened his own one-stop in the same building that houses Davis Sales, the record distributorship, a year ago. Nadine Birch, formerly with Transcon, operates it.

Red Lion In Phila.

NEW YORK—Red Lion Record Co., a newly formed Philadelphia label, has opened sales, promotion and administrative offices there, headed by Fred Cohen.

Cohen and Lou Rubin have created Cohen & Rubin Enterprises, Inc., the holding company for their label. They have also formed East Coast Productions, a management firm; Vibrations II, a booking agency; Fearless Fly Music Publishing Co.; and the Concept Group, an advertising, public relations, promotion and graphic design operation.

Rubin is president of East Coast Productions, and is on the board of directors of the holding company. He and Cohen have signed Shanghai to a recording contract, and Cohen is producing two albums for the act. The LP's are scheduled for summer release.

Famous Music Country Month

NEW YORK—Famous Music Corp. has made June its Country Month. During this period, the company will release the Gold Dust Series, which includes Donna Fargo's new album, "The Happiest Girl in the Whole U.S.A."

Miss Fargo's Dot single of the same title has hit the top five on the country charts and has broken onto the pop lists.

Polydor Opens Calif. A&R HQ

NEW YORK—Polydor Inc. is establishing a new West Coast a&r office, part of their West Coast expansion scheme.

The office will be headed up by Tom Berman, who was previously with Columbia and RCA as producer Peter Siegel will continue to direct national a&r for Polydor, based on the East Coast.

MUSIC MEN

NEW YORK—The Professional Music Men will hold their annual outing on June 14 and 15 at Fred Waring's Shawnee Inn, Shawnee, Pa. Free golf, a golf tournament and after-dinner entertainment are highlights of the outing.

For information, contact Professional Music Men, 212-265-7362, or Hy Ross at Robbins Music, 212-262-2934.

Letters To The Editor

'Wildest Dreams'

Never in my wildest dreams did I ever figure that I'd be thumbing through Billboard and run across an article (I started in the middle of it) . . . and found that what I read sounds a lot like myself . . . only to discover it was me! Did Claude Hall hide the tape recorder in the salt shaker? Or under the toast I didn't eat?

You know the money for that Country Radio Seminar in Nashville came out of my own pocket, and you've heard me before saying what a shame it is . . . that more station managers and owners don't consider seminars of any use. I really think that they for the most part base their feelings on the NAB Convention, which in the programming vein never has given me any ideas or such. Many fail to realize . . . it's the table conferences . . . like we chatted at, on a person-to-person level that gives us more knowledge than we can get in the long run . . . sitting with 150 other people listening to one 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 when I was on stage . . . I could only expose general views of MY status . . . or such. And there was the biggest gripe . . . time. I had just got wound up when Biff Collie was signaling for time for another panel. Well . . . it's nice though . . . a search out by other interested people allowed me to continue on . . . and also allowed me to view their problems and views. Boy . . . did I learn. It's a shame some people figure they don't need seminars . . . they know it all. I don't remember, but someone said . . . "No man is an island." And the manager or program director, who locks himself into his office . . . and his market without exchanging views . . . or looking at radio's ever-changing trends, is gonna be without ratings someday.

Maybe I'll be able to scare up enough money to make Billboard in Los Angeles, just don't know. Sad, but true . . . the company won't pay my way.

Which maybe points to something interesting. While I was in Nashville . . . I asked a few managers just that question. . . .

"You've not only come to this seminar . . . but you've brought your program director . . . Why?"

The answers are interesting: "We've dived up on ideas in sales and programming . . . nice break . . . and a good chance we'll leave here with a pile of new material that will work in our market."

From a very small market: ". . . my program director deserves it . . . he sweats 16 hours a day, makes good money . . . and even though we're in the black . . . I just can't afford to give this guy a raise, but I know he'll appreciate the bonus trips. I send him to Gavin Billboard, NAB and here every year. He's been with me for several years . . . and has turned down job offers left and right . . . and one of the key questions he asked when offered a job is: "You gonna send me to Billboard, Gavin . . . etc." The kid deserves a better position for, to me, he is great . . . but he swears he doesn't want any position that management won't allow, and cover the cost of, he's learning more about this business."

Those are a few thoughts that might be a suggestion for your advertising committee to draft an open letter to managers on why the conference is important to them and their program directors.

Dear Editor:

Since in-depth interviews with Neil Diamond are rather rare animals. I particularly enjoyed yours in the March 11 issue of Billboard. It was an excellent word-portrait of the talented composer at work. There are a couple of things I wonder about, however.

(Continued on page 60)

802 Mounting Drive To Protect TV Jobs

• Continued from page 1

with its implicit security and stability, is in danger of vanishing—just as it has in all other sections of the country.

Local 802 president Max Arons supports the views of the committee. He said: "New York City is the last stronghold of staff employment and we will do all in our power at Local 802 to preserve this tradition. . . . The Local holds the philosophy that guaranteed employment is infinitely superior to a policy of sporadic hiring." Arons added that in addition to the economic and cultural factors involved, there was a strong moral argument for the maintenance of the staff principle. He pointed out that staff employment ended in California last year and New York was the only jurisdiction where the concept was still in force. But Arons, like the Committee, fears that the networks will seek its demise because that is the trend today.

Statement

The statement prepared by the Committee is titled "TV Profits Without Honor." The statement points to the virtual non-existence of live music in broadcasting, and to the demise of New York City as a broadcasting center. Stating New York is becoming "a ghost town," the charges add: "The Dick Cavett show is the only remaining regularly seen program of intellectual quality using live music originating in a major network in this city. This exodus of broadcasting from New York City is disastrous not only for musicians, but for all other people and businesses. . . . For New York City,

it is an incalculable loss of prestige for what was once the greatest cultural and amusement center in the world. . . . In fact, our city is now the only major one in the world without a flourishing broadcasting complex. . . . Fun City! indeed!"

The Committee statement quotes statistics indicating the prosperous financial condition of the networks. The statement adds that in 1959 the three major networks maintained 458 staff musicians in seven cities . . . and "195 of these and hundreds of additional musicians necessary for the many programs using live music were employed in New York City. Today, after 13 years of attrition, the networks have succeeded in completely eliminating their orchestras in the other cities in the nation and have reduced their staffs in New York City to 90."

The statement continues: "While 25 musicians have been retained at ABC, 30 at NBC and 35 at CBS, these positions are by no means secure, because while collecting weekly salaries, and willing and able to work, they are not being utilized in the broadcast schedule."

The statement terms this policy an "unconscionable waste," and rhetorically asks whether there is a connection between this and the imminence of contract negotiations. "Is there some connection between this and the networks' need to demonstrate their lack of enthusiasm for our services? We are convinced of this."

The statement further says that "The local sickness is only a symptom of the national cultural blight in TV."

ROLLING STONES:

"EXILE ON MAIN ST"



Quality, Not Quantity, Keying Bell Success

NEW YORK — Chart success has never been limited to those labels who flood the market with product, said Larry Uttal, president of Bell Records, who points to his label's continuing chart successes as evidence.

With Bell currently entering what Uttal described as a "hot" period, 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 over-all in singles, with 21 records reaching the charts to account for 4.48 percent of the Hot 100 action, while Bell's album releases reached ninth over-all, as 12 LP's surfaced.

Considering that release schedule, which included only 23 albums and less than 200 singles, the label's approach seems to have paid off. "Our policy, and the philosophy behind it, is to not throw out records and see if they stick to the wall," Uttal stated.

"We've made every effort to make records that we think can make it," he continued, "and we will never accept the fact that a record is not a hit until we're convinced that we've really put enough activity behind it." He went on to note that, in some cases, "enough activity" has represented months of promotional effort behind releases.

Such albums as "Godspell," which is currently enjoying renewed chart activity following the Grammy Awards, have taken over six months to break. In this instance, both the album and the single, "Day by Day," were released over a year ago, this week the single is rising again.

Uttal also noted that Bell's relatively 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 actively promoted.

5 Distributors Sue Transcon

LOS ANGELES — Transcontinental Music Corp., a record wholesaler incorporated in Delaware but with a branch here, has been sued for a total of over \$200,000 by five different suppliers in local Superior Court.

The biggest claim is by California Record Distributors, seeking \$126,612 allegedly owed for merchandise. Next largest claimant is Melody Sales, asking \$62,527. Hitsville Inc. seeks \$29,587, United Tape and Record of California claims \$22,266 unpaid 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 idea of opening a new studio must appear grotesque.

Yet, Richard Postrel and his associates decided to do precisely that, taking over ownership and management of AdVantage Sound Studios some months back. Now, with most of the initial kinks being ironed out, the 20-year-old Postrel and partners Fred Hersch and Joe Randell are pleased with the thrust of recent business.

How AdVantage changed hands merits some notice. Inspired coincidence might be the best description, and Postrel offers his explanation.

"I was coming out of A&M Records one day, and I had my car parked in the municipal lot across the street," Postrel recalled. "All of a sudden, it started to really rain, and I ducked into this doorway. . . ." The doorway was AdVantage, and Postrel wandered in, took the tour, and eventually found himself finalizing a production deal with the studio's owners.

The studio was on the verge of bankruptcy at that time, and the production deal led eventually to negotiations for control, following Postrel's alliance with Hersch and Randell. Where AdVantage had previously concentrated on ad work, the new triumvirate, known as Beanstalk Productions, began to work on replacing the studio's somewhat negative image with a creative, record-oriented identity.

"It's only just recently that we've finally developed a really good staff, one that works together and sends out good vibes," he stated. Postrel went on to emphasize AdVantage's concern for an involved, responsive staff. While that staff includes many recent additions, Postrel pointed to their various achievements prior to joining AdVantage.

Lou Gonzalez, engineer, worked with NASA in computer logic programming, and moved on to help design the first Ampex MM-1000 and build The Hit Factory. Mike Timmons traveled up town from Electric Lady, while Bob Columbo brought experience from his engineering work at Decca. Then, of course, there are Larry Dahlstrom and Aaron Baron of Location Recorders, the remote recording operation which joined forces with AdVantage some months back.

Postrel also pointed with understandable pride to resident consultant Peter Scheiber, whose credentials as a quadraphonic specialist include Scheiber's control over the patents for all quadraphonic systems.

With Studio A, a 16-track studio with complete quad facilities and Dolby's available, and Studio B, an 8-track facility scheduled to be converted to 16 during the summer, AdVantage has been gradually drawing in solid clients, despite the ravaging studio economy of the city. Melvin Van Peebles brought in the original cast of his new Broadway show, "Don't Sell Us Cheap"; Lou Adler used the studio for the cast recording of "Richard Nixon And . . ."; and New York's rock 'n' roll flasher Todd Rundgren has been using the facility for a variety of recording assignments.

★ ★ ★

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 Glass Harp for Decca, with Ralph Moss, associate producer. Geoff Haslum brought in Atlantic's Cactus to remix that band's live tapes from the Mar Y Sol Festival in Puerto Rico.

Barry Mann also returned to the studio with producer Steve Tyrell, working on Mann's forthcoming album. Ron Johnson engineered that date. And Melanie has been working long sessions for Neighborhood, with Peter Schekeryk producing and Bruce Staple engineering.

Kama Sutra's Corbitt and Daniels completed an album there, produced by Gary Klein, while Bob Margoueff and Malcolm Cecil have been finishing up albums for Richie Havens (MGM Records) and Serita Wright (Motown). Motown's Stevie Wonder has also been in, and Stephen Stills has remixed a single from Manassas there.

Finally, the Lady's own Dave Palmer handled remote engineering from the Fedco remote truck on Lee Michaels' dates in Providence, R.I., the Ritz in Staten Island, New York's Carnegie Hall, and Boston for A&M Records.

★ ★ ★

Over the river and through the woods, in Englewood Cliffs, N.J., Van Gelder Studio was the site for completion of what Fantasy/Prestige producer Ozzie Cadens described as "the most ambitious Gene Ammons album to date," following initial sessions at Western Recorders in Los Angeles, where Rudy Hill engineered. 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 with a Mystery Guest at 914 Recording Studios. The man is quite a figure, suffice to say, and Arthur was pleased with the sessions to date. Arthur also engineered sessions with Loudon Wainwright III for Columbia and David White Tricker for Bell.

Also of note, is 914's new general manager, Phil Tehle, formerly with Atlantic, has joined the family in Blauvelt, N.Y., and he'll be working in the studio on creative projects as well.

Jung notes that the Sound 80 Record Mastering Center is designed around the first Neumann VMS-70 computer controlled lathe ever installed in this country (in January, '70). It's tied into a transfer console of Sound 80's own design and manufacture, offering two complete EQ channels on preview and program, eight equalizers, EMT or AKG reverb, preview and program limiting, Dolby and Berlin noise reduction.

Mike Joseph Switches Two Milw. Stations

MILWAUKEE — WMIL and WMVW-FM, both owned by Malrite 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 WMVW-FM was beautiful music. The new call letters of the operation will be WZUU and WZUU-FM with the FM simulating 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 Fraier, 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 WFIL, Philadelphia and, years ago, WKNR, Detroit.

Thus, Milwaukee now becomes a rock-heavy market. WOKY has been the dominant station for years. And WRIT has been driving 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 furor over gun control laws. Originally aired from the "On the Seventh Day" LP by Legacy over WDAI-FM's Confrontation show, the single was serviced immediately to key AM and FM stations.

SAME DAY SHIPMENT OF ALL ORDERS!

ASK THE MAN WHO KNOWS

... how to make the extra profits with record care items, adapters, stereo head phones and other accessories ...



Pfanstiehl

FACTORY-TO-YOU SALES REPS.
KNOW and will explain the fine points in accessory selling for your profit!

PFANSTIEHL 3300 WASHINGTON ST. • BOX 498 WAUKEGAN, ILLINOIS 60085

Tape Cartridge

another good reason for subscribing to the #1 newsweekly of the international music record-tape industry!

In Billboard. Get into It!



Billboard • 2160 Patterson Street • Cincinnati, Ohio 45214

Please fill me in on your exclusive Tape Cartridge coverage and authoritative coverage of all phases of the international music industry first thing, every Monday.

- 1 year \$35 3 years \$75 new renewal
- payment enclosed
- bill me later

above subscription rates for Continental U.S. & Canada

Please check nature of business

- 1. Retailers of Records, Tapes Playback Equipment
- 2. Distributors, Operators, One-Stops, Rack Jobbers
- 3. Radio/TV Management & Broadcasters
- 4. Mfrs./Producers of Records, Tapes, Equipment
- 5. Talent-Artists, Performers, Agents, Managers
- 6. Schools, Colleges, Libraries, Audiophiles
- 7. Music Publisher, Songwriter, Unions
- 8. Writers, Reviewers, Newspapers & Magazines

Other _____ (please specify)

Name _____

Company _____ Address _____

City _____ State & Zip _____

Type of Business _____ Title _____ #6200

DON'T PLAY US CHEAP

Melvin Van Peebles Smash Broadway Show Recorded On Stax
Lou Adler, Todd Rundgren, Paul Williams Offering the Latest and Most Up to Date Quadraphonic Facilities Co-ordinated by Peter Schieber.

ADVANTAGE SOUND STUDIOS

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

moving?

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

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

Place your
old
mailing label
here.

name _____
address _____
city _____
state _____ zip 4344

Mail to: Billboard, Subscriber Service, 2160 Patterson Street, Cincinnati, Ohio 45214

HELEN
REDDY
Sings
I AM WOMAN

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

...AND ON
CAPITOL
3350
Produced
by
Jay Senter



At Fete Honoring Ackerman



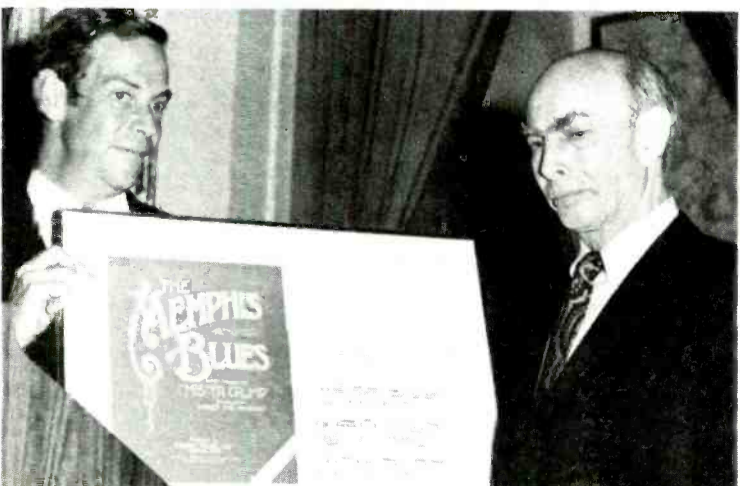
AT AWARD LUNCHEON honoring Billboard's Paul Ackerman: William Carlin, President of the Third Street Music School (left), Mr. Ackerman and William Littleford, Publisher of Billboard.



JOHN HAMMOND (left), of Columbia Records, with Paul Ackerman, recipient of Third Street Music School's annual award for distinguished service to American music, and Jerry Wexler of Atlantic Records (right).



MR. HENRY BRIEF (left), Chairman of Third Street Music School's annual award luncheon and executive director of the Recording Industry Association of America, with Billboard's Paul Ackerman, recipient of the award, and Mr. Harris Danziger, director of the school.



AT A LUNCHEON in his honor at the Hotel Plaza, Billboard's music editor, Paul Ackerman, received the Third Street Music School's annual award for distinguished service to American music. He was also presented with the original copy of Memphis Blues by William Carlin, President of the school.

See TV Disks, 'Import Duties'

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. Simkowski, 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 guarded, however, about questions concerning the just announced compensating duties that could be placed on imported consumer electronics. "This is only 24-hours old," 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 1894.

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

Among the guests seated at the dais 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 the complete soul and gospel catalog of the bankrupt Vee-Jay label (Billboard, May 20). Modern borrowed \$130,000 from Dante Pugliese'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 Pugliese's Trip, Springboard and Up-front record labels are corporations bound to the rulings on the suits between Apex and Modern.

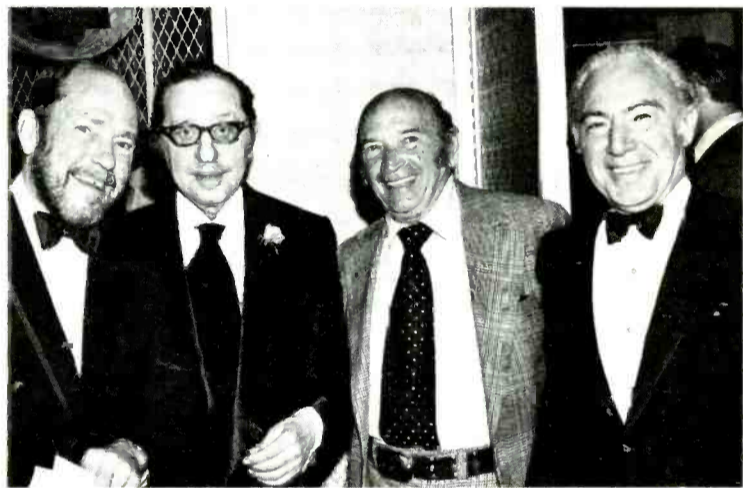


"Blood, Sweat & Tears' Greatest Hits" has won the Columbia group their fifth consecutive gold album, as certified by the RIAA.

Songwriters Hall of Fame Banquet



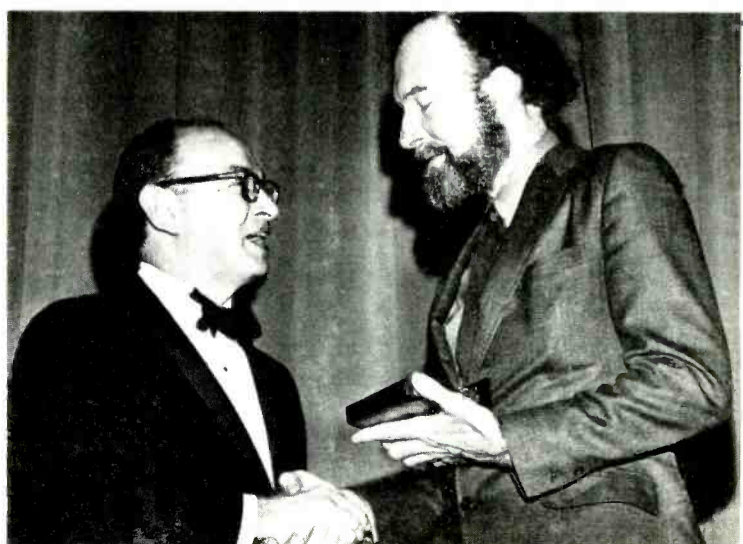
BACK ROW: Mitchell Parish, Harold Orlob, Hal David, Sammy Fain, Sheldon Harnick, Burton Lane, Sammy Cahn, Carl Sigman, unidentified acceptor, Joe Meyer, Harold Arlen; Front row (starting left of Parish): Abe Olman, Harold Adamson, Stanley Adams, Paul Francis Webster, Dorothy Fields, Andy Razaf (in wheelchair), J. Fred Coots, Ned Washington, Yip Harburg and Irving Caesar. Behind Coots is unidentified acceptor. Kneeling, at left, is Hall of Fame president, Johnny Mercer. Other kneeler is Jule Styne.



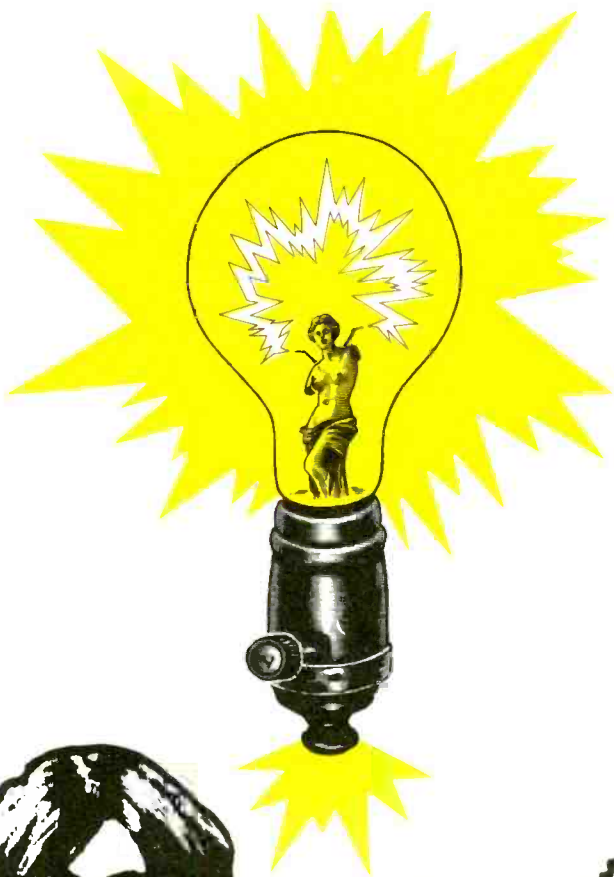
(LEFT TO RIGHT) Johnny Mercer, Harold Arlen, Carl Sigman and ASCAP president, Stanley Adams.



ARTHUR FREED, Dorothy Fields and Andy Razaf.



ED CRAMER, BMI president, left, presents the Hall of Fame "pianola" statuette to Pete Seeger, as announcement of Seeger's election to the Hall of Fame was made.



ELECTRIC LIGHT ORCHESTRA

'10538' OVERTURE

#50914 b/w "The Battle of Martston Moor"
Produced by Roy Wood and Jeff Lynne



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

USE THE POWER (16) AND VOTE

BMI Lauds Songs and Pubbers

NEW YORK—BMI has awarded citations of achievement to the 118 writers and 75 publishers of 107 songs in 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 BMI song of 1971. The awards were made at New York's Americana Hotel on May 25 by BMI president Edward M. Cramer. Assisting were members of the society's writer and publisher administration division, of which Mrs. Theodora Zavin 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/Kirshner Group and Stone Agate 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 Johnny Cash, Barry Gibb, Robin Gibb, Gerald Goffin, Dennis Lam-

bert, Gene MacLellan, Linda McCartney, Joni Mitchell, Laura Nyro, Brian Potter, Jerry Reed, Cat Stevens, Barrett Strong and Norman Whitfield.

Multiple publisher-award recipients include Abkco Music, Inc., with five awards; and Combine Music Corp., Harrison's Music, Inc., Irving Music, Inc., the Lowery Group, the ABC Paramount Group and the Warner/Tamerlane Group, all with four awards each.

A complete list of the 1971 BMI award winners follows:

- AIN'T NO SUNSHINE**
Inferior Music, Bill Withers
- AMOS MOSES**
Vector Music Corp., Jerry Reed
- ANOTHER DAY**
Maclen Music, Inc. ATV-Kirshner Music Corp., McCartney Music, Inc., Paul McCartney (PRS) Linda McCartney
- BABY, I'M A WANT YOU**
Screen Gems-Columbia Music, Inc., David Gates
- BABY I'M YOURS**
Blackwood Music, Inc., Van McCoy
- BEGINNINGS**
Aurelius Music, Robert Lamm
- BLACK MAGIC WOMAN**
Murbo Music Publishing, Inc., Peter Green (PRS)
- BOTH SIDES NOW**
Siquomb Publishing Corp., Joni Mitchell
- BRIDGE OVER TROUBLED WATER**
Charing Cross Music, Inc., Paul Simon
- BURNING BRIDGES**
Hastings Music Corp., Mike Curb, Lalo Schifrin
- BY THE TIME I GET TO PHOENIX**
Dramatics Music Corp., Jim Webb

- CHERISH**
Beechwood Music Corp., Terry Kirkman
- DOES ANYBODY REALLY KNOW WHAT TIME IT IS**
Aurelius Music, Robert Lamm
- DOESN'T SOMEBODY WANT TO BE WANTED**
Screen Gems-Columbia Music, Inc., Mike Appel, Jim Cretecos, Wes Farrell
- DON'T PULL YOUR LOVE**
Trousdale Music Publishers, Inc., Soldier Music Inc., Brian Potter, Dennis Lambert
- DRAGGIN' THE LINE**
Big Seven Music Corp., Robert L. King, Tommy James
- DREAM BABY**
Combine Music Corp., Cindy Walker
- EASY LOVING**
Blue Book Music, Freddie Hart
- EL CONDOR PASA**
Charing Cross Music, Inc., Paul Simon, Daniel A. Robles, Jorge Milchberg (SACEM)
- EVERYBODY'S GOT THE RIGHT TO LOVE**
Think Stallman Productions Ltd., Lou Stallman
- EVERYBODY'S TALKIN'**
Third Story Music, Inc., Fred Neil
- FAMILY AFFAIR**
Stone Flower Music, Sylvester Stewart
- FLESH AND BLOOD**
House of Cash, Inc., Johnny Cash
- FOR ALL WE KNOW**
Pamco Music, Inc.-Al Gallico Music Corp., Fred Karlin, Robb Royer, James Griffin
- FOR THE GOOD TIMES**
Buckhorn Music Publishing, Inc., Kris Kristofferson
- GENTLE ON MY MIND**
Glaser Publications, Inc., John Hartford
- GO AWAY LITTLE GIRL**
Screen Gems-Columbia Music, Inc., Gerald Goffin, Carole King
- GYPSYS, TRAMPS AND THIEVES**
Peso Music, Robert Stone
- HELP ME MAKE IT THROUGH THE NIGHT**
Combine Music Corp., Kris Kristofferson
- HERE COMES THE SUN**
Harrison's Music, Inc.-Abkco Music, Inc., George Harrison (PRS)
- HI-DE-HO**
Screen Gems-Columbia Music, Inc., Gerald Goffin, Carole King
- HOW CAN I UNLOVE YOU**
Lowery Music Co., Inc., Joe South
- HOW CAN YOU MEND A BROKEN HEART**
Casserole Music Corp., Warner-Tamerlane Publishing Corp., Barry Gibb (PRS), Robin Gibb (PRS)
- I NEVER PROMISED YOU A ROSE GARDEN**
Lowery Music Co., Inc., Joe South
- I WON'T MENTION IT AGAIN**
Seaview Music, Inc., Cameron L. Mullins, Carolyn Jean Yates
- IF**
Screen Gems-Columbia Music, Inc., David Gates
- IMAGINE**
Maclen Music, Inc. ATV-Kirshner Music Corp., John Lennon (PRS)
- IN THE SUMMERTIME**
Don Kirshner Music, Inc., ATV-Kirshner Music Corp., Ray Dorset (PRS)
- INDIAN RESERVATION**
Acuff-Rose Publications, Inc., John Loudermilk
- INDIANA WANTS ME**
Stone Agate Music Division, R. Dean Taylor
- IT DON'T COME EASY**
Startling Music Co., Abkco Music, Inc., Ringo Starr (PRS)
- IT DON'T MATTER TO ME**
Screen Gems-Columbia Music, Inc., David Gates
- IT'S TOO LATE**
Screen Gems-Columbia Music, Inc., Toni Stern, Carole King
- I'VE FOUND SOMEONE OF MY OWN**
Run-A-Muck Music, Frank Robinson
- JOANNE**
Screen Gems-Columbia Music, Inc., Michael Nesmith
- JOY TO THE WORLD**
Lady Jane Music, Hoyt Axton
- JUST MY IMAGINATION**
Stone Agate Music Division, Barrett Strong, Norman Whitfield
- KNOCK THREE TIMES**
Pocketful of Tunes, Inc., Irwin Levine, L. Russell Brown
- LET IT BE**
Maclen Music, Inc., ATV-Kirshner Music Corp., John Lennon (PRS), Paul McCartney (PRS)
- LONELY DAYS**
Casserole Music Corp., Warner-Tamerlane Publishing Corp., Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS)
- LO SANGELES INTERNATIONAL AIRPORT**
Blue Book Music, Leanne Scott
- LOVE THE ONE YOU'RE WITH**
Gold Hill Music, Inc., Stephen Stills
- LOVING HER WAS EASIER**
Combine Music Corp., Kris Kristofferson
- MAGGIE MAY**
Rod Stewart
- THE MAN IN BLACK**
House of Cash, Inc., Johnny Cash
- ME AND BOBBY MC GEE**
Combine Music Corp., Kris Kristofferson, Fred L. Foster
- MIGHTY CLOUDS OF JOY**
Low-Sal Music Co., Buddy Blue, Robert Nix
- MORNING**
Show Biz Music, Bill Graham
- MR. BIG STUFF**
Malaco Music Co.-Caraljo Music Co., Joseph Broussard, Ralph G. Williams, Carrol Washington
- MR. BOJANGLES**
Cotillion Music, Inc., Jerry Jeff Walker
- MRS. ROBINSON**
Charing Cross Music, Inc., Paul Simon
- MY SWEET LORD**
Harrison's Music, Inc.-Abkco Music, Inc., George Harrison (PRS)
- NEVER CAN SAY GOODBYE**
Portable Music Co., Inc., Stone Agate Music Division, Clifton Davis
- NEVER ENDING SONG OF LOVE**
Metric Music Co., Delaney Bramlett
- NEVER MY LOVE**
Warner-Tamerlane Publishing Corp., Donald J. Addrisi, Richard P. Addrisi
- NINETEEN HUNDRED YESTERDAY**
Lamaja Music Co., Lee Simmons, John A. Cameron
- NO LOVE AT ALL**
Rose Bridge Music, Inc.-Press Music Co., Inc., Wayne Carson Thompson, Johnny Christopher
- ONE BAD APPLE DON'T SPOIL THE WHOLE BUNCH**
Fame Publishing Co., Inc., George H. Jackson
- OUT IN THE COUNTRY**
Irving Music, Inc., Paul Williams, Roger Nichols

Market Quotations

NAME	As of closing, Thursday, May 25, 1972						
	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	220	22 1/2	21 3/4	21 3/4	- 1/8
A&E Plastik Pak Co.	12 7/8	3 5/8	350	7	6 1/2	6 1/2	+ 3/8
American Auto. Vending	15 3/8	6 7/8	111	13 1/2	12 3/8	12 3/8	- 3/8
ABC	76 1/4	25	431	74 1/4	71 1/4	73 7/8	+ 27 1/8
Ampex	25 7/8	7	1380	8	7 1/2	7 1/2	- 1/2
Automatic Radio	14 1/4	5	53	6 3/4	6 1/2	6 5/8	Unch.
ARA	178	117	272	172	168 3/4	171	- 3/4
Avco Corp.	20 7/8	12 1/2	1256	16 1/4	15 1/4	16 1/8	+ 3/8
Avnet	15 5/8	8 1/4	507	13 3/8	12 3/4	12 3/4	- 1/4
Bell & Howell	70 1/4	32 1/8	833	70 1/4	66 1/4	70	+ 3
Capitol Ind.	21 7/8	7 1/4	218	7 5/8	6 7/8	6 7/8	- 5/8
Certron	8 3/8	2 1/8	141	4	3 7/8	3 7/8	- 1/8
CBS	57 7/8	30 1/8	682	55	51 3/4	54 5/8	+ 3 1/8
Columbia Pictures	17 3/8	6 5/8	969	12 1/2	11 3/8	12	- 3/8
Craig Corp.	9	2 5/8	99	4 7/8	4 5/8	4 3/4	+ 1/8
Creative Management	17 3/4	7 5/8	218	15 3/8	14 3/8	14 3/8	- 3/8
Disney, Walt	196	77	1040	196	184 3/4	187 1/8	+ 5 3/8
EMI	6	3	192	5 1/2	5 1/8	5 1/8	- 1/4
General Electric	70 1/4	52 7/8	2502	70 1/4	68	69 1/2	+ 1
Gulf + Western	44 3/4	19	865	42 1/8	40 5/8	42 1/8	+ 3/8
Hammond Corp.	13 7/8	8 1/2	160	9 7/8	9 3/8	9 3/8	- 1/4
Handleman	47	27 3/4	627	33	31	32 1/4	+ 1 1/2
Harvey Group	8 7/8	3 1/8	599	7	5 1/2	5 7/8	+ 1/4
Instruments Systems Corp.	12	4 5/8	408	5 3/8	5	5	- 3/8
ITT	67 3/8	45 7/8	4708	58 1/8	55 3/8	58 1/8	+ 2 3/4
Interstate United	13 1/2	6	914	9 3/8	7 5/8	9 3/8	+ 1 3/4
Macke	16 1/2	8 3/8	108	15 7/8	15 3/8	15 3/8	- 3/8
Matsushita Electric Ind.	28 5/8	16 1/4	1275	26 1/2	25 1/2	26 1/2	+ 5/8
Mattel Inc.	52 1/4	18 5/8	1946	26 7/8	25 1/2	26 1/4	+ 2 1/8
MCA	35 3/4	17 3/4	174	29 1/4	27 7/8	28 3/4	- 1/2
Memorex	79 1/2	19 1/4	1368	34	31 3/4	31 3/4	- 1 3/8
MGM	26 7/8	15 1/2	138	19	18 1/4	18 3/4	- 1/4
Metromedia	38 7/8	17 3/4	377	38 3/8	36 3/4	38 3/8	+ 2
3M	158 1/2	95 1/8	641	158 1/2	150 3/4	157	+ 6 1/2
Motorola	114 1/2	51 1/2	651	114 1/2	108 5/8	114 1/2	+ 5 1/2
No. American Philips	39 3/4	21 7/8	181	39 3/4	38 3/8	38 3/4	+ 1/8
Pickwick International	51	32	213	51	49 1/4	50 3/4	+ 2 3/4
Playboy Enterprises	25 1/8	16 3/4	333	23	21 3/4	22 7/8	+ 1
RCA	45	26	2346	39 1/8	36 1/4	39 1/8	+ 2 7/8
Servmat	40 1/4	25 1/2	1114	29 3/8	28 1/2	28 3/4	- 1/2
Sony Corp.	43 1/8	14 1/4	1861	43 1/8	37 3/8	43 1/8	+ 5 1/8
Superscope	32 5/8	9 1/8	181	16 1/4	14 7/8	15 1/4	+ 1/2
Tandy Corp.	49	30 3/8	1760	45 1/2	40	41	- 3 7/8
Telex	22 3/8	7 3/4	836	10 1/4	9 1/2	9 1/2	- 5/8
Tenna Corp.	11 1/2	4 1/4	273	8 7/8	8 3/8	8 7/8	+ 1/8
Transamerica	23 1/2	14 3/8	2134	21 1/4	20 5/8	21 1/8	+ 1/2
Triangle	22 3/4	14 3/8	46	17 5/8	17	17	- 5/8
20th Century-Fox	17	7 5/8	664	13	12	12 3/4	+ 1/8
Vendo	18 1/8	9 7/8	217	18 1/8	17 3/8	17 1/2	- 3/8
Viewlex	12 7/8	5 5/8	230	8 3/8	7 3/4	7 7/8	- 1/8
Warner Communications	47 5/8	25 7/8	1720	47 1/4	46	47 1/4	Unch.
Wurlitzer	20 1/4	10 1/8	120	18	16 1/4	16 1/4	- 1 5/8
Zenith	54 7/8	36 3/8	398	48 1/4	47	47 1/2	+ 1/4

OVER THE COUNTER*	As of closing, Thursday, May 25, 1972			OVER THE COUNTER*	Week's High	Week's Low	Week's Close
	Week's High	Week's Low	Week's Close				
ABKCO Ind.	7 1/2	6 1/4	6 1/4	Magnetic Tape Eng.	7 5/8	7 1/8	7 1/8
Audiophonic	4	4	4	M. Josephson Assoc.	16 1/8	15 3/4	16 1/8
Bally Mfg. Corp.	54 1/4	48 1/2	54 1/4	Mills Music	11 1/2	11 1/8	11 1/8
Cartridge TV	34 1/2	33 3/8	33 3/4	NMC	10 3/4	9 3/8	9 7/8
Data Packaging	8 1/2	8 3/8	8 3/8	Perception Ventures	3 1/2	3	3 1/4
GRT Corp.	4 7/8	4 5/8	4 7/8	Recoton	4 1/8	3 7/8	3 7/8
Gates Learjet	14 3/4	13 3/4	14 3/4	Schwartz Bros.	9 3/4	9 1/4	9 1/4
Goody, Sam	8 1/4	7 3/4	7 7/8	Telecor, Inc.	34	30 1/2	34
Integrity Entertain.	9 3/4	8	8	Teletronics Int.	15	14 3/4	14 3/4
Koss Electronics	11 5/8	11	11 3/8	*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.			

AFM Pay, Radio Rate Hike Denied

Continued from page 3

broadcaster association that the rule places no ceiling on individual advertising rates, provided the average of all rates does not increase.

As for smaller local independent and net-affiliated stations, the Council said a majority of these are no longer directly subject to the controls because of the recent (May 3) exemption for small business with 60 or fewer employees. Those stations that are subject to controls (i.e. having more than 60 employees) "should be able to operate within Price Commission Rules."

The ABC network's request for a steep increase in advertising rates for its FM radio stations in New York, Pittsburgh, Detroit, Chicago, Houston, San Francisco and Los Angeles was denied by the Price Commission because ABC had not established that the proposed rates reflected allowable cost increases applied to the base price.

ABKCO Quarter Profits Rise

NEW YORK—ABKCO Industries, Inc., operations for the second quarter ended March 31, has resulted in a profit of \$420,896 or 32 cents per share compared with a profit of \$93,045 or 7 cents per share for the corresponding period in 1971.

Revenues for the six months ended March 31, 1972, amounted to \$5,655,100 with earnings of \$579,249 or 45 cents per share. This compares with revenues of \$5,786,827 and earnings of \$557,043 or 43 cents per share for the six months ended March 31, 1971. All per share amounts have been adjusted to reflect the special 3 percent stock dividend paid in February 1972.

The ARD is comprised of independent retailers in the metropolitan area, as well as small dealers in California, Ohio and Pittsburgh. The association claims a selling power of \$28 million per year. Dues are \$25.00 yearly. President is Mickey Gensler.

Also discussed at the meeting was a co-op plan.

It was also revealed that letters to columnist Jack Anderson and to consumer advocate Ralph Nader were being considered.

meet ABLE RECORD PRESSING CO.

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



... new ideas ... new products
... new concepts in customer service

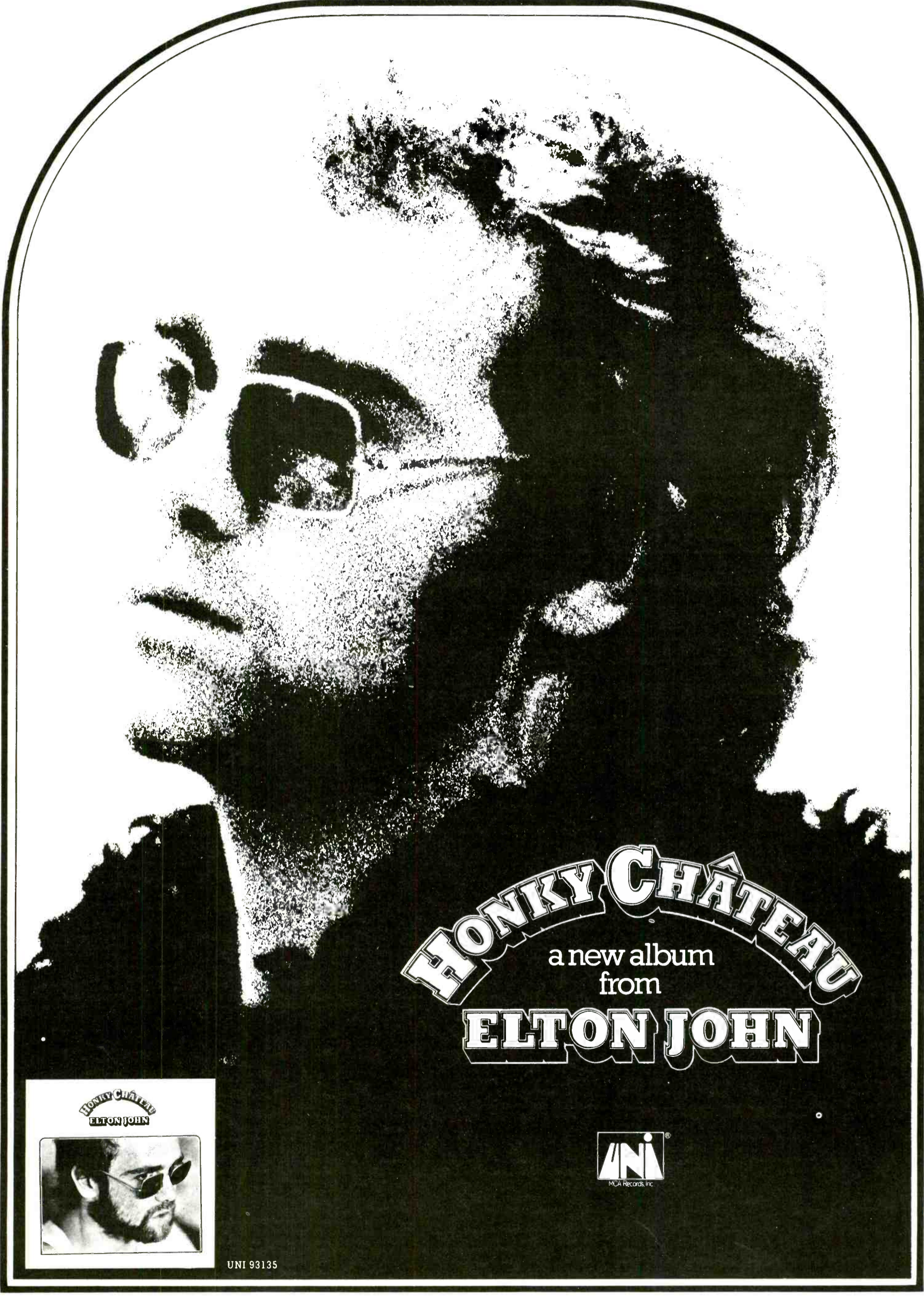
Now is the time to investigate the many exciting possibilities for improved 12" records using our superior vinyl formulation . . . "SUPER 4", a quality pure vinyl, specially processed to produce light-weight records for exceptional sound qualities.

For the discriminating user, our 45 RPM records are also produced from the highest quality pure virgin vinyl.

For personalized and dependable service, contact:
HERB BREGMAN

ABLE RECORD PRESSING COMPANY

1135 West Elizabeth Ave., Linden, N.J. 07036 • 201-925-0600



HONKY CHATEAU
a new album
from
ELTON JOHN



UNI 93135

Talent

Talent In Action

LEE MICHAELS JO JO GUNNE

Carnegie Hall, New York

A&M's Lee Michaels has placed himself front and center behind electric organ with a drummer his only supporting musician. He looses salvos of piercing riffs from the instruments, interspersed with blues-based vocals.

Michaels demonstrated proficiency as both singer and organist, but he needs time to develop more scope in his material and interpretation. He appears to have all the necessary equipment to do just that.

Jo Jo Gunne (Asylum), has been together for only five months, and gives evidence of becoming a moving force on the contemporary scene. Lead guitarist Matt Andes established a nice interplay with the rhythmic patterns of his brother, Mark, bass; Jay Ferguson, piano and vocals; and Curly Smith, drums. Jo Jo Gunne's current Asylum album, titled with the group's name, is on the charts, as is Michael's A&M set, "Space and First Takes."

DAN BOTTSTEIN

RAMATAM

*San Carlos Theater,
Key West, Fla.*

Mitch Mitchell on drums. Mike Pinera on guitar, Rick Gretch soon to join on bass and April Lawton a female lead guitarist who plays with muscles and occasionally gets so moved with the music that she rolls all over the stage.

Ramatam is obviously a group to be reckoned with and the Florida date was their first real outing. 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 visual appeal, whether it is Pinera and Miss Lawton trading guitar licks, or Mitchell running around the drums. Another strong point is Tom Sullivan, who plays keyboards synthesizer and saxophone and like Miss Lawton came out of Brooklyn Bridge.

The combination of intelligent rock, plus previous connections with Hendrix, Iron Butterfly and Blind Faith (when Grech joins the group — permit trouble kept him out of the debut set) should make this Atlantic group something of a force. IAN DOVE

STEVE LAWRENCE & EYDIE GORME MIKE CURB CONGREGATION

Caesars Palace, Las Vegas

Lawrence and Gorme with the Mike Curb Congregation offer a marvelous combination of fantastic musical talents.

The Mike Curb Congregation belongs in Las Vegas. They are a visual, happy, constantly moving and alive with expression singing group lead by Curb who introduced the numbers during their solo spot. The vocal style was up-tempo and happy with "Joy to the World," "Celebrate" and two selections from their stint on the Glen Campbell TV Show. "Put Your Hand in the Hand," "My Sweet Lord" and "Oh, Happy Day" spotlighted individual voices, all of which are lovely. Their charts are excellent, costumes tasteful and they move well. The four children were a delight 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 audience.

"Easy Come, Easy Go" brought Steve Lawrence on stage. His voice is clear and strong and seems to get better every time he comes to town, which isn't often enough. The MGM artist had a happy rock version of "Ain't No Sunshine" and then brought out wife Eydie Gorme with "This Is the Life."

Looking younger than when she was last here, she solos with "What Are You Doing the Rest of Your Life." Although slightly weak on some notes, her artistry with lyrics is exceptional. Her Jerry Herman (Continued on page 16)

Signings

Chakachas has signed with Avco. The group's initial single for the label is "Stories," and an album is slated for August release.

Plainsong has signed with Elektra. Ian Matthews, formerly with Southern Comfort, is lead singer for Plainsong, which is the first English group signed by Elektra on a worldwide basis. . . . Domenic Troiano, lead singer of the James Gang, has signed with Mercury. . . . Buck D.D. Black and a new duo, Fisher and Epstein, have signed with Greene Bottle. Buck D.D. Black's first LP for the company, "Mississippi Bluze," produced by Jackson Howe, will be released this month. The Fisher and Epstein album, as yet untitled, was produced in London by Jonathan Weston, and will also be issued this month. . . . Singer P.J. Ross has signed with Scepter. She will be produced by Steve Metz and David Lipton of Victrix Productions and Norman Bergen. . . . The Premiers have signed with Tahiti Records in Hollywood, and are recording their debut single for the label. . . . Canadian singer-guitarist Peter Thom has signed a double recording contract, 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 United Artists for distribution in the American and Canadian markets. His first album is being released on a coordinated worldwide basis.

Leas Campbell To Promote Miami Rock

MIAMI—Leas Campbell Adventures, Inc. of Coconut Grove, Florida has just signed an exclusive contract to produce rock concerts in the Miami Jai Alai Fronton beginning May 27 through mid-September.

"We will have exclusive use of the Fronton and will be the only ones promoting shows in the Miami facility during the next four months," said Louise Wood, secretary/treasurer of the firm, one of the most successful promotion company's in the South.

The first show May 27 features Alice Cooper, Dr. John, and a new group, Earl Quincy Tate. The Alice Cooper portion will be filmed and recorded as this will be Alice Cooper's last performance of "Kill-er." Recording will be handled by A & A Productions, Criteria Recording Studio, utilizing the recording company's 16-track remote equipment.

The June 3 concert will feature Spirit, comedian George Carlin, and Brownsville Station. Later bookings are Butterfield Blues Band, Mike Quatro Jam Band, John Hammond and Bob Seger, June 10; Dave Mason, John Kay and John Lee Hooker (17).

This concert will be produced by Campbell's firm in co-operation with Gillette and is the first in a nationwide series to promote Gillette's youth-oriented products.

June 23 and 24 will feature The Allman Brothers Band. Other concerts for the group being produced by Leas Campbell are Orlando, June 22, Tampa, June 29, West Palm Beach (30) and Jacksonville July 30.

The Fronton will take on the atmosphere of a mini-bazaar during Campbell's four-month contract.

"We're refurbishing the entire building as a complete entertainment complex," Miss Wood said. Booths and boutiques selling leather goods, hand-crafted jewelry, T-shirts and other youth products will be placed in the betting room. Permanent overhead lights are being installed and light shows with a sound track are part of the program. Lighting is being handled by Grok Stranger.

Bands Unltd. Has 70 Bands

NEW YORK—Bands Unlimited a booking and management firm in Escanaba, Mich., is now carrying 70 bands on its roster. Bands Unlimited, according to company booking agent Tom Bauvis, is picking up one or two acts a week.

"We handle just about everything," said Bauvis. And everything, for the six-year-old firm, includes rock groups, country-rock acts, big bands, soul artists, college lectures and strippers.

Bands Unlimited's heaviest activity is centered in lower Michigan. Minnesota, Iowa, Illinois and Wisconsin. Bauvis, who is responsible for lower Michigan and Canada, said that the agency has been working principally with rock groups but is now expanding its country artist roster. Down Home, a five-man aggregation of country rockers, has had big bookings in Wisconsin; the Draytons, another country-rock group, has been playing the upper Michigan area.

"We're mostly booking into clubs now," said Bauvis. "But when the colleges open in September, the bookings will even out."

Rock Revivals In Night Spots

NEW YORK—Banner Talent Associates is developing the night club circuit as a new showcase for its rock revival artists. The talent agency has booked a May 29-June 3 engagement at the Latin Casino in Cherry Hill, N.J., featuring Chubby Checker, the Drifters, the Angels and the Dovells.

In the works for Banner are a European tour for the Crystals, nostalgia shows at the Yale Bowl, the Hollywood Bowl, the Oakland Coliseum and Madison Square Garden, and a television and radio promoted oldies album. Additional club engagements are also planned.

Dirt Band With Rowan & Martin

NEW YORK—The Nitty Gritty Dirt Band will become the first country rock group to appear as a Las Vegas main room attraction when they play the main room of the Sahara Hotel, June 25 to July 17. The United Artists act will work on the bill with Rowan and Martin.

Prior to their Sahara Hotel stint, the group will perform for two weeks at the Sahara Tahoe, in Lake Tahoe, opening Wednesday (7). United Artists is rush-releasing the Dirt Band's new single, "Baltimore," and will issue a three-LP deluxe country package from the group in August. The Dirt Band is also featured on "I Saw the Light," a new Columbia album which stars the Earl Scruggs Revue.

JUNE 3, 1972, BILLBOARD

From The Music Capitals of the World

DOMESTIC

NEW YORK

B.B. King, ABC bluesman, will be appearing at major music festivals and concerts this spring and summer at Oakland Stadium, Friday (9); Coliseum, Hampton, Va., June 23; Braves Stadium, Atlanta, June 30; Yankee Stadium, New York City, July 7; Astrodome, Houston, July 8; Melody Fair, North Tonawanda, N.Y., July 16; Central Park, New York City, July 17; Blossom Music Festival, Cayuga Falls, Ohio, July 18; Ravinia Festival, Highland Park, Ill., July 19; Summerfest, Milwaukee, July 20; Riverfront Stadium, Cincinnati, July 21.

Leslee Productions, which produced the album, "The World: Original Cast Starring Howdy Doody," is readying an LP about Charlie Chaplin. . . . Perry Bot-

kins, Jr., is providing the musical arrangement for a new Gary Owens album, which is being produced for MGM by Michael Viner. Botkin has recorded "The Love Theme from "Skyjacked," his own composition. . . . Artie Butler has been signed to write the music for the David Steinberg Show on CBS-TV. He recently completed a new LP with Peggy Lee. . . . Mort Garson is doing the electronic music for the new CBS-TV series, "Amateur's Guide to Love," as well as working on two new TV pilots for Heater-Quigley Productions. . . . Bryon Lee and the Dragonaires, a top Jamaican reggae band, will tour the U.S. and Canada shortly. The group played with Paul Simon on his "Mother and Child Reunion" and "Me and Julio Down by the Schoolyard" hit singles.

Metromedia's Hillside Singers have recorded 10 MacDonald's radio commercials. Al Ham, the group's producer, wrote arrangements for the spots. . . . A movie demonstrating the techniques of film making is being created for Nassau County high school and college students and adults. Dell Blonk, through his Picture House, is directing the 10-15-minute color film for the Nassau County Office of Cultural Development. Music for the opening sequence depicting an "amateur filmmaking technique" of a dance was recorded at Ultra-Sonic Recording Studios, Steve Goetz engineering. Dance director, choreographer for the movie is Jerry Matterson. Picture House, in East Meadow, produces industrial, educational and public relations films.

A party to launch "Laura's Tune," a single written by Gordon Wagner, Al Trace and Laura Abrams, will be held at Delsomma's Bacchus Room on Monday (5). . . . Linda Sebastian sings at Kutsher's Hotel and Tamarack Lodge Friday (2) and Saturday (3). . . . Singer Valerie Shorr at the (Continued on page 16)

Unsurpassed in Quality at any Price

GLOSSY PHOTOS

100—8x10 \$13.95
1000—8x10 \$95.00
1000 Postcards \$55.00
COLOR PRINTS
100—8x10 \$89.00

1,000
8x10 COLOR
\$175.00

3,000 Postcards
\$120.00
Special Color Process

MOUNTED ENLARGEMENTS
20"x30" \$4.50
30"x40" \$9.50

COPYART PHOTOGRAPHERS

A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 36 PL 7-0233

For 500 rooms comparable to any—
yet less expensive

Come to Chicago and
**put yourself
in our
place.**



You'll be in for some pleasant surprises. Like gracious personal service from skilled professionals — all in the Sherman tradition. Like beautifully decorated sleeping rooms. Modern facilities. Five world-famous restaurants. It's all at the Sherman House. The independent hotel to serve you dependably.

Put yourself in Chicago's action center, too. That's where the Sherman House is. Just steps from great sightseeing . . . great theaters . . . great shopping.

We know what people want from a hotel. Our understanding comes from putting ourselves in your place. A good reason to come to Chicago and put yourself in ours.

SHERMAN HOUSE

Randolph and Clark Streets • Chicago 60601
Reservations: 312/FR 2-2100

You don't notice The Snake until it's upon you.



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.

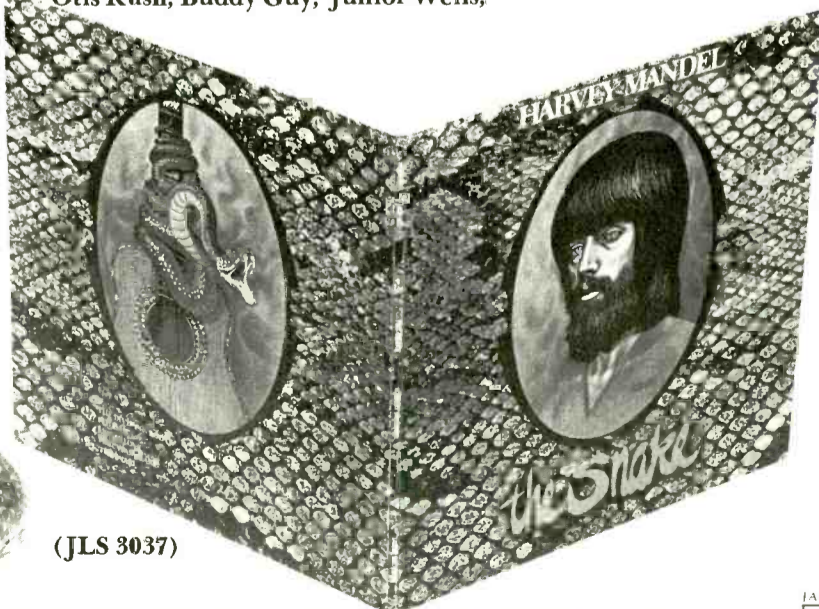
Now Harvey Mandel has a brand new album, aptly titled "The Snake," with people like Charles Lloyd, "Sugarcane" Harris, Larry Taylor and "Fito" de la Parra "The Mole" helping out.

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."



(JLS 3037)

THE SNAKE · HARVEY MANDEL

Chess/Janus Records, A Division of ERT Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019. Also available on ERT 8-Track Cartridges and Cassettes.



From The Music Capitals of the World

DOMESTIC

• Continued from page 14

Shamrock Hotel on July 3 for one week. . . . RCA's Julie Budd appears at the Raleigh Hotel on Memorial Day weekend. . . . Arranger Jerry Alters has recorded a new series of commercial spots for McDonald's, produced by Sid Woloshin.

Dick Lavsky of the Music House has composed the music for "Psychiatric Viewpoints," a two and one-half minute film which was recently shown to members of the American Psychiatric Association in Dallas. The film was produced by Hoffman-LaRoche under the auspices of director-producer George Ross, and edited and coordinated by David Mower of Westbrook Film Service, Inc. . . . Poppy's Dick Gregory is upstairs at the Downstairs, June 1-24. . . . Chris Smithers, Poppy artist, performs at the Bording House in San Francisco, June 15-18. . . . Guitar duo Chuck Wayne and Joe Puma appear nightly at the Steak and Brew, Sheepshead Bay, Brooklyn. **DAN BOTTSTEIN**

NASHVILLE

Arnie Thies, president of Gambit Records, has regrettably accepted the resignation of Nick Shrode, national promotion director. Shrode will spend more time on independent production. He currently is working on an album of "Street People" music. . . . The Jack Clement movie "Dear, Dead Delilah" is a smash. It currently is being held over in its fourth week in Nashville. . . . A new group known as "Blind Hog" is made up of blind pianist Pig (Hargis) Robbins, Henry Strzelecki and Jerry Carrigan. Their current single on the Vulcan label is "Skokiaan" and "Rocking Pneumonia and Boogie Woogie Flue," both Shapiro-Bernstein songs. Distribution is through Determination of Nashville.

Kapp artist Tom Ghent has had rave notices and huge crowds for his west coast show dates for the past three weeks. Tom returned to the studios for several sessions after his dates in Denver, San Francisco and Los Angeles. Tom, who has been doing his own music, will sing works of other composers for a film produced by Derio Productions. . . . A past president of the Nashville Art Directors' Club, Bob Jones, has joined the staff of the Pinwheel Art and Photography studio, a commercial art facility specializing in work for the music industry.

A concert for July involving the Rolling Stones was sold out in Nashville six hours after they went on sale. It was an all time record for a quick sell-out. The highly-competitive rock concerts here are generally sell-outs, but their frequency has caused the Auditorium Commission to increase the number of police officers required at

the concerts to a minimum of 40. The auditorium seats 10,000.

The Warehouse in New Orleans has a strong lineup in the weeks ahead. On successive weeks they'll have C-Train with Aliotta Haines & Jeremiah; Blue Oyster Culture, again with Haines and Jeremiah; Edgar Winters and the Groundhogs; Dave Mason and Pure Prairie League, and Dr. John and Elephant's Memory. . . . Jewell and Paula of Shreveport have four LP releases just out. They include Fontella Bass' new "Free," and debut albums by Justin Wilson, George B. Brooks & the Ink Spots, and Pigmeat Markham.

BILL WILLIAMS

SAN FRANCISCO

Shani Wallis at the Venetian Room of the Fairmont Hotel in place of the Supremes who cancelled due to illness. . . . Anna Moffo now scheduled to make her S.F. debut on May 27 at the Opera House. . . . Bill Cosby and Diahann Carroll share headline billings at the Circle Star Theatre May 25 thru 28. Ed Ames and Peter Nero the attractions there June 2 thru 4. . . . The Guess Who to headline a concert (25) at Sacramento's Memorial Auditorium.

Loadstone Records, locally based label, report the acquisition of two masters by Sly & the Family Stone which they will release this month. . . . Sonny Padilla the host of "Dreams & Stories" carried locally every Thursday night on KEMO-TV. . . . Bobby Darin rushed in to sub for Sonny & Cher at their recent opening at Harrah's, Reno, due to Cher's illness. . . . Metromedia Records scouting a location to open a local a&r office.

The Bill Graham line-up for the month at Winterland includes Cold Blood (12 & 13); Beautiful Day, Tower of Power, Copperhead and Tongue & Cheek (19 & 20); Van Morrison and Stoneground (26 & 27). . . . George Wein bringing the First Annual Bay (Continued on page 23)

Fillmore Film—Graham's Way of Business Life

"Fillmore," the documentary film of the closing of San Francisco's Fillmore West, boasts a great cinema verite performance as Bill Graham wrings every last ounce of emotion from his real-life role as hard-driving music promoter. Cursing, threatening, pleading or joking, Graham is a consummate and quite deliberate

Texas Folk Festival Set

KERRVILLE, Tex.—Plans for the June 1-2-3 Kerrville Folk Festival are completed. The festival runs concurrent with the first annual Texas State Arts & Crafts Fair at Kerrville May 31-June 4 and provides three nights of entertainment.

A dozen Texas folk singers and bands will be appearing at Kerrville's Municipal Auditorium located a mile from the fair grounds. The concert talent lineup includes Allen Damron, John Lomax Jr., Kenneth Threadgill, Carolyn Hester and Texas Fever, June 1; Allen Damron, Dick Barrett, Carolyn Hester, Mance Lipscomb and Michael Murphy (2); Allen Damron, Robert Shaw, Mance Lipscomb, Segle Fry, Steve Fromholtz, Bill and Bonnie Hearne (3).

In addition to the evening concerts, a number of performers will be participating in a free Saturday folk music workshop on the fair grounds.

N.Y. Orchestra—Free Concerts

NEW YORK—The orchestra of the City of New York, a new organization of young graduates of leading music schools, will give a series of 15 free concerts at prisons, hospitals and churches in June.

The opening concert on June 5 at St. Thomas Church will feature Stravinsky's "L'Histoire du Soldat" Louis Johnson, choreographer of musical "Purlie," "Lost in the Stars," will direct.

Other 45-minute concerts to be held at St. Thomas Church on Mondays, include Tom Paxton and madrigal singers, June 12; Herbie Hancock, June 19, and Metropolitan Opera artist Frederica Von Stade, with members of the Orchestra of the City of New York, Martin Berinbaum, soloist, Jak Zadikov conducting, June 26.

At the Salvation Army, 120 W. 14 St., June 29, Fat City Berinbaum, Zadikov will appear.

On June 8, "L'Histoire du Soldat" will be presented for chronically ill children at Bird S. Coler Hospital, Welfare Island. Herbie Hancock will perform at the Westchester Penitentiary, Valhalla, on June 20, Hancock will also play for the mentally ill patients of Creedmoor State Hospital in Queens, June 22. On June 27, Fat City will visit the wards at St. Albans Naval Hospital in Queens and perform for servicemen.

Getz Back For U.S. Tour

NEW YORK—Saxophonist Stan Getz returns to the U.S. from his home in Marbella, Spain.

Getz will open his new U.S. tour with a concert on Saturday (3) at Philadelphia's Academy of Music with Gloria Lynne. He will then play Oakland's Civic Center on Friday (9) as part of a package promoted by George Wein.

Getz (MGM), will make three appearances at the Newport Jazz Festival in New York in July 1-3. Following the Newport dates, Getz will be in Detroit at the Keyboard Lounge, July 17-22.

actor. If he hadn't decided to continue producing concerts, he might well have considered buying the rights to remake all the classic Bogart and Cagney tough-guy films and starring in them.

"Fillmore's" strongest virtue is as an unexpurgated archive of Graham's uninhibited but logical way of doing business in a quite illogical field. Unfortunately, the San Francisco bands he assembled for his bow-out are no more than workmanlike rock performers whose low-keyed efforts simply don't hold up in 30-foot close-ups.

Lamb, Cold Blood, Boz Scaggs, Hot Tuna, Quicksilver Messenger Service, New Riders of the Purple Sage, It's a Beautiful Day and the Elvin Bishop Group do not rise to the level of memorable music theatrics that would give point to preserving their sets on film. And the truly heavy groups filmed live for the movie, Santana and a curiously Pigpen-less Grateful Dead are represented with surprisingly uncharacteristic subdued material.

In addition, the Medion Production released by 20th Century-Fox is visually one of the least talented efforts in the rock concert film genre. Camera angles are consistently unimaginative and often don't reveal the most significant moments of the music.

But Bill Graham, craggy-faced, maddeningly sincere and rambunctiously wheeling-dealing, is a joy to behold in action.

NAT FREDLAND

Talent In Action

• Continued from page 14

standard "If He Walked Into My Life" was met by applause from the over capacity crowd.

The husband-wife duo, who are noted for making well rehearsed comedy routines seem totally spontaneous, were in perfect form with new material.

The singing team and the Congregation minus Curb came on stage for a cute "Candy Man." An up-tempo "Love Look at the Two of Us" was followed by "Sweet Caroline," "Something" and "We've Only Just Begun." They stayed on just long enough, leaving the crowd asking for more.

JAMES GANG ELEPHANT'S MEMORY

Carnegie Hall, N.Y.

The several personnel changes which the James Gang has undergone within the last few months may have been the best thing to have happened to this ABC Records act. The group, once a trio, is now a quartet of players with new faces, Dominic Troiano on lead guitar, and Roy Kenner on lead vocals.

The addition of these two young, progressive artists, has injected new life, new credibility, into the group's performance. The new sound is "heavy." A raw funk that is loud without having to recourse to loudness to communicate with its followers.

Continuing their able support of the frontline players are Jim Fox on drums and Dale Peters on bass guitar.

Supporting act, Elephant's Memory—Apple Records—has probably made the wisest decision of its career by becoming backup players for the John Lennon/Yoko Ono team.

This group's basic problem is that it lacks a personality of its own. Its music is as loud and earthy as the best of them—or the worst—and its players are driven by sheer enthusiasm, but somehow, it does not quite seem to get its message across. Maybe exposure to the charisma of Lennon and spouse may help them cultivate some of their own.

RADCLIFFE JOE

MIKE SEEGER

Gaslight II, New York

Mike Seeger is keeping traditional mountain folk music alive, a most valuable accomplishment, since this old-time music is the genesis for much of today's rock and roll. At his recent performance, Seeger etched sharply defined portraits of the rural American South, singing and playing guitar, banjo, jaw's-harp, fiddle, harmonica and autoharp.

The Mercury artist catches local voice inflections with neat precision in the "high art" songs which he interprets. Among the rich lode of traditional tunes Seeger burnished to a bright polish were "Old Blind Drunk John," "Don't Let Your Deal Go Down," "Fare You Well, You Green Fielders" and "Lady of Carlisle." Seeger also turned to some more "modern" material, including Hank Williams' "Please Don't Let Me Love You," Roger Miller's "Doggin' in the U.S. Mail" and Tom T. Hall's "Future Farmers of America."

In brushing the dust of time from American folk music, Mike Seeger illuminates the roots of contemporary music and champions their strength. His latest album is "Music From True Vine."

DAN BOTTSTEIN

CHICAGO

Carnegie Hall, New York

While it has often been argued that Chicago's two horn players and reed man are a bit less sophisticated than their counterparts in other brass-oriented rock bands, the fact remains that this Columbia group has captured and held

the imagination of a broader, younger audience. Chicago's second annual occupation of Carnegie Hall offered some indications of just where their power is.

Their style hasn't changed dramatically in the three years since the release of their first album, and, considering the continued success of singles pulled from that first double-LP release, such stability appears wise. The style itself often forsakes the intricacy of melodic lines that characterizes more directly jazz-based units, for Chicago correctly sees itself as a rock band.

In that context, horns and reeds are used as a textural element, with James Pankow's trombone groaning through long, sliding lines that mesh powerfully with Terry Kath's husky guitar and Peter Cetera's bubbling bass. With three equally strong vocalists trading off solos and joining in tight choruses, the sense of collective style is further enhanced.

The band was clean, friendly, positive throughout their set, projecting a well-scrubbed hipness that drove those little girls politely wild. No, that's not really a put-down, for the band's approach is direct and without pretension to thematic or musical profundity, save for an occasional overwrought solo. Their politics, while still visible, are no longer as visible, and, as a result, the strident and rather simple-minded moral outrage that characterized earlier work has been eased a bit.

SAM SUTHERLAND

HENRY GROSS PETER GALLWAY

Gaslight au Go Go, New York

Two young performers with a common enthusiasm for both the ridiculous and the sublime in American music shared a lamentably overlooked bill at the Gaslight, offering sometimes bizarre but always interesting originals and high-spirited covers.

Henry Gross, ABC/Dunhill Records artist, is a rock'n'roll fan as much as an artist. Switching from acoustic guitar to a classically battered Les Paul, he chunked along with a rough, joyful energy, balancing piquant original songs against care-free, sing-a-long readings of mid-'60's standards.

Gross may not stand out as a guitarist or a vocalist, yet his sheer affection for music and total lack of self-consciousness made him a pleasure to watch.

Peter Galloway, Warner Brothers artist, has moved successfully through two fine, but underrated bands, bringing with him a personalized style that has broadened considerably from its earliest similarities to John Sebastian and Buzzy Linhart. Galloway writes alternately tender and outrageous songs, and his vocal work and guitar playing both freely incorporate elements of folk and jazz with good-time rock'n'roll.

SAM SUTHERLAND

AL GREEN

Copacabana, New York

With a Top 5 single, "Look What You Done for Me," a Top 10 album, "Let's Stay Together," and another LP on the charts "Gets Next to You," Hi artist Al Green is enjoying a surge of international popularity. The reasons for his success were readily apparent.

Green gives his songs a strong narrative thrust and he cares for the lyrics tenderly. His tone resonates with warm sensuality, and he lends drama to his material by the meticulous use of dynamics. Among the artist's standout selections were two of his recent hits, "I'm So Tired of Being Alone," which he wrote, and "Let's Stay Together"; "How Do You Mend a Broken Heart?"; "What the World Needs Now"; "Never Fall in Love Again," and "We've Only Just Begun."

DAN BOTTSTEIN

JUNE 3, 1972, BILLBOARD

TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY KROMEKOTE

BLACK & WHITE PRINTS
500 — \$20.75 1000 — \$31.75

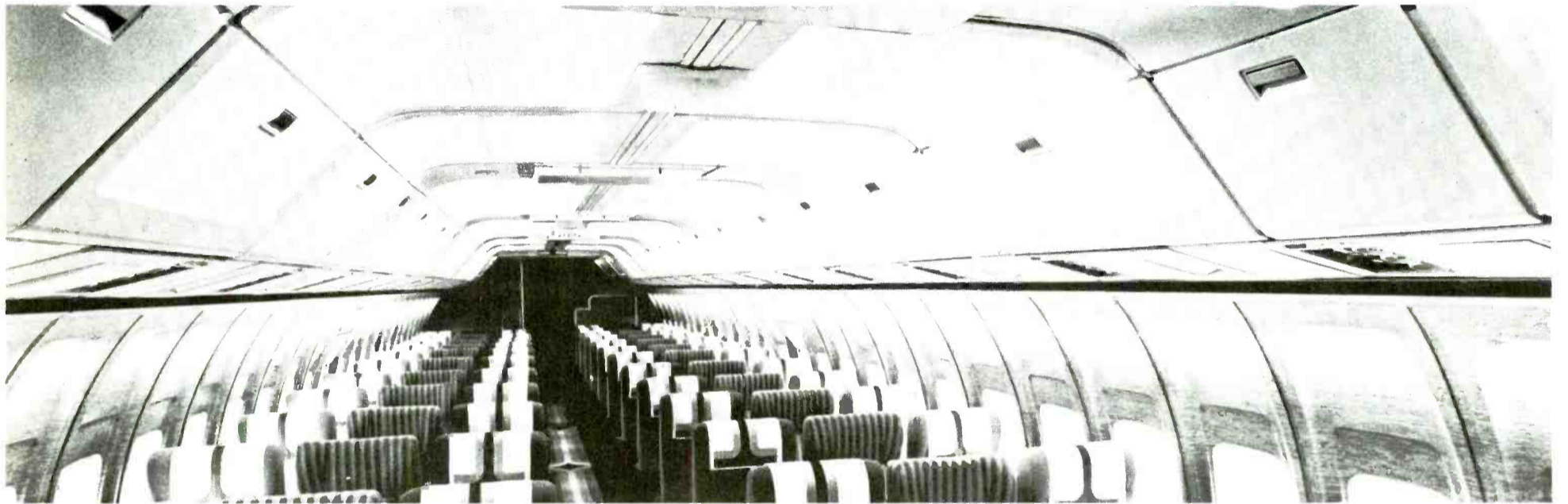
COLOR PRINTS
1000 — \$200.00

Send for a sample 8X10 color print and black & white 8X10 plus prices for other sizes in black & white and full details on ordering.

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

THE 707 RE-BORN.

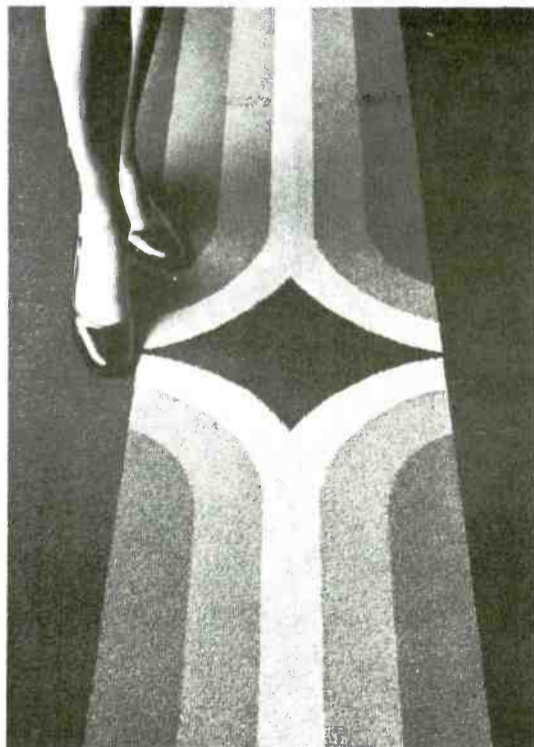
American Airlines new 707 LuxuryJet.



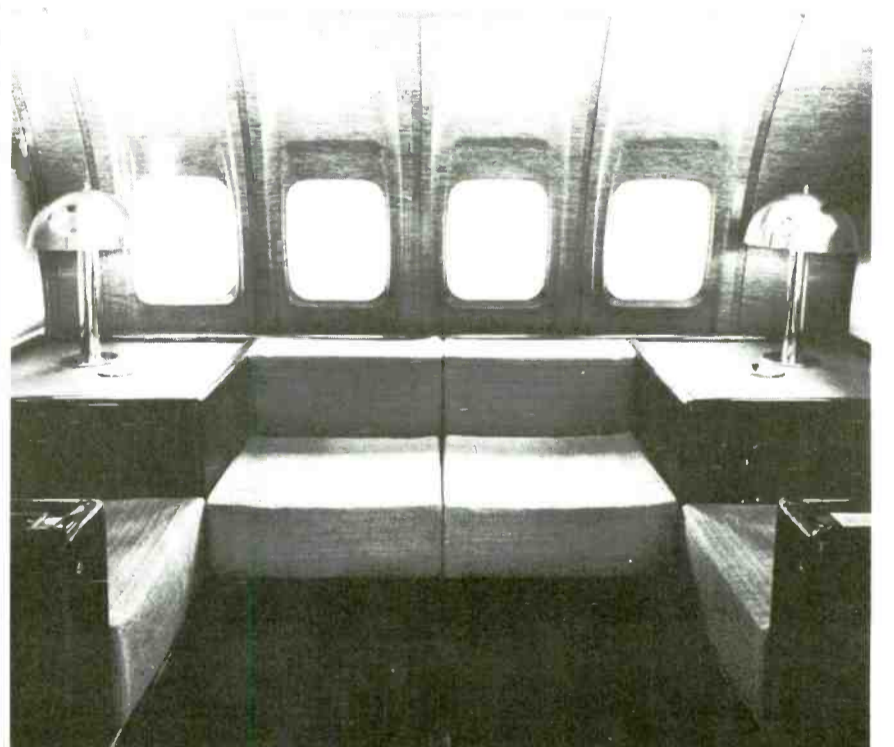
A wider, brighter, roomier look, inspired by our 747 and DC-10 LuxuryLiners.



A stand-up bar.



Luxurious decor.



Our sociable lounge.

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?

American Airlines
Our passengers get the best of everything.

Call us or your Travel Agent.

Radio-TV programming

BILL DRAKE INTERVIEW

His Early Experience and Radio's Future

EDITOR'S NOTE: This is the second installment of an interview with programming consultant Bill Drake conducted by Claude Hall.

HALL: Do you find that a lot of record people know radio pretty well?

DRAKE: Not . . . not really.

HALL: Even the guys who think they do don't know it as well as a radio man . . . its intricacies? What are their major misunderstandings about radio?

DRAKE: I couldn't say. I don't know. But as far as them having a definitive understanding about what it's all about, they don't. There's a hell of a lot more in-

involved in a radio station. Like many people, who tend to deal only in records . . . well, records are a very important part of radio, some records. But there are so many other important things and sometimes they don't realize that. But how could I say what they understand or don't understand. Yet, they may know a hell of a lot less than they think they do.

HALL: Getting back to general radio, as singles begin to slowly fade . . . which you've got to assume they're going to do over the next five years . . . or ten years, we just don't know . . . what is your criteria going to be then for picking records for airplay? More of a seat-of-the-pants thing?

DRAKE: Picking records will be determined by what occurs . . . if

that actually occurs. The criteria will be the same and that is to find out what records please the most people. At that point, it becomes merely a matter of working out research methods. And it's very difficult to speculate what research methods will be available to us 10 years from now. You'd have to be dealing with known factors in any case.

HALL: Have you begun setting up research techniques for the future?

DRAKE: Well, we go over albums. We survey albums. We study what success other people are having with particular LP cuts. Nobody can play them all. But, when you collect all of the information that you can, you should generally have an idea of what cuts are the most successful.

HALL: Do you think it may eventually evolve down to where you test people's reactions to various cuts . . . similar to the behavioral psychographic studies now being conducted by Dr. Tom Turicchi in Denton, Tex.?

DRAKE: Studies of that nature always depend on how accurate your guinea pigs are. But I'd feel a little silly in Los Angeles hooking people up to eight million wires.

HALL: In the recent change of programming people in the RKO General stations that you consult . . . did everything work out pretty well so far?

DRAKE: Everything worked out fine except Washington. That was a big disappointment.

HALL: I hated to see the Washington failure. Another Top 40 station in the market would have been good for the record industry. That's something that the FCC doesn't consider in their decisions. To change the subject, did you read the Jack Anderson columns about payola?

DRAKE: No. I read a few of the articles written about the two columns.

HALL: Do you think it's as real as he makes out.

DRAKE: I don't know . . . I can't imagine that it would be, but I don't know what he said as opposed to what he said about his columns. But I think that . . .

I don't know, but I would find it hard to believe. And, just speculating that there were cases where payola was being practiced, I don't believe any station could be successful over a period of time and have payola going on. I think that people involved in payola would eliminate themselves. You can't put those kind of records on your radio station in the face of today's competition and survive.

HALL: About the merging of MOR and Top 40 . . .

DRAKE: In some areas that has happened.

HALL: In some cities, the MOR stations are playing virtually the same records as the local Top 40 station, yet calling themselves an adult station.

DRAKE: It's very obvious what has happened to a lot of middle-of-the-road stations. In trying to project a younger demographic, they wind up playing the Osmonds, the Partridge Family. What you see at that point is a mass exodus of listeners and the emergence of the FM sweet music station. Because a lot of the people who used to listen to MOR stations won't take the sort of thing that MOR stations are doing today.

HALL: They just leave. . . . Do you think that if they go over to FM they ever return to AM?

DRAKE: Well, I don't think there's any absolute on that. I obviously believe highly in FM . . .

and have since 1967 and before that, because WOR-FM in New York is a pilot of things we wanted to do. And also the syndication later . . . that's the reason we got into so many FM stations. Because we think that for music FM is like color TV compared to black and white TV . . . stereo compared to monaural. But I think that everyone switches back and forth from AM to FM from time to time.

HALL: Regarding MOR, do you think that if a Perry Como or an Andy Williams were out making more MOR records . . . artists of that type . . . were turning out more product, that MOR stations would have more product to put on the air and thus be more viable? It seems to me that many MOR stations are playing the soft rock material because they don't have any product unique to themselves. Later, the records being cut by the so-called MOR artist have merely been their versions of recent Top 40 or rock hits.

DRAKE: Well, that's true, but it's not necessarily a new thing. I remember when the Fontaine Sisters were covering the Charms and Pat Boone was covering Fats Domino.

HALL: Someone is always covering somebody else so . . .

DRAKE: Sure. For example, the Gladiolas, or whoever it was, came out with "Little Darlin'" and then the Diamonds did it. The
(Continued on page 19)

NBC Radio Web Plans 'Live' Music Concerts

• Continued from page 1

broadcast over the network 7:05-8 p.m. June 25. Wogan said the anticipated live audience for the concert would be around 40,000, "but the potential radio audience is unlimited." The reason is that 238 radio stations are currently carrying "Monitor" and this is a "Monitor" project.

Wogan, who pointed out that the 17-year-old "Monitor" is constantly changing in format, said he'd been working on this live concert concept for two years. Another big band type special is slated for July 15 and again Art Ford will host this. It's called "Crooners, Swooners, and Rockers."

"Periodically, we plan specials of all types, especially the kind that examines music of the past. For example, Wogan said, "we're planning a big radio special on jazz music, one on the British influence in music, and a country music special. All of these will be three-hours long. Besides the June 25 rock special, we're planning another one to be broadcast on July 23, but I haven't lined up the talent yet although several names are possible."

The first big band special went without national sponsor interest, but Wogan said that several national advertisers have shown interest in the second one coming up. As for the rock concert by the Three Dog Night, Avon, Dodge, and Dietrite Cola are already on board. NBC producer George Voutsas will produce the Three Dog Night special and, of course, special events manager Steve White will be working closely on all projects with Wogan.

A unique facet of the Three Dog Night concert special is that all of the stations will invite a response from listeners. "We'll invite listeners to telephone us at our expense to tell us how much they liked the concert and who they'd like to hear next. These calls will come nationwide to NBC in New York and we plan to man the telephones here for six hours after the concert broadcast," Wogan said. In addition, several of the radio stations carrying the broadcast may feature contests in their markets focusing on the concert. Larry Kenny of WKYC in Cleveland is slated to emcee the Three Dog Night broadcast.

FCC Wants Radio/Callees Notified

By MILDRED HALL

WASHINGTON—The government has warned deejays not to indulge in those funny on-the-air phone calls to amuse the broadcast listeners, unless the callee is notified at the very start of the conversation that the talk is going gram, without letting the callee

out over the air. The Federal Communication Commission scolded three stations, but imposed no fines—this time.

Complaints have come into the commission from the victims that "harrassing and embarrassing" phone conversations have been broadcast without a notice having been given the party called. FCC reminds licensees and deejays that a criminal penalty can attach to any interstate calls made without disclosing the caller's identity, and with intent "to annoy, abuse, threaten or harrass." Also, communication rules require that any taping of a two-way conversation must carry a tone-warning device.

The FCC also said that the one called by a deejay must also be notified at the very start of the conversation that it is being taped for later broadcast. If this is the case. It is not enough to ask permission at the end of a talk, in which the one called did not know that he or she was, in effect, playing the role of patsy in a practical joke for later broadcast.

Three stations warned of violations included WLOT, Marinette, Wis., which had broadcast a live phone call in its "April Fool" pro-

know that the kidding was going on the air. KOY of Phoenix, was held guilty of recording a conversation and airing it later without the called party's consent. (KOY said it was a taped conversation, but the called party hung up before he could be notified that it was for later broadcast.)

Sharpest scolding went to WKBW, Buffalo, N.Y., which had made three calls on different days, to a local housewife, on its "Funny Phone Call" feature. The deejay had intended to let the lady know on the third call that it was all a joke. But the housewife had called her Better Business Bureau, all upset about the fake plumbing salesman who kept calling her.

The FCC reminded all three stations that these activities violated its 1966 public notice about "Contests and Promotions Which Adversely Affect the Public Interest." It has now issued a new public notice to remind stations that the old one is very much in force. The prohibited practices include alarming the public about imaginary dangers, infringing on the right of privacy, and causing annoyance or embarrassment to innocent parties.

'Blends' Could Replace Jingles on Radio: Meeks

• Continued from page 3

following a Thursday luncheon session with a music keynote speech by Jerry Wexler, executive vice president of Atlantic Records and a record producer of many million-selling records. A speaker to keynote the radio side of the entertainment industry will be announced in the near future.

Following the double keynoters, a panel will be devoted to various viewpoints on music and radio programming as seen by several of the world's greatest recording artists.

All day Friday and Saturday morning will be devoted to workshop sessions and topics and speakers for these sessions are now being jelled and will be submitted to an advisory panel of leading radio and record industry executives for their approval and suggestions.

The Forum has, over the years, featured some of the most outstanding radio and record men in the industry, all speaking on educational aspects of radio. In the past, men like Joe Smith of Warner Bros. Records; program director John Randolph of WAKY in Louisville; general manager Art Simmers of WTRY in Albany, N.Y.; air personality George Michaels of WFIL in Philadelphia. Harvey Glascock, then general manager of WNEW in New York and now owner of a Florida radio station; program director Bill Bailey of KIKK in Houston; program director Pat Patterson of WKIK, Raleigh; and recording artists such as Danny Davis, John Kay, Felix Pappalardi, Frank Zappa, and Peter Yarrow, have spoken at the Forum. And the Forum constantly draws leading program directors and programming-oriented general managers from radio stations coast-to-coast and many from all parts of the world, including Brazil, Australia, Great Britain, Peru, Puerto Rico and Japan.

To register, send a check for \$135 to: Radio Programming Forum, Billboard, 9000 Sunset Blvd., Los Angeles, CA 90069. A special form allowing a discount on your hotel reservation will be in the return mail. Only the first 200 Forum registrants will receive a discount on hotel reservations.

A select number of college students will be allowed to register on a scholarship basis and details may be obtained by writing the address above.

European Music MOR Service

SHEBOYGAN, Wis. — Flair Sounds, a syndication firm here, has launched a new 60-minute weekly show called "Continental Souvenirs" featuring Europe's leading orchestras and combos.

The music includes both modern and traditional selections of their native countries, according to Dieter E. Helm, program director for Flair. He felt that the show would fit in extremely well with any MOR format. The syndication program will be available in full stereo beginning June 1. Stations may obtain a 15-minute demonstration tape on request.

IRTS HONORS FLIP WILSON

NEW YORK—Flip Wilson, host of the "Flip Wilson Show" on NBC-TV and a recording comedy artist, has been named 1972's Broadcaster of the Year by the International Radio and Television Society, according to IRTS president Max E. Buck. Among others so honored in the past include Ed Sullivan and Johnny Carson.

SEX-JOCK AVAILABLE

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

The sexually oriented talk shows (al la' Bill Balance and the Feminine Forum, etc.) have taken the country by storm, and one of the countries top talk personalities is available, and would like 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

Vox Jox

By CLAUDE HALL
Radio-TV Editor

The eight people who've already registered for the Aug. 17-19 Radio Programming Forum, Century Plaza Hotel, Los Angeles, are: **E. C. Stiker**, Meredith Broadcasting, New York; **Stephen Q. Shankon**, WOW, Omaha; **John Lund**, WGAR, Cleveland; **Steve J. Dickoff**, WEAQ, Eau Claire, Wis.; **Paul Michels**, WFBS, Spring Lake, N.C.; and **John L. Cattet**, **Bob Johnston**, and **Jim Smith**, all of WBBM-FM, Chicago. And countless others are reporting that they're coming in for the three-day meeting. Including some radio people from Japan. I'd like to get some radio people from Britain, too. Several programming consultants have expressed great interest in the growing possibilities of commercial radio in Britain. I just hope the people who are going to be involved in radio in Britain have the sense to do it well. And perhaps, at least at the start, the best think would be to hire either some good radio men out of Canada, the U.S. and Australia and/or a good program director or programming consultant.

Anyway, the Billboard Radio Programming Forum is shaping up

FM-er Needs Rock Albums

JUNCTION CITY, Kan. — KJCK-FM here, soon to increase power to 100,000 watts and go to stereo, is slowly being changed to a progressive rock outlet, according to Bob Murray, program director of KJCK and KJCK-FM.

"At the present time, we are simulcasting on FM and AM format for the most part. But we are in the process of setting up a special format for the FM. We have recently begun to play progressive music, mainly from albums. And without the albums, we really can't do a whole lot. We have a real need for the progressive music since we serve a college community of 25,000, an army post of 20,000, plus the many communities in our primary service area."

Ralph Weir Jr. is president of the stations. H. Pat Powers is station manager.

Tuna Talks 'Christ'

LOS ANGELES — "Christ & Rock & Roll" is a three-hour special on the music that made the Jesus movement now being syndicated by Jeff Alan here. The one-shot show, hosted by Charlie Tuna, will be priced according to market size; radio stations may use the show as often as they wish. It's being provided in monaural via tape. People interviewed on the show range from Tim Leary to Pat Boone.

quite nicely. A lot of guys in both radio and the record industry are pitching in with advice and labor. I think that this should be the best Forum ever. The fee has been lowered to \$135 and we've got a special discount on hotel rooms available to the first 200 people who send in their registration fee. If some of you want to share a room with another program director, you can save even more money.

★ ★ ★

Bob Shannon is departing KJR, Seattle, and is looking for a new job. His phone is 206-885-9453. He's an experienced, stable professional with good voice for either Top 40 or MOR. Looks as if **Kelvin Metheny**, son of **Terrell Metheny Jr.**, is coming in to fill the 6-10 p.m. slot at KJR. . . . Staff at WTVW, MOR station in Columbus, Ohio, includes **John Fraim** 5:30-10 a.m., **Dave Logan** until 2 p.m., **Bob Conners** 2-7 p.m., music director **Dave Farr**, 7-10 p.m., **Jack Stewart** until 2 a.m., and **John Potter** until 5:30 a.m. Promotion director **Bill Smith** does a Saturday 6:30 p.m.-1 a.m. show and **Jim Lohse** is program director. . . . **Tom Watson** is departing KKDJ-FM, Los Angeles, and would be interested in a new Top 40 job. Call him at 213-665-5001.

★ ★ ★

WKIX, Raleigh, is looking for a good air personality with production experience. Talk to program director **Pat Patterson**. . . . While I'm at it, other job possibilities exist at KIKX, Tucson, Ariz.; WYXE, Madison, Wis.; WSJM, St. Joseph, Mich.; WKYX-FM, Paducah, Ky.; WTRY, Troy, N.Y.; and lay airchecks on **George Wilson**, WOKY, Milwaukee, and **Bill Wheatly**, WWOK, Miami, for future possibilities. Both men have several stations under their wings and may need air personalities for future stations.

★ ★ ★

J. B. (Jim Beedle) Carmicle has joined KCKN in Kansas City in the all-night slot; he'd been with WUBE, Cincinnati. . . . Back to **Pat Patterson**, WKIX, Raleigh. He wants **Bill Slater** to contact him.



BEEDLE

. . . KJCK in Junction City, Kan., now has **Roy Howard** 6-10 a.m., operations director **Dan Weir** until 2 p.m., program director **Bob Murray** 2-6 p.m., and **Marc Franklin** 6-midnight with **Dick Widdogs** and **Chuck Reynolds** on weekends. . . . **Bob Brown** has joined WDAI-FM, Chicago; he'd been with WCIR-FM, Chicago. . . . **Tom King** is doing morning drive at WAJF, Decatur, Ala. **Rick Davis** is music director and does midday. Program director **Chet Smith** does afternoon drive. **David Jeremy** (Continued on page 20)

Early Experience, Radio's Future

• Continued from page 18

Diamonds made their career from covering other stuff.

HALL: Are MOR stations making a mistake by playing rock records?

DRAKE: I don't know whether it's a mistake or not . . . I don't know what they're trying to achieve. And let's face it, some of them do pretty well with that policy. I'm aware of several that do damned good. It works for some and it doesn't for others. I guess the key is how they do it.

HALL: What is the strongest influence you see now in Top 40 radio?

DRAKE: When I first went to clusters of commercials two years ago or whenever in Top 40, people thought that was totally insane . . . they thought: Well, he's done it now. But the problems were simple. As records got longer, you had to make room for them. You can't cram any more music in than your commercial policy allows . . . and we already have a very good commercial policy now. Certainly a hell of a lot better than the normal. We couldn't say to the record companies that they had to create shorter records. Because, quite frankly, increasing the length of songs in many instances created whole new dimensions in music. And that's important. So, in order to accommodate whatever music is valid, we did what we've always had to do: Make whatever adjustments we had to make. And I think that radio stations or record companies or even individuals get screwed up sometimes is that they don't want to adjust. They become rigid. Everybody becomes God. Well, that's bull.

HALL: Let's backtrack some here. Did you find Gene Chenault or did he find you? You were working for him as a program director, weren't you?

DRAKE: No. I was in San Francisco and after the KYA thing with Churchill blew up . . . matter of fact, one of the offers I had at the time was to come to KHJ in Los Angeles as program director . . . and I had one in Cleveland and one someplace else. But I figured: What is that? It would wind up the same way . . . with the sales department walking all over the station. All the gobbledook, Chenault, I guess, had been trying to call me. But I don't talk to people on the phone I don't know . . . and he'd never gotten to me. Anyway, we met somewhere and he said he liked the things I'd been doing and he wanted me to do something with his station. I said I could dig it, but no station in a market that size could afford to pay me what I'd have to have. He said: "Why don't we have two stations. That way, it could be done." We basically started from there.

HALL: Were there two stations at the beginning?

DRAKE: KYNO in Fresno and KSTN in Stockton, Calif. But he didn't own KSTN.

HALL: What were you doing in San Francisco?

DRAKE: Programming KYA.

HALL: Before Johnny Holliday took it?

DRAKE: I replaced Les Crane.

HALL: Where had you come from?

DRAKE: Atlanta.

HALL: You went directly into KYA? What happened?

DRAKE: The station was . . . what, fifth? We took it to first.

HALL: Who were the jocks?

DRAKE: Tom Donahue, Bob Mitchell, Peter Tripp, Norm Davis, Me. Bob Brannon.

HALL: Then you went with Gene. Where did you go up against Ron Jacobs?

DRAKE: Fresno. He was programming KMAK. The competition.

HALL: Who had the legendary treasure hunt that everyone always talks about as the promotion that killed a radio station?

DRAKE: We both did.

HALL: Only his treasure wasn't ever found, right?

DRAKE: It was . . . eventually. But I played a lot of psychological games with Ron. He thought that I had found his treasure. But the competition between the two stations then was a dog-eat-dog thing. Matter of fact, that's why Gene Chenault wanted me to come in there because Ron and Robert W. Morgan, Dave McCormick, Frank Terry, Jay Stevens, Tom Maul, and a couple of big jocks were all at KMAK. Robert Prescott . . . They were giving KYNO fits. They had a damned good radio station. I had a free hand and we kept basically the same jocks and turned it around. But it was a dog-eat-dog situation. They'd follow me down the street with car radios . . . it was unbelievable.

HALL: What were they doing with radios in the cars following you down the street?

DRAKE: I don't know, man. I was married at the time . . . maybe they were trying to catch me shacking up with some chick. I don't know.

HALL: Is that printable?

DRAKE: I don't care.

HALL: They were doing everything . . . trying to wipe you out?

DRAKE: It was really funny. One night I was driving down the street on Stills Avenue and I kept hearing this talking on the lefthand side of me . . . I had the window down. And what they'd done was pull right up beside me and one guy was driving and the other was crouched down out of sight talking on the radio. I asked: What's going on? The guy looked up with a shocked expression on his face. Matter of fact, the first time I saw Jacobs he was following me around the Fresno County Fairgrounds. I asked somebody . . . Glenn Adams I guess, who that was. I think that either one of the stations, KMAK or KYNO, could have beaten any station in Los Angeles at that time. Fortunately, we wound with 40's and they ended up with 20's, but it was weird—two stations with almost the whole market locked up.

HALL: When did you really get to know Jacobs?

DRAKE: I guess the first time I really talked to Ron was when he came back from Honolulu. KHJ was set. I think all of the jocks were set. We were only about two weeks away. Ron had been over in San Bernardino. Morgan got to talking to Jacobs and got him to call me. Let's face it, Ron Jacobs is a hell of a radio man.

HALL: Did you ever think about programming KHJ yourself?

DRAKE: No. I didn't want to do things that way. Anyway, things worked out all right.

HALL: No. I guess you can't complain.

DRAKE: Being program director of KHJ was never the intent. Because, first of all, my agreement with RKO was that I'd given them the equivalent of one day a week for the station.

HALL: Gene Chenault, a couple of years ago at the annual convention of the National Association of Broadcasters told the managers present at a meeting that they should pay their program directors (Continued on page 22)

NAFMB Stages Coast Conference

LOS ANGELES—The National Association of FM Broadcasters will hold a regional "Seminar for Success" here June 23 at the Sportsman Lodge. Workshops during the one-day event will cover quadrasonic sound, FM car radios, the all-channel legislation, automation systems and other topics.

A staff member of the Federal Communications Commission will be the luncheon speaker. Los Angeles area FM stations will host a cocktail party. For reservations for the seminar, contact the NAFMB office, 420 Madison Ave., New York, N.Y. 10017, or call 212-755-9330.

45 rpm RECORDS
oldies by mail

**OLDIES
from
1955
to
1970**

All original artists.

For complete catalog send \$1.00
(deductible from any subsequent order)

to:

BLUE NOTE SHOP
156 Central Ave., Albany, N.Y. 12206

**ATTENTION
RADIO
STATIONS**

If Your Copies of Ethel Ennis' Hit on Spiral Records

**"I WONDER WHO
MY DADDY IS"**

B/W

"SING ME A TUNE"

As Performed on the Mike Douglas Show Arrived Defective Due To Imperfect Pressings. Please let us know, as we can reservice you at once.

Thank you for your patience and understanding.

ARGUS RECORD DIST
(N.Y. Dist.)

160 West 46th St., New York, N.Y. 10036 (212) 765-2585

Imus Works N.C. Show Over WNBC

NEW YORK — Joe Orr, general manager of WHVL in Hendersonville, N.C., was the target of a "put-on" by Don Imus, morning air personality at WNBC here, but the gag ended up with Imus being put on.

Imus broadcast his WNBC show live Saturday (27) from WHVL. The show was fed back to New York and broadcast on WNBC. And it probably shook up Imus' growing New York listeners because WHVL plays country music in the morning and Imus, whose antics are usually disruptive and more than often hilarious, followed the WHVL format.

The gag developed when Imus saw an advertisement by WHVL in Broadcasting seeking a new air personality. "The engineer who works with me said: 'Why don't you call him? You aren't going to last much longer around here.'" Imus said. Taking the advice of engineer Dave Shaw, Imus called Orr, who seemed a little worried about being able to afford his salary. Imus assured him he wanted to get back to the earth regardless of the salary. Orr wanted a tape.

"And when he got it, he put it on the air, because I think he'd caught onto the whole thing by then. Anyway, he played along, replying that he thought I was a 'diamond in the rough' but would be willing to let me hang around the station."

In Hendersonville, Orr solicited cards and letters from listeners about whether he should hire Imus or not. In New York, Imus encouraged listeners to write Orr recommending him for the job. "Mr. Orr said he got three 100-pound sacks of mail and countless phone calls from New York. But about half of them said not to hire me."

It was Perry Bascom, general manager of WNBC, who suggested Imus actually go to Hendersonville and do a morning show. The whole thing got the approval of the Hendersonville mayor, who called to welcome Imus. And Imus on Saturday morning, with the aid of WNBC engineer Harry Baker, broadcast live from WHVL and the show was aired not only in Hendersonville but over WNBC in New York.

Vox Jox

• Continued from page 19

Beecher is the evening man. Davis writes: "I read with interest last summer or whenever it was you were discussing radio pay scales. Isn't it odd that we had to leave WHHY in Montgomery (David, Chet and myself are all from WHHY) to come to Decatur. We all are making more than \$100 a month more up here than we made at a fairly respectable station. And this market is a hell of a lot smaller than Montgomery. We are moulding an entirely different sound that Decatur and a lot of the markets in the South are not aware of and that's just basic, 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 WYXE, Madison, Wis.; he'd been at WITX, Danville, Ill. . . . **Jonathan Green**. . . Got a letter from **Arthur H. Holt**, a man who not only is a radio station broker, but a programming consultant from time to time. The letter comes from Radio Swazi, Johannesburg, South Africa, but he really hangs his hat most of the time in Washington. "Several weeks ago, I wrote and commented that 'radio was certainly interesting in its variety these days for a consultant' and I was just talking about XELO in Ciudad Juarez, Mexico. Now, I am obviously much more distant from home base! Although I know that it is the wrong address for a subscription, yours is the only one I have in my book out here, and we need to begin a Billboard subscription immediately (if not sooner). They haven't been getting anything of that sort and you just can't be a radio station without Billboard. Even in Swaziland! The local beer is Swazi Lager. It makes Grand Prize seem almost good."

George Kaywood writes that he's back working for **Bob Badger** at WABY, Albany, N.Y. "I left four months ago to join an ad agency in town, but am now doubling 6-9 a.m. and just gave notice at WBEC, Pittsfield, Mass., where I was **Bob Flint** on weekends. Had to cut down the workload someplace. So they're looking for a good rock weekend man and pay extremely well for that size market. **Jack Daniels** has left WTRY in Troy heading for a 50,000-watt FM in Milwaukee. **Jerry Tyler**, who was **John Tyler** at WSNY, Schenectady, N.Y., is now the 10 p.m.-2 a.m. man at WTRY. **Dave Franklin** has left WOKO, Albany, N.Y., to become production director and the swing shift man at WKEN, Youngstown, Ohio."

Robert O. Smith, KTAC-FM, program director, writes in from Tacoma, Wash.: "After about three years of dark, the transmitter is pumping out pure rock (progressive). What? Another one? No, we're different. Specifically because we all entertain, too. Little satires in stereo. Conversational bits. Information of the music." Lineup at KTAC-FM includes **Smith**, **Dave Perry** from KEMO-TV, San Francisco; **Tim Robinson** from KISW, Seattle; **Brian Zerr** and **Brent Steir**. . . . Broadcast Recording Service is a new production company located in Bayonne, N.J. and **Andrew Babbish** is seeking announcers for freelance work. Call him at 201-823-4200. . . . **Bob Butler**, KTUF, Phoenix, writes: "Your stories may be helping the national economy! A local drugstore told me they sold out of

spiral notebooks within 24 hours of your publication of the **Charlie Tuna** interview! Really, though, that type of thing is a gas to read and the nation's jocks are badly in need of having this type of information. Maybe someday all station managers will realize what a jock is — a sensitive, creative guy who has to eat once in a while, too. Would really like to see something on **Dick Biondi** some time. The guy was a legend at WKEW in Buffalo and at WLS in Chicago. Also, I wonder if **Clint Bushman** is still at WBEN in Buffalo?"

Tom Donahue called me with the good news that he's the new general manager of KSAN-FM, San Francisco. But, to be technically accurate, it's Northbeach Productions that is managing the station. Northbeach, of course, is Tom and his wife **Raechel**. **Tom O'Hare** remains at program director of KSAN-FM and I think Donahue is still going to help out in the programming of KMET-FM in Los Angeles. Both are owned by Metromedia. **Richard Kimball**, program director of KMET-FM, also wrote me a note to state that Donahue is helping out KMET-FM as a consultant.

Bob Van Camp, a legendary air personality on WSB, Atlanta, is retiring Aug. 1. He has spanned a couple of generations of WSB listeners and, in his tenure with the 50,000-watt station, has achieved virtually astronomical ratings via his morning show. For many years, he has also served as music director of the station. Among all of the morning personalities in the nation, there are only about seven of the stature of Van Camp and even only a couple of them have worked at a single station that period of time.

Pat Reilly, the morning man, has become program director of WKKE, Asheville, N.C., replacing **Ron Fraiser**, who has left to join WMIL in Milwaukee, which is going to rock. . . . The lineup at WMIL, Milwaukee, which will be

Detroit Rock TV Goes to One Hour

DETROIT—"The International Rock Service" has been switched to an hour of original material each Saturday at 11 p.m. The show is simulcast on WXON-TV, channel 62, and in stereo on CJOM-FM 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 story and songs of the Jesus Revolution called "The Christ Chronicles." **Shadoe Stevens**, air personality and program director of KRLA here, and air personality **John Rydgren** are the announcers in the show. **Tim Hallinan** wrote the show, O'Connor produced it. It premieres 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 Lohel**. **Duncan Lent** is one of the staff members.

Radio-TV Mart

See Page 32



INTERNATIONAL BUYER'S GUIDE OF THE MUSIC-RECORD-TAPE INDUSTRY

Categories to be included in the 1972-73 International Buyer's Guide are:

RECORD MANUFACTURERS

Budget Labels
Children's Labels

INDEPENDENT RECORD PRODUCERS

(please list label credits)

MUSIC PUBLISHERS

(please indicate affiliation)

SHEET MUSIC JOBBERS

RECORD & TAPE WHOLESALERS

Distributors
One Stops
Rack Jobbers
Importers & Exporters

SERVICES FOR THE MUSIC-RECORD-TAPE INDUSTRY

Associations & Professional Organizations
Design & Artwork
Direct-Mail Service
Licensors, Tape & Record

Licensing Organizations, Music (please indicate whether Mechanical or Performing Rights)

Plating & Processing Plants
Pressing Plants
Printers & Lithographers
Promotion & Publicity
Recording Studios
Shipping Services
Tape Custom Duplicators
Tape Duplicator/Marketers

SUPPLIES FOR THE MUSIC-RECORD-TAPE INDUSTRY

Envelopes & Mailers
Jackets
Labels
Polyethylene Bags
Recording Studio Equipment (please specify chief product)
Record Processing Machinery (please specify chief product)
Sleeves
Tape, Blank Loaded

Tape, Raw
Title Strips

MANUFACTURERS OF RECORD & TAPE DEALER ACCESSORIES & SUPPLIES

Browser Boxes
Burglar Alarms & Locks
Carrying & Storage Cases
Catalog Services
Cleaners, Cloths & Brushes
Convertors & Tuners
Display Racks
Divider Cards
45 RPM Adaptors
Head Cleaners & Demagnetizers
Needles
Pre-leadered & Splicing Tape

TAPE PLAYBACK EQUIPMENT MANUFACTURERS & IMPORTERS

JUKE BOX MANUFACTURERS
ENVIRONMENTAL LIGHTING MANUFACTURERS

MAIL THIS COUPON TO US TODAY

If you are engaged in one or more of the enterprises listed, it is urgent that you send this coupon to us *immediately* so that we can include you in this giant directory.

PLEASE AIR-MAIL IMMEDIATELY TO:

Billboard International Buyer's Guide, 165 W. 46th Street, New York, N.Y. 10036
Urgent—Please Use Typewriter If Possible—Thanks / Please attach any additional information.

BUSINESS CLASSIFICATION

NAME OF COMPANY

STREET ADDRESS

CITY

STATE

ZIP

COUNTRY

TELEPHONE NUMBER

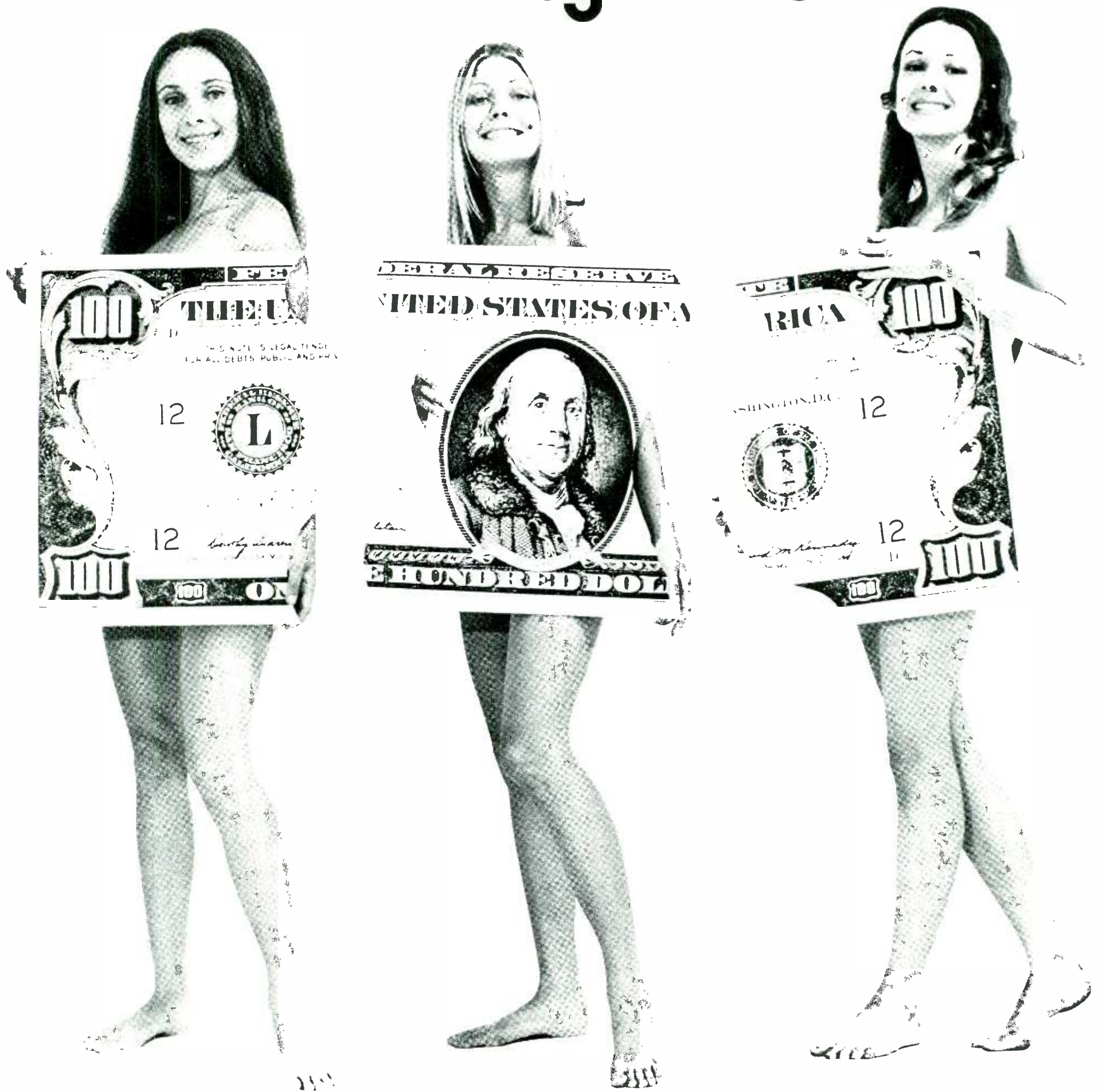
AREA CODE

TOP EXECUTIVES: NAME

TITLE

BRANCH OFFICES (U.S. & INTERNATIONAL)

Three Easy Pieces



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 influentials 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

Contact a Billboard sales representative at any of the following offices:

NEW YORK

165 West 46th 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

LONDON

7 Carnaby Street
London W.1, England
437-8090

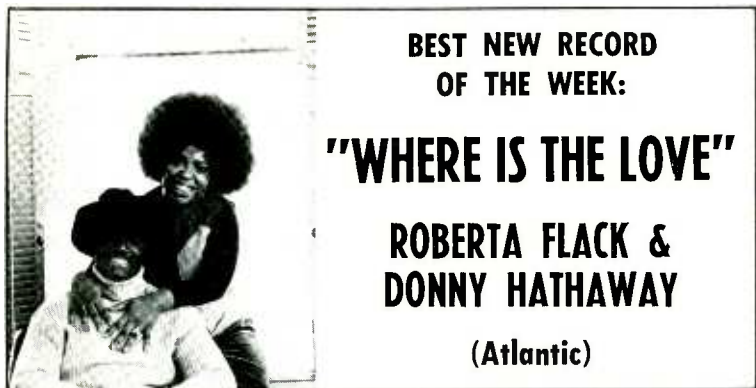
TOKYO

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

MILAN

Billboard Gruppo s.r.l.
Pizzale Loreto 9, Italy
28-29-158

Soul Sauce



By JULIAN COLEMAN

Michael Jackson, Motown recording star, has been signed by film producer Mort Briskin 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 CAS 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 Room 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 Capricorn by "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 Merry 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." We dig Don Cornelius' superb effort on the tube for soul music. . . . We hear Chuck Tyrrell, 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 Dukes and in just two weeks it's moving in Detroit and is in the 20 at WABQ and WJMO in Cleveland. . . . The Jackson 5 headlining The Missouri State Fair concert Aug. 22. . . . New two-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:

Wanda Robinson, "The Final Hour," (Today); Tommy Tate, "School of Life, (Ko-Ko); William Bell, "Save Us," (Stax); Persians, "Baby Come Back Home," (Capitol); Dennis Coffey, "Getting It On," (Sussex); Jimmy Castor Bunch, "Troglydyte," (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, "Jealous," (Tri-Us); and Luther Ingram, "If Loving You Is Wrong I Don't Want To Be Right," (KoKo).

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

Billboard SPECIAL SURVEY For Week Ending 6/3/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	9	27	11	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	12
2	1	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	10	28	32	THAT'S THE WAY IT'S GOT TO BE (Body & Soul) Soul Generation, Ebony Sounds 175 (Posner/Micro-Mini, BMI)	6
3	3	LOOK WHAT YOU'VE DONE FOR ME Al Green, Hi 2211 (London) (Jec, BMI)	10	29	29	I GOT SOME HELP I DON'T NEED B.B. King, ABC 11321 (Pamco/Sound of Lucille, BMI)	3
4	5	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	6	30	30	PASS THE PEAS J.B.'s, People 607 (Polydor) Dynatone/Belinda/Unichappel, BMI)	4
5	6	THERE IT IS (Part 1) James Brown, Polydor 14125 (Dynatone/Belinda, BMI)	4	31	33	AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, BMI)	4
6	7	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	6	32	37	YOU SAID A BAD WORD Joe Tex, Dial 1012 (Mercury) (Tree, BMI)	2
7	12	OUTA SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	5	33	34	I'VE FOUND A LOVE Etta James, Chess 2125 (Hill & Range, BMI)	3
8	9	JUST AS LONG AS YOU NEED ME (Part 1) Independents, Wand 11245 (Scepter) (Butler, ASCAP)	8	34	28	(Last Night) I DIDN'T GET TO SLEEP AT ALL Fifth Dimension, Bell 45-195 (Almo, ASCAP)	6
9	4	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucht/Belinda, BMI)	12	35	—	NOT ON THE OUTSIDE Michael Jackson, Turbo 024 (All Platinum) (Gambi, BMI)	1
10	8	LITTLE BITTY PRETTY ONE Jackson 5, Motown 1199 (Recordo, BMI)	6	36	—	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	1
11	20	YOU'RE THE MAN (Part 1) Marvin Gaye, Tamla 54221 (Motown) (Jobete, ASCAP)	3	37	49	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	2
12	17	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI)	8	38	39	ARETHA, SING ONE FOR ME George Jackson, Hi 2212 (London) (Happy Hooker/Jec, BMI)	2
13	13	LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI)	10	39	47	AIN'T THAT LOVIN' YOU (For More Reasons Than One) Isaac Hayes & David Porter, Enterprise 9049 (Stax/Volt) (East/Memphis, BMI)	3
14	10	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	10	40	41	WHY DO FOOLS FALL IN LOVE Ponderosa Twins + One, Horoscope 104 (Patricia, BMI)	2
15	15	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	12	41	—	TELL ME THIS IS A DREAM Dedfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	1
16	14	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	11	42	—	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	1
17	23	TROGLDYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	3	43	—	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	1
18	16	DOING MY OWN THING Johnnie Taylor, Stax 0122 (Conquistador, ASCAP)	8	44	46	PUT IT WHERE YOU WANT IT Crusaders, Blue Thumb 208 (Famous) (Four Knights, BMI)	4
19	50	FUNK FACTORY Wilson Pickett, Atlantic 2878 (Erva, BMI)	2	45	45	BEAUTIFUL BROTHER OF MINE Curtis Mayfield, Curtom 1972 (Buddah) (Camad, BMI)	2
20	18	WALK IN THE NIGHT Jr. Walker & the All Stars, Soul 35095 (Motown) (Jobete, ASCAP)	9	46	35	BRING IT HOME (And Give It To Me) Hot Sauce, Volt 4076 (Perk's Music/Su-Ma, BMI)	6
21	21	SMILIN' Sly & the Family Stone, Epic 5-10850 (CBS) (Stone Flower, BMI)	6	47	31	PLEDGING MY LOVE Oscar Weathers, Top & Bottom 412 (Jamie/Guyden) (Lion, BMI)	5
22	22	GIVING UP Donny Hathaway, Atco 6884 (Trio, BMI)	4	48	48	DREAMING OUT OF SEASON Montclairs, Paula 363 (Jewel) (Frye/Pollyday, BMI)	2
23	27	VICTIM OF A FOOLISH HEART Bettye Swann, Atlantic 2869 (Fame, BMI)	4	49	—	EDDIE'S LOVE Eddie Kendricks, Tamla 54218 (Motown) (Jobete, BMI)	1
24	25	GOTTA BE FUNKY Monk Higgins, United Artists 50897 (Tippy, BMI)	5	50	—	JODY, COME BACK & GET YOUR SHOES I Bobby Newsome, Spring 125 (Polydor) (Groovesville, BMI)	1
25	26	I ONLY HAVE EYES FOR YOU Jerry Butler, Mercury 73290 (Butler, BMI)	3				
26	40	SUPERWOMAN Stevie Wonder, Tamla 54216 (Motown) (Stein & Van Stock/Black Dull, ASCAP)	2				

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 directors getting better pay than most?

DRAKE: I think so. As far as the general market is concerned. But that's an RKO thing and it's their business what they pay their people. But I know for a fact that they pay damned good bread.

HALL: The rumor was that Buzz Bennett got \$50,000 at KGB. In fact, I think I heard him say that somewhere. Maybe he was talking about KCBQ.

DRAKE: Bull! \$23,000? \$25,000?

HALL: Whatever happened to Bennett?

DRAKE: Claude, there's a whole lot more to this business than pulling ratings on one or two specific instances.

HALL: What were the reasons for his success down in San Diego? Because I never did understand it. The very things he talked about in New York didn't work for WMCA when he was there. Yet, he comes out to San Diego and the very same techniques that didn't work for WMCA seem to have worked for KCBQ.

DRAKE: Well, he was playing about 24 or 25 records down there.

HALL: The short playlist is not the total criteria for success.

DRAKE: No, but that was 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 ever happened to him.

HALL: Who, among all of the program directors in the nation, would you list as the top 10?

DRAKE: What do you think I am—crazy? I'd have everybody else mad at me.

HALL: I've always thought Sebastian Stone was one of the best in the country.

DRAKE: I think all of our program directors are heavy. And . . . there are some others.

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

JUNE 3, 1972, BILLBOARD



FOLLOWING HER recent signing with Nashboro Record Company, Bessie Griffin, a former member of the Caravans and a pioneer in introducing gospel music to nightclub audiences, with Tony Heilbut, author of "The Gospel Sound," recently published by Simon & Schuster. Miss Griffin was busy with sessions at Woodland Sound Studios in Nashville, where she is completing her first single for Nashboro, produced by label vice president Shannon Williams.

Vox Jox

• Continued from page 20

known as WZUU, will include **Ron Fraiser**, **Todd Chase** and **Dave Reynolds** from WFUN in Miami, **Wayne Shane** from WINZ in Miami, and **Les Garland** from KELI in Tulsa. A pretty solid lineup, I'd think. . . . **Russ Barnett**, after 10 years as program manager of KMPC, Los Angeles, is leaving to set up his own radio consulting firm. I'll have greater details in the near future.

★ ★ ★
KXOK, St. Louis, needs a top-flight newsmen. Talk to program director **Mort Crowley**. Mention me just for the hell of it. . . . **Neil Gran**, 27, married, currently with WOOP in Boston, is looking for Top 40, MOR or country music work. Call 617-899-4722. . . . Also looking is **Barry (Bob Young) Young**, 21, four-years-plus experience mostly in MOR. Call 404-736-8323. . . . **Billy Bass** has been promoted to general manager of WMMS-FM, Cleveland, and **Denny Sanders** is the new program director. Sanders had been music director and Bass had been program director. The lineup at the progressive rock station now reads: **Shauna Zurzurg** 6-10 a.m., **Bass** 10 a.m.-1 p.m., **David Spero** 1-5 p.m., **Sanders** 5-9 p.m., **Tree** (who barks when you ask his real name) 9 p.m.-1 a.m., and **Len Goldberg** 1-6 a.m., with **Joyce Halasa** on weekends.

★ ★ ★
Paul Drew reports that he's

launching a radio programming consulting firm with **Bob Atkinson**, an audience research expert. "Bob, as you know, was formerly vice president of C.E. Hooper. He has been with ARB for the past year and a half and will be leaving that post shortly after June 1 when we'll open the doors for business with an office in New York City." Drew, as most of you know, has programmed such stations as KFRC, San Francisco, and CKLW, Detroit. He was slated to take over the reins of WGMS, Washington, in its planned switch to a Top 40 format, but RKO General backed down on the format change on account of a public outcry. I think that Drew and Atkinson might also operate out of Washington to some extent.

★ ★ ★
Todd Wallace, program director of KRUX, Phoenix, wants to know where to buy plastic record shucks, if there is such a thing. "Plastic shucks in the record control room would eliminate all the gunk that accumulates on records from paper shucks. If anyone has any information on where such plastic shucks could be obtained, please contact me." Great idea, in any case. If I were a hustling record promotion man like **Don Graham** or **Steve Popovich**, I'd produce a few thousand plastic shucks, plugging my records on the covers, of course, and send them out to key Top 40 stations like KRUX. Be a great promotion.

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

Merc Promo on Butler Double LP

CHICAGO—Mercury Records will initiate a promotion on Jerry Butler's first double LP on Soul Train, a television show partially sponsored by Sears, and syndicated in several markets. Additionally, placards will be placed on Chicago Transit Authority bus routes. A Uriah Heep LP will be promoted via T-shirts and heavy advertising as well.

JUNE 3, 1972, BILLBOARD

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	FIRST TAKE Roberta Flack, Atlantic SD 8230	9	26	26	INDIVIDUALLY & COLLECTIVELY Fifth Dimension, Bell 6073	8
2	5	A LONELY MAN Chi-Lites, Brunswick BL 754179	6	27	25	L.A. MIDNIGHT B.B. King, ABC ABCX 743	14
3	4	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	12	28	28	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	20
4	2	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	16	29	27	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	25
5	8	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	4	30	29	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	12
6	6	DONNY HATHAWAY LIVE Atco SD 33-386	13	31	30	CRUSADERS 1 Blue Thumb BTS 6601 (Famous)	12
7	7	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	6	32	23	LOVE UNLIMITED Uni 73131 (MCA)	7
5	3	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	16	33	35	JACKSON 5's GREATEST HITS Motown M 741 L	22
9	9	ALL DAY MUSIC War, United Artists UAS 5546	28	34	32	IN THE BEGINNING Isaac Hayes, Atlantic SD 1599	11
10	11	STYLISTICS Avco AV 33023	27	35	31	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	29
11	10	MALO Warner Bros. WS 2584	14	36	36	LOVE STORY Whispers, Janus JLS 3041	7
12	12	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	10	37	34	COMMUNICATION Bobby Womack, United Artists UAS 5539	29
13	13	SOLID ROCK Temptations, Gordy G 961 L (Motown)	19	38	38	PAIN Ohio Players, Westbound WS 2015 (Chess/Janus)	16
14	14	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	8	39	37	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	51
15	18	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	3	40	40	GENESIS Soul Children, Stax STS 3003	9
16	15	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	21	41	39	GOIN' FOR MYSELF Dennis Coffey, Sussex SXBS 7010 (Buddah)	8
17	17	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	6	42	33	IN THE WEST Jimi Hendrix, Reprise MS 2049	12
18	16	GOT TO BE THERE Michael Jackson, Motown M 747 L	18	43	47	WILD HORSES/ROCK STEADY Johnny Hammond, Kudu KU 04 (CTI)	7
19	19	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax-Volt)	43	44	46	IT'S WHAT'S UP FRONT THAT COUNTS 2 Counts, Westbound WB 2011 (Chess/Janus)	2
20	20	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax-Volt)	25	45	45	MOODY, JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	20
21	—	FLOY JOY Supremes, Motown M-7511	1	46	43	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	24
22	24	QUIET FIRE Roberta Flack, Atlantic SD 1594	26	47	48	BEST OF FREDA PAYNE Invictus ST 9804 (Capitol)	9
23	22	FROM A WHISPER TO A SCREAM Esther Phillips, Kudu KU 05 (CTI)	15	48	42	STRAIGHT FROM THE HEART Ann Peebles, Hi SHL 32065 (London)	4
24	49	MESSAGE FROM THE PEOPLE Ray Charles, ABC ABCX 755/TRC	3	49	—	MOTHER NIGHT Columbia KC 31304	1
25	21	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	11	50	50	DAVID T. WALKER Ode SP 77011 (A&M)	2

From The Music Capitals of the World

• 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**, **Stan Getz**, **Nina Simone**, **Miles Davis**, **Dizzy Gillespie**, **Thelonious Monk**, **Louis Bellson** and **Kai Winding**, to name but a few. . . . Rumor has it that **Art Garfunkel** will record a solo album in San Francisco.

Art Garfunkel to record a solo album sometime this month at Columbia's San Francisco studio. . . . **George Wein** bringing the First Annual Bay Area Jazz Festival to the Oakland Coliseum Stadium for two nights June 9-10. . . . **Anna Moffo** now scheduled to

make her S.F. debut on (27) at the Opera House. . . . **Bill Cosby**, **Diahann Carroll** share billing at the Circle Star Theater (25-28). **Ed Ames** and **Peter Nero** the attractions there June 2-4. The **Guess Who** to headline a concert (25) at Sacramento's Memorial Auditorium.

Loadstone Records, a locally based label, acquired two masters by **Sly & the Family Stone** which they will release this month. . . . **Sonny Padilla** the host of "Dreams & Stories" carried locally every Thursday night on KEMO-TV.

The **Rolling Stones** set by **Bill Graham** for four performances at Winterland on June 6-8. A four 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. . . . **Merry Clayton** to be at Chuck's Cellar, Los Altos, June 27-July 1 and at the Boarding House, S.F., July 4-9. . . . Following a concert tour of Japan, **Procol Harum's** first U.S. date this summer will be at Berkeley's Community Theater on June 30. . . . **Ramblin' Jack Elliott** and **Bob Gibson** at the Lion's Share, San Anselmo, (26-28). . . . **Ken Wardell** appointed RCA's local promotion manager.

PAUL JAULUS

Tape Cartridge

EIA PROJECTIONS

See 8-Track Decline by 1985

By EARL PAIGE

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 here recently by Electronics 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, projected many changes.

A highlight of the two-day meeting came when George H. Fezell, president, Magnavox, read an announcement from the Treasury Department about the issuance of a countervailing duty proceeding notice covering consumer electronics 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 possible for years. "The question is, can marketing sell it?"

Marketing was also stressed by Leo C. Beebe, vice president and general manager, Philco-Ford domestic consumer products.

Other Simkowski views on tape: —U. S. manufacturers and distributors "can't really control their own destiny. . . . We can determine our styling, some features, and a few other innovations, but chances are great that (tape recorders) will continue to be manufactured offshore—most likely in the Far East."

—Cassette stereo units will even-

(Continued on page 26)

Treasury Move on Imports

• Continued from page 1

"Countervailing Duty" proceeding. It is more serious, and usually faster than the customary actions against the so-called "dumping" of

under-priced product. It is more serious because it is in effect directed at a foreign government's action, rather than at individual manufacturers exporting products at "lower than fair value." It is—or can be—faster, because it does not require a showing of "injury" to U. S. manufacturers, required in anti-dumping actions to impose additional duties on the imports.

Treasury's recent announcement of the planned hearings and possible action to impose the "countervailing duty," said that Japan exported home entertainment products to the U. S. to the tune of \$831 million, in 1971. Specific products involved are tape players and recorders, radio/tape recorder combinations, radio and TV receivers, radio-phonograph combinations, radio-TV-phonograph combinations and packaged record players and phonographs complete with amplifiers and speakers.

If Treasury makes a finding for slapping on the extra duty to offset Japanese government subsidies, it will become effective 30 days after the publication of the order in the Customs Bulletin. Treasury has invited comment by June 19, 1972.

The current action began with complaints by U. S. manufacturers that the Japanese government "makes certain payments, bestowals, rebates or refunds upon the manufacturer, production, or exportation of certain consumer electronic products, which constitute the payment or bestowal of a 'bounty or grant' within the meaning of the U. S. countervailing duty law." Under U. S. Customs' law,

(Continued on page 27)

Discrete vs. Matrix Battle; Ladd Rips Discrete Sound

COMPTON, Calif.—Battle lines between proponents of discrete vs. matrix disk systems are edging closer as the Consumer Electronics Show (CES) approaches. While the discrete/matrix clash is more subdued on the tape side, Howard Ladd, Sanyo Electric vice president, charged last week that the discrete disk concept is a "gimmick sound."

His announcement that Sanyo is licensed for the CBS matrix system is all the more interesting because he added that Sanyo has developed its own and yet another matrix-discrete four-channel system but will not introduce it in the U. S.

Meanwhile, at least a dozen hardware firms are committed to manufacturing players for the "Quadradisc" four-channel discrete system developed by JVC, Panasonic and RCA. At the recent International Music Industry Conference in Acapulco (Billboard, May 13), the following firms indicated support: Harman-Kardon, Toshiba, Hitachi, Nippon Columbia trio (Kenwood in U. S.), Onkyo, Sanyo, Sharp, Pioneer, RCA, JVC and Matsushita (Panasonic in America).

Ladd, who has recently been outspoken on Dolby too (Billboard, Mar. 11), cited five what he called major advantages of the SQ System:

1) Superior sound and more listening enjoyment when compared with two-channel stereo or four-channel discrete tape or disks; 2) Total compatibility with existing phonograph record changers and stereo cartridges; 3) Can be broadcast in four-channel and received in four-channel; 4) Relatively low cost for decoding electronics circuitry, making a four-channel a practical reality at prices with true mass market appeal; 5) The SQ software library is available now in quantities from many major producers.

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

channel sound is something artificial is not only incorrect, but it is in opposition to the true purpose of four-channel stereo—better, more enjoyable music listening," said Ladd.

"Most listeners comment after hearing the 'ping pong' demonstrations of four-channel discrete tapes or disks that discrete four-channel creates an irritating and unlistenable sound, which, in many opinions, can only be classified as 'gimmicky,'" he added.

Terming the Quadradisc the

(Continued on page 28)

Labels Act On Playtime

• Continued from page 3

letter to McLaughlin expressed the consumer council advisor's disappointment and frustration over the absence of playing times on prerecorded music cassettes and 8-track tapes.

It added, "I have found in some cases that there is quite a divergence in the time of music on an album, and another on a cassette and cartridge. The consumer should know the running time when he buys a tape."

Dr. Lee's letter further noted that the running time of many prerecorded classical tapes was shorter than the disk version. "I would like to see the industry include the running time of 8-track cartridge as well, as the consumer is entitled to know this prior to making a purchase."

The contents of Dr. Lee's letter was turned over to the ITA by McLaughlin. The association in turn released it to the industry with immediate positive reactions.

Stan Marshall, national sales manager of Elektra Records, as-

(Continued on page 28)

Teledyne Line all 'Q'

LOS ANGELES—Teledyne Packard Bell's 1973 audio line, on sale this summer, has gone all four-channel in a move to widen the company's impact in sound equipment sales.

In the line's 12 new console units, 8-track tape players are standard, as well the Stage 4 quad-rasonic matrix system which encodes four channels via two amplifiers. Several models come with two extra satellite speakers for rear sound.

Four-channel is even more dramatically present throughout Packard Bell's 14 new component systems. All but the top-line receivers include four speakers in the package price. Both discrete and matrix capabilities appear at various points in the line, sometimes in combination. Packard Bell's Stage 4 system, standard in the line, can also be used to create a four-channel effect via two-channel sound fed through four speakers.

Retail prices begin with \$99.95 for a solid-state AM/FM multiplex receiver with four 5-inch speakers. The same basic unit retails for \$149.95 with a built-in 8-track tape player, \$159.95 with a record turntable and \$199.95 with both tape player and turntable.

Two more medium-priced series offer similar options within their cost ranges, although one \$329.95 receiver includes a cassette player plus record turntable built-in. Top of the line is a full audiophile quality 360 watt discrete and matrix receiver selling for \$499.95 or with speakers for \$1,000.

The component line will be marketed entirely through Packard Bell franchised dealers located in department stores, TV-appliance stores and some furniture stores.

(Continued on page 28)

Broadmoor Cassettes

DES PLAINES, Ill. — Broadmoor Industries, Ltd. will launch its first line of cassette portables at Consumer Electronics Show (CES) in Chicago June 11-14, according to Bert Johnson of the firm. A five-model line will be topped by a \$119.95 list four-brand radio and recorder/player model.

JUNE 3, 1972, BILLBOARD

WANTED

New company has terrific new concept for stereo tape marketing.

NEEDS PERSONNEL NOW!

1. Openings for retail store managers (hardware & software) in Chicagoland area.
2. Advertising & PR man with experience in software.
3. Routemen willing to travel nationwide circuit and take our idea to the people.

ALL POSITIONS: Salary plus commissions plus bonus.

Over 35 need not inquire!

TAPEBANK, INC.
4820 W. Main Street
Skokie, Ill. 60076
(312) 674-3900
CONTACT: TOM PESTRY

"Mr. Topp Tape" Says

STOP

Buying From Overpriced Distributors? Don't buy another tape until you speak to us.

Guaranteed low, low prices—All major labels. All tapes duplicated by licensed mfr. only. Catalogues on request. Complete line of accessories. Lowest prices on LP's.

MR. TOPP TAPE CO., INC.
P.O. Box 71
Baldwin, N.Y. 11510
(516) 889-5355

LE-BO The Number 1 Source of Quality Accessories



TAPE CARTRIDGES AND CASSETTE CASES, LOADED BLANKS TAPE, RECORD, AND AUDIO ACCESSORIES HEADPHONES, REPLACEMENT NEEDLES GUITAR ACCESSORIES.

LE-BO PRODUCTS CO., INC. • 71-08 51st AVENUE, WOODSIDE, N.Y. 11377 • Tel.: (212) 458-7700

Internal Expansion Builds Mo. Store

By EARL PAIGE

SPRINGFIELD, Mo. — There are several reasons why House of Sound, Inc.'s business has increased 100 percent each 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 logo) has expanded in one other aspect.

Wholesale

A small wholesale subsidiary located in the now doubled 4,800 square foot facility, H. O. S. Dist. Co., services mainly mom 'n' pop type stores in the region—prerecorded software accounts for 60 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 all hardware at home under real conditions with the result that 70 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 he calls a "full service stereo center" that grosses \$10,000 to \$11,000 a month in prerecorded software alone. Hardware encompasses nearly everything really, from auto to portables, 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 1,500 titles that are retailed (\$5.98 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 purchases of new merchandise (one other aspect, customers guess how many LP's are in the pile being stacked up with a booby prize naturally consisting of the entire batch of old albums—often 300).

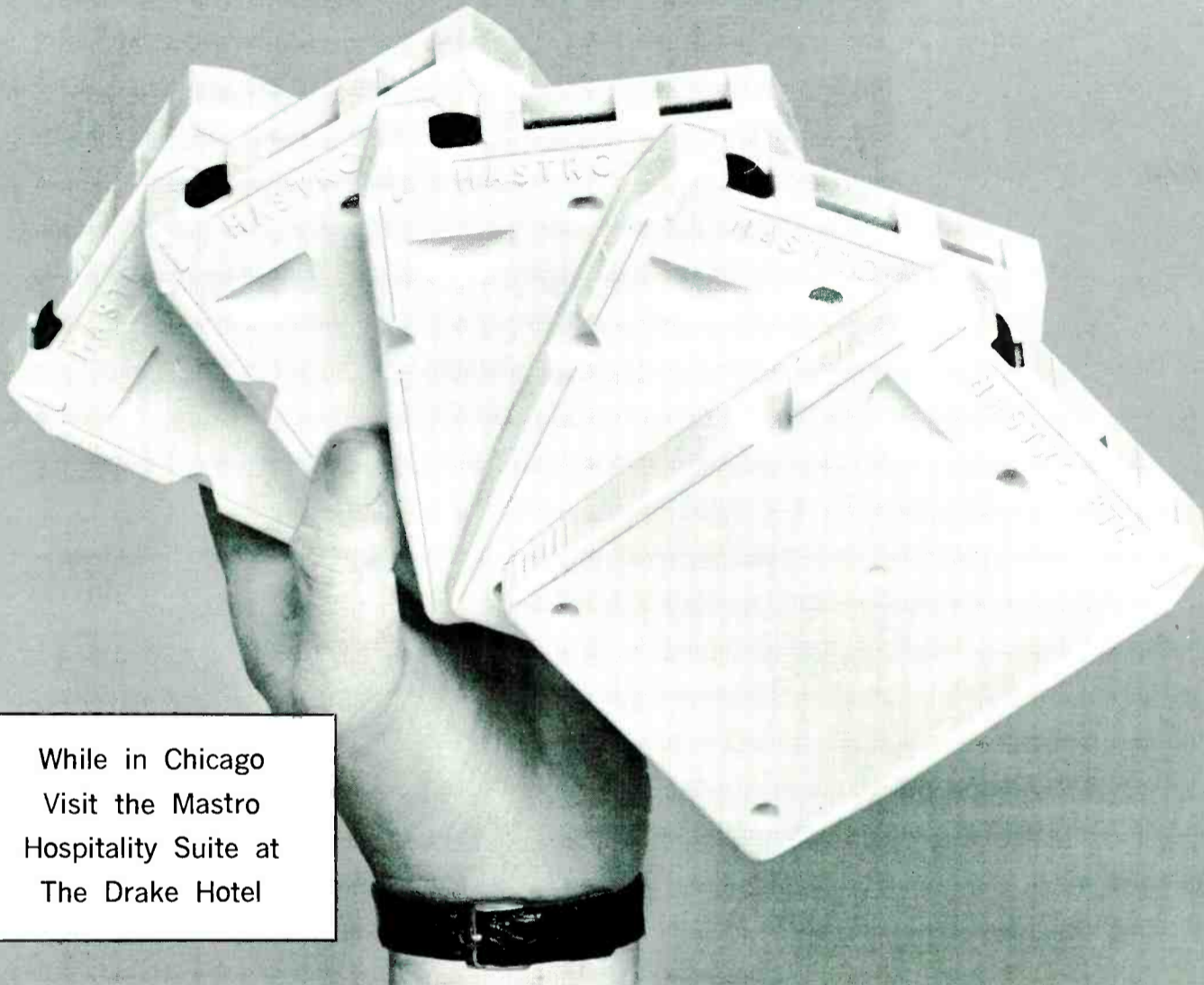
"We're catering to an essentially,

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)

We can give you a hand!



While in Chicago
Visit the Mastro
Hospitality Suite at
The Drake Hotel

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 housewares events.

This year, there will be even more electronics represented because for the first time CES is scheduling a winter show at McCormick Inn Jan. 12-15.

As for four-channel, Ettelson said: "We just feel there is not enough activity in the marketplace to expand too fast. 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 \$119.95.

"We will also have an adaptor for matrix with two speakers that will list for \$39.95."

Ettelson said the firm's main push will be in compacts that expand into total systems. One example is a deluxe 8-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 sing-along feature; that is, a microphone amplified through the system. The whole package will list at \$199.95.

JUNE 3, 1972, BILLBOARD

- We are the manufacturers of the Mastro 8-TC Cartridge.
- It is a superior product.
- Engineered and designed by Mastro Industries Inc.
- The key to our design is functionality.
- Mastro Cartridge is trouble free.
- It lends itself to efficient loading for either high or low production line.
- It is easily threaded.
- The lid snaps on smoothly and securely.
- It is manufactured by highly sophisticated equipment under meticulous quality control.
- Millions have been sold and are being used by major concerns throughout the U.S.A. and Europe.

**WE SHALL SELL TO YOU DIRECTLY FROM OUR FACTORY.
TAKE OUR HAND FOR BETTER PROFIT.**

Write us for samples of the Mastro 8-TC Cartridge and all other pertinent information.



MASTRO INDUSTRIES, INC.

3040 WEBSTER AVENUE, NEW YORK, N.Y. 10467 • (212) 547-5600

See 8-Track Decline by 1985

• Continued from page 24

usually pass the cartridge in 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 pockets and purses and up-date 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 '70's be willing to put up with two more speakers, he added: "When we move into the '80's 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 smack 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 products, 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 close-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 "labor islands" 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 45 percent in Asia, 25 percent in Europe and 30 percent in the Americas. This could shift to 60 percent in Asia and 20 percent in Europe and in America.

Fezell said it was "incomprehensive" that foreign production of TV sets has caused such a decline in the number of U. S. manufacturers and their profits. He said the number dropped from 139 brands in 1959 to 15 presently. In 1966, net profit before taxes was an average 7.5 percent in relation to sales. "Last year it was 6/10 of 1 percent, four manufacturers made money, 11 lost money and one dropped out."

He departed from his talk to read the Treasury announcement which said information received "raises a question as to whether the Japanese government makes certain payments, bestowals, re-

bates, or refunds upon the manufacture, production, or exploration of certain consumer electronic products, which constitute the payment or bestowal of a 'bounty or grant' within the meaning of the U. S. countervailing duty law. If

Treasury finds that a bounty or grant has been paid or bestowed, the imports in question would be subject to an additional (countervailing) duty equivalent to the net amount of the bounty or grant." Of course, the question of ret-

roactive duties, should the countervailing duty come into force, was raised but the panelists begged off. One said "this is only 24 hours old."

The mood of "Electronics '85" was largely characterized by a desire of U. S. manufacturers to participate in world trade. Beebe pointed to Henry Ford's trading in Argentina in 1903 as an example

of how world trade in electronics has got to open up for U. S. companies. He said, "Multi-national is the way to go."

Beebe said manufacturers will have to "go after labor on the government front, get into the political arena." He cited the Japanese success in this direction, stating that "manufacturers and

(Continued on page 28)



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 pulls back the subsidies to its manufacturers. Japanese government and industry spokesman here will, of course, try to prove that their country is not breaking the U.S. customs law.

Internal Expansion Builds Mo. Store

• Continued from page 25

2,000 titles in 8-track, 500 in cassette, 200 in open reel and "Everything we can find in four-channel," said Ben, who handles software.

Cartridges and cassettes are sold at (\$6.95 list—\$5.99) and four-channel at \$6.99. All pre-recorded tape is displayed in shelves across which a custom designed cage has been constructed. The sales girls, young and attrac-

tive, remove the tapes from the rear of the shelving and are able to closely supervise shoppers. "Our pilferage is zero," claimed both men, who were interviewed via telephone.

Repair Software

The firm used to have a tape club but found the lifetime guaranteed free repair was a better incentive.

According to the Hurds, there are very few prerecorded cartridges that cannot be repaired. "We repair 15 to 20 a day." This has built up confidence, they said. "We have one customer in Indianapolis who drives here twice a year and buys 24 cartridges. He won't trade anywhere else."

Prerecorded cassettes haven't been so much of a repair problem, but haven't sold either. Young Hurd rates sales of prerecorded cartridges 100 to 1 over cassettes and couldn't be prodded into saying cassettes are climbing.

The firm, of course, carried prerecorded 4-track cartridges in the beginning. "Four-track's been totally dead here for one and a half years. We don't even carry a combination 8- and 4-track machine, haven't for over a year," said the older Hurd.

What about bootlegging?

This caused the only disagreement between the two. Said young Hurd: "We haven't been hurt. A lot of the dealers who were carrying bootleg tape have backed off." He mentioned the inferior quality of bootleg tapes and the poor service connected with it.

However, the older brother said: "We may have been affected more than we know. Our business has steadily expanded. Who knows how much more it might have expanded had there not been so much bootlegging?"

Buying Tape

The Hurds buy some prerecorded product direct and other through one-stop and rack suppliers. They have the same buying practices in hardware; two-stepping some lines and buying others direct.

This combination derives somewhat from the wholesale operation the Hurds developed, which also gives them a shot at what's happening in the area and vice versa, Hurd said.

H. O. S. has a full-time man on the road. As for barometer readings, however, he said the store's sales will run 30 percent country, 60 percent rock and the remainder other type music from EL to specialty items.

"But the mom 'n' pop stores we sell move about 70 percent country," H. O. S. also sells to small Western Auto stores, truck stops, other chain operations, offering what Hurd claims is a "decent profit percentage."

One key to software, he said, is hiring young girls who are into the music. "We find we can hire a good-looking girl for the same price as one not so attractive—these girls sell a lot of music for us," the older brother said.

Young Hurd, who stayed on the line until the subject switched totally to hardware, said four-channel tapes are selling exceptionally well. "We just wish we could get more merchandise."

The senior Hurd, who specializes in hardware, has some definite ideas about the current matrix vs discrete brohaha. He said the store will plunge ahead in promoting four-channel, this week setting up a promotion with local KTXR-FM and plugging the Electro-Voice encoded broadcasts via KMTC-TV.

About the only hardware brand Hurd started with and still carries is Craig. He has an unabashed skepticism toward manufacturer claims. "We don't believe their ads — we check everything out."

More about House of Sound's hardware ideas next week.

Listen to what you could be missing in cassette sales.

Want a premium performance cassette you can sell to any customer? That's "Scotch" High Energy, the balanced cassette that delivers both brilliant highs and rich full lows working together. Best of all, there's no need to explain about bias switches or special adjustments. High Energy is made to get the most out of every cassette recorder.

Want to offer a choice of cassette performance and

prices? "Scotch" Brand's balanced line includes Low Noise/High Density cassettes, unsurpassed for fidelity at moderate cost, and Highlander, the low-price cassette that still provides 3M dependability.

There's also "Scotch" 206 and 207 Low Noise/High Output reel tapes and "Scotch" 8-track Low Noise cartridges for your other recording customers.

Want strong selling support? "Scotch" Brand backs you up with aggressive advertising and

merchandising. And now, there's a new co-op program for local dealer advertising, plus a "Summer with Sound" promotion that wraps up two cassettes with a splashy beach towel offer into one exciting salesbuilder.

Want more details? Ask your "Scotch" Magnetic Products man, or call or write Magnetic Products Division, 3M Center, St. Paul, Minn. 55101. We'll give you an earful.



"SCOTCH" IS A REGISTERED TRADEMARK OF 3M CO.



"Scotch" Brand High Energy Cassettes.

Tape Happenings

Tenna Corp., Cleveland, has been issued two patents (3636276 and 3558141) covering an automatic play head cleaner and fine tuning concepts. The head cleaner causes a soft swab to pass across the play head of a Tenna player when a cartridge is inserted or withdrawn. The fine tuning feature is designed to eliminate "cross talk" or the simultaneous play of unrelated channels. Tenna also commenced shipment of its new home player line. Typifying the line is one compact, Model HL-5106, with AM/

FM multiplex, built-in 8-track record and player deck and matching stereo speakers. An unusual feature is the interchangeable end caps for a rounded or square corner. Other features include front loading tape player with cartridge flush with front panel, stereo headphone jack, illuminated channel indicator, automatic and manual right and left recording level meters, radio tuning meter, stereo indicator light, lighted mode selection indicator and recording indicator light. . . . Sherwood Elec-

tronics Laboratories, Chicago, appointed Jack W. Merritt & Co., Indianapolis, as representative in Indiana and Kentucky and Dobbs-Stanford Corp., Irving, Tex., representative for Texas, Arkansas, Louisiana, Mississippi and Oklahoma. Sherwood also introduced a new FM station directory listing stations alphabetically by city-state and assigned frequency. It sells for \$1.95 at dealers or can be obtained from the factory. . . . Benjamin Electronics Sound, Farmingdale, N.Y., introduced a new automatic turntable, the Elac/Miracord 50H Mark II offering extremely light touch. Other features, pushbutton operation, built-in illuminated

(Continued on page 30)

No. 470A
CASSETTE FULL SHIELD

No. 208
8 TRACK CARTRIDGE
SPRING PAD

No. 201
CASSETTE SPRING PAD

No. 410
FLAT SHIELD

No. 508
8 TRACK FOAM PAD

No. 510
FLAT-FOAM SHIELD

No. 570
FULL-FOAM SHIELD

No. 901
SPECIAL FOAM SHIELD

OVERLAND PRODUCTS
P.O. Box 6
515 North Pierce St.
Fremont, Nebr. 68025
Phone 402-721-7270

SPECIAL DESIGNS ON REQUEST

Scotch
MAGNETIC TAPE

Recording
Tape
RIOT!

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

AMPEX
MAGNETIC TAPE

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

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

FAMOUS MAKE
*DOLBY CASSETTE DECK

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

SAXITONE TAPE SALES
1776 Columbia Rd., NW, Wash. D.C. 20009

Discrete vs. Matrix Battle; Ladd Rips Discrete Sound

• Continued from page 24

"carrier" type four-channel discrete disk system, he listed its disadvantages:

—The requirement for a special expensive cartridge with frequency response to 45 KHz. Therefore, the proposed four-channel CD-4 discrete disks are not compatible with most existing record players and record changers in people's homes;

—The need for significantly more expensive circuitry and decoding equipment as compared with the SQ system;

—The inability to broadcast the four-channel discrete disk system in four-channel;

—The lack of significant amounts of available software.

Ladd qualified his earlier remark about SQ having superior sound and more listening enjoyment when compared "with two-channel stereo or four-channel discrete tapes or disks."

He said: "For those individuals who occasionally might want to hear four-channel discrete sound from musical selections which have been specially tailored for it, four-channel discrete tapes are available that do not have the limitations of the CD-4 four-channel disks."

He said it irritates him to hear such words as "true," "realistic" and "pure" used in reference to discrete four-channel "disks or tapes." "I feel that words 'unrealistic,' 'gimmickry,' and 'irritating' might better apply. Certainly no music in a concert hall has sounds which distinctly emanate from all four corners of the room."

"If there is any merit in completely isolated channels," he said, then the Sanyo DM-4 "which provides equivalent or better four-

channel separation than the carrier disk system without the many disadvantages of the CD-4 system."

Several of Ladd's objections were countered during the IMIC Quadradisec demonstrations. JCV announced availability of a \$99.95 player (model 4DD5) in July. The promise of ceramic cartridges, which conceivably would open up mass market possibilities, was discussed. "Our target was 100 per cent compatibility," said Keichi Takeoka, managing director, Matsushita's radio and stereo division, who went to great lengths to emphasize the compatibility of the Quadradisec system. Discrete advocate Lou Dorren emphasized that discrete FM broadcasting was viable (Dorren's system and one from General Electric are up for review by the Federal Communication Commission).

The battle of discrete vs. matrix proponents was enlivened further at the recent 42nd annual Audio Engineering Society convention when Ben Bauer, head of CBS Laboratories, referred to discrete advocates there as "skunks" (Billboard, May 13).

Labels Act On Playtime

• Continued from page 24

sured that starting immediately, his company would put the running time on all new product.

Lou Dennis, director of tape operations for Warner Bros./Reprise, disclosed that starting in August, labels of all new releases would carry playing times.

A&M Records would also comply with the request, according to Bob Fead, the company's vice president. Initial timed product would be available in the fall of this year.

In agreeing to go along with the plan, Hal Neely, president of Starday King Records said Dr. Lee's request was one that should be adopted by every record company and duplicator as being in the best interest of the consumer.

Alan J. Bayley, president of the GRT Corp., said his company will honor the request.

One major record company, Atlantic, has been listing playing times of all its prerecorded tape product for more than a year, and according to Robert Kornheiser, vice president of tape sales for the company, Atlantic would continue this practice.

Teledyne Goes 'Q'

• Continued from page 24

With the new, all-quad line, Packard Bell hopes to extend its dealerships to more audio specialist stores.

Company spokesman Ron Tansky said, "This is the biggest line-up Packard Bell has ever fielded in its audio division. We feel that the all-quad capability plus the budget prices at which we're selling quad are going to make us a much bigger factor in the audio market. As a matter of fact, we've targeted our sales for double last year's and I think we're going to make that goal."

'Electronics '85'

• Continued from page 26

government there function as a conglomerate."

However, as U. S. firms move into world centers marketing expertise must be sharpened. He said Europeans are very service oriented and that rental and leasing of equipment must be considered. He said in Japan manufacturers must "cope with discounting and the pressure on margins." While discounting has not arrived in Europe, he said it will "very soon."

JUNE 3, 1972, BILLBOARD



You set high standards for your business. You're discriminating. And so are we. That's why we don't rely on mass production to do a job that requires meticulous attention to detail.

Our manufacturing and duplicating process begins with only the best equipment and raw materials. And from beginning to end, our skilled personnel run frequent quality control checks.


In today's highly-competitive recording industry, we could cut corners, but we don't. Because producing precision sound in 8-track cartridges and cassettes is worth the extra effort.

If you have an ear for quality

CARTRIDGE CONTROL CORPORATION

2091 Faulkner Road, N.E.
Atlanta, Georgia 30324
Telephone (404) 633-4577





**WHERE
THE ACTION IS:**

**THE 6TH ANNUAL
CONSUMER
ELECTRONICS SHOW.**

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.

Cartridge TV

EIA Look to 1985 Sees Video Disk

By EARL PAIGE

CHICAGO — Consumer electronics leaders gathering here recently for a projection 13 years into the future not surprisingly talked a lot about cartridge television. But the discussion did include a startling prognostication that CTV will be a disk rather than tape medium.

Experienced reporters and editors, huddled during coffee breaks between portions of Electronic Industries Association's (EIA) "Electronics '85," privately scoffed at the disk idea. But it kept cropping up.

The stage for discussion of CTV was set when William E. Boss, vice president marketing, entertainment products group, GTE Sylvania, said that a saturation point in TV set sales will be reached by 1980 when about 95 percent of all households will have a color TV.

"Certainly, a large replacement, and second or third set market will remain, but it will not be of sufficient size to provide us with the growth we need. So by 1980 we need that new product to carry us into the 1990's. That product concept is here — it is electronic video recording and playback equipment."

Boss noted Sears' intention to market a unit for \$1,600 while promising less expensive models and noted as well RCA's promise to market next year a CTV machine for about \$700.

But although the panelists were

primarily hardware experts, most agreed software will be central to CTV's emergence as a mass entertainment item. "Pre-recorded software and low-cost equipment is the key," said George R. Simkowski, vice president marketing, consumer products group, Bell & Howell.

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, though technically oriented, pointed out several times during the two-day gathering that often new products hinge not so much on technology as marketing.

"Showing home movies on today's color set may seem an unnecessary frill—but if, by 1985, we have large flat high-resolution TV screens on our walls, it will seem rather silly not to use them for home movies also," he said.

Adler noted cable TV advances too that he said make use of device which does not really exist today but already has a name. This is the so-called 'frame grabber,' a device which recognizes a single TV frame lasting just 1/30 of a second on the basis of a code number, latches on to it, stores it and permits the user to play it back as long as he wishes. Such a device appears to depend primarily on economic factors; the required technology is largely available today," he said.

Fezell called for video tape standards and agreed with Simkowski on the disk idea. "Let's get a viable product on the market," Fezell said. "We did it with color TV. RCA spent millions. We can do with it video tape. Let's not let indecision of U. S. manufacturers encourage foreign competitors to take over this product."

He ranged over several subjects stating that dealers have over-promoted small screen TV and often do not ask a prospective customer "why she wants the set." He called

for more attention to reliability too, citing longer parts and labor warranties, shortages of skilled technicians, trucking and equipment cost increases and consumerism. He sees more use of modules and said: "Products will cost more but there will be reduced service costs. I hope we have the guts to get the price the product demands."

He said also that today's consumer is more intelligent, more sophisticated, more knowledgeable, more aggressive and more demanding—all factors that will enlarge by 1985.

Young sales personnel should be encouraged to open dealerships, he said. "You may not like the way they cut their hair, but boy do these young people move merchandise. No one ever told them it can't be done. They don't worry about the discounters."

Simkowski drew some parallels between CTV and tape equipment, noting CTV devices will be "playback devices first and recording devices second. But the interest of recording live will be a strong motivation for buying. What will it be? EVR, holograms, film, tape or records?"

Apologizing for being a "hypocrite," Simkowski, who is also president, International Tape Association, said: "There's a sleeper, however, that I believe could provide the truly mass market vehicle for A/V home entertainment . . . I feel that if low-cost video disk equipment is available by the mid-1970's, and it appears very feasible that it will, then I believe this could be the leading audio visual product reaching into the 5 million plus units by 1985."

In another talk, Boss said the emphasis in CTV software will switch to music. "It is often said that today's modern music is 50 percent visual . . . Then why not (recorded) material that will reproduce quality sounds and simultaneously display the performers . . . This could be a tremendous market between now and 1985, particularly as multi-channel sound is refined."

Philips' VCR Unit in '73

NEW YORK — The Philips Broadcast Equipment Corp. will market a half inch videotape Norelco VCR unit, with initial deliveries scheduled for January 1973.

The unit, a color, black & white set with record and playback features at \$1,425 was unveiled here, May 23.

In a major distribution agreement for the system, Philips Broadcast Equipment has appointed the

Videorecord Corp. of America to be prime distributor for both hardware and software for the system. The Videorecord Corp. will work closely with its network of licensed dealers throughout the country.

Philips Broadcast Equipment Corp., a subsidiary of the North American Philips Corp., is committed to delivering 23,000 Norelco VCR units to Videorecord, as part (Continued on page 42)

WOMEN'S LIB?

Saleswomen in Chicago Known for Street Savvy

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 street here for record-tape wholesalers.

Reminiscing with jobber Ruby Lawrence recently, she said one lady, Evelyn (Bach) Almquist, has been a saleswoman for several years with Taylor Electric and RCA. Others are Carol Burnstein, All Tapes, Inc. and Ruth Bittenson, United Dist. Lawrence said one of the first women on the street here was Pearl Brunswick with Capitol.

"Mommy, I'm not a dummy anymore, I work at MCA" my daughter told me the other night, said Mrs. Kalmin, who works at TDA, Inc.

Actually, Mrs. Kalmin said that by playing dumb, she was able to gain rapport with many dealers when she first started with TDA. She had already been in tape at Handleman Co. and her father knew record people before she was born, including Al Temaner, Little Al's Recortapes, veteran local dealer.

"Imagine, my first call on the street was to Little Al's. Paul Glass (TDA president) took me along. Al, of course, knew me immediately."

She said she was hired by Mort Orhen, who did not tell Glass he had hired a woman, until the morn-

ing Mrs. Kalmin reported. Glass' reaction? "Great," according to Mrs. Kalmin. "It was no big thing."

Calling on other dealers was however. "'You're kidding,' they use to say when I walked in announcing I was the new All State salesman (All State evolved into TDA)." But that was over four years ago.



RECORD-TAPE saleswoman Joyce Kalmin and jobber Ruby Lawrence pose with the Tony and John Galgano Dist. operation in background. Miss Kalmin, originally in the tape department of Handleman Co., now represents TDA, Inc., Chicago.

Tape Happenings

• Continued from page 28

stroboscopic speed indicator, pitch control capable of being varied six percent, rack and pinion counter-weighted adjusting system, hysteresis motor, metal cam, 12-in. dynamically balanced turntable. List \$199.50. . . . **Emerson Radio**, Greenwich, Conn., is a new licensee of the **Columbia SQ** four-channel system. . . . **Zenith Radio Corp.**, Chicago, entered into an agreement to purchase the outstanding stock of **Movado Watch Agency**, New York, U.S. distributors of Movado timepieces. . . . **Pioneer Electronics of America** launched its automotive stereo line in a gathering of 18 rep organizations with Y. Ishizuka, president, Pioneer, welcoming the group. . . . **Marantz** is introducing a new power amplifier, model 240, for audiophile and professional use. It

lists at \$395. Rated a full 250 watts RMS continuous power (125 each channel), it is convertible for use on either 120V or 250V mains by a simple change of connections. It has solid front panel and optional accessories such as a rack adaptor. . . . **Metrotec Electronics** is launching a new line of four-channel units including a four-channel decoder (model SDW-Q) for the CBS SQ and EV encoded disks that lists at \$69.95, a decoder kit (SDK-Q) at \$54.95 and the decoder with amplifier (SD4A-Q) at \$149.95. . . . **Howard Ladd**, vice president, Sanyo Electric, said the firm has been licensed for the CBS SQ four-channel system. . . . **Richard L. Schaak**, Minneapolis audio dealer and president of **Schaak Electronics**, was named one of the state's "Ten Outstanding Men of 1972" by the Minnesota Junior Chamber of Commerce.

VIDEXPO SETS TWO PRIZES

NEW YORK — Early bird registrants to VidExpo '72 will become eligible for complimentary registration and hotel accommodations provided they have registered before June 18. There are two prizes at stake. They are valued at \$250 each.

Registration fee for the conference is \$175. This includes a charter one-year subscription to VidNews, the industry's new biweekly international video media newsletter, and complete texts from the first International Cartridge TV Conference held in France last year.

The fee also covers conference sessions, exhibits, three luncheons, a cocktail party, workbook, post conference report.

The exposition is being sponsored by the Billboard Publishing Group, and will be held Aug. 21-24 at the Roosevelt Hotel.



AUGUST 21-24, 1972

HOTEL ROOSEVELT, NEW YORK

Sponsored by

The Billboard Group & VidNews

CONFERENCE REGISTRATION FORM

VidExpo 72—

Sponsored by The Billboard Publications Group & VidNews

Hotel Roosevelt, Madison Avenue & 45th St., New York

August 21-24, 1972

REGISTRATION FEE: \$175.00 (Checks payable in U.S. dollars)

Send check and registration form to:

BILLBOARD PUBLICATIONS VIDEXPO 72 CONFERENCE

Ninth Floor, 300 Madison Avenue, New York, N.Y. 10017

Phone: (212) 687-5523

Please register the following names to attend the BILLBOARD PUBLICATIONS VIDEXPO 72 CONFERENCE:

(Print or type the following information)

NAME OF EACH REGISTRANT TITLE

1. _____

2. _____

3. _____

ORGANIZATION: _____

FULL ADDRESS: _____ PHONE: AC _____

CITY, STATE OR COUNTRY: _____ ZIP: _____

FEE INCLUDES admission to all Conference sessions and Exhibits, work materials, a one-year charter subscription to VidNews (biweekly international video media newsletter), full proceedings of the First International Cartridge TV, Videocassette & Videodisc Conference, opening cocktail party and three luncheons. It does not include hotel accommodations. Upon receipt of your registration, you will be sent information on your room reservation at special reduced rates—three nights for \$61 single, \$74 double, including taxes. A check for the appropriate amount of Conference registration fees in U.S. funds must accompany this registration. Make your check payable to: BILLBOARD PUBLICATIONS—VIDEXPO.

(Additional names can be listed on the reverse side of this form)

Please check if interested in attending Exhibits only.

Please check if interested in special-rate hotel accommodations.

Memphis Envisions Music Museum To Chronical Its Rich Contributions

By BILL WILLIAMS

Danny Thomas was instrumental in having the name changed from its 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 its statue in Handy Park still faces 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 restructuring. But there are those who say the tearing down of the Beale Street buildings will mute the music, and that Handy's melodious ghost will play no more.

Not so, say others. Instead of the incredibly run-down shops there is talk of a music center and museum going up in the area, to satisfy the tens of thousands of curious who come annually to walk up from 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 in plantation boats. Up from 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 white 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 communication—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 wailing 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 1909, things really happened in Memphis. One of these was the emergence of E. H. Crump, the powerful political figure in the history 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 Lt. George Lee, 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 District School for Negroes, where he learned a little of Wagner, Bizet, Verdi and other masters. He also learned gospel hymns. At the age of 13 he bought an ancient cornet 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 the 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 Clarksdale, Miss. Everywhere 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 what is now Handy Park. Peewee was Vigelio 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 wrote virtually all of his tunes, at least those which were the blues giants: "St. Louis Blues," "Beale Street Blues" and "Memphis Blues." Handy wrote the "St. Louis Blues" after hearing a little plantation Negro man sing a lament about being so unhappy he would put his head on the railroad track, but if the train came along he'd pull it back.

Another regular customer at Peewee's was Wallace Saunders, best known as the author of the "Casey Jones" ballad. That's where "Frankie and Johnny" 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.

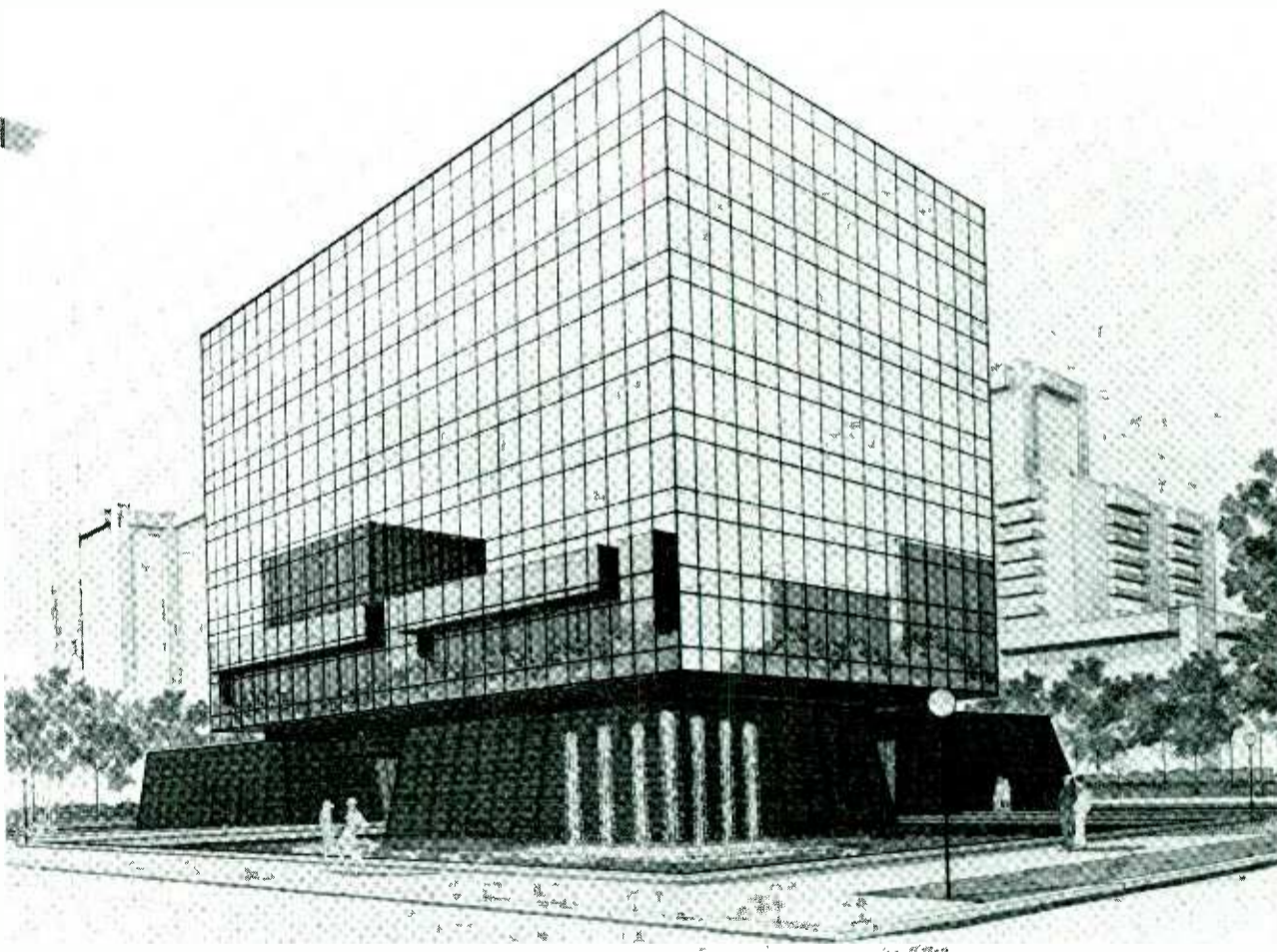
"Handy might not have gone to New York had he not had an argument with some members of his band," Lee recalls. "They had played a date in North Carolina and made a great deal of money. The men in the band

Phillips built a studio, and his first records were cut by B. B. King and Roscoe Gordon, then Jackie Brenston. The song "Rocket 88" had a lot of those Memphis Sound ingredients, and Phillips exploited them with his Sun Recording Co. Then came Johnny London, and then Rufus Thomas (later a mainstay with Stax), and the Prisonaires. Next was Junior Parker, and then Elvis.

Presley came into Sun studios to cut a record wishing his mother a happy birthday. Presley had grown up in Tupelo, Miss., influenced both by Negro blues and country music. After experimenting first, Phillips gave him a rhythm and blues song, and Elvis added a little pop. "That," said Phillips later, "is when the white man put rhythm to the blues." The other Sam Phillips discoveries were legend: Johnny Cash, Carl Perkins, Roy Orbison, ad infinitum.

In 1948, Jim Stewart had come to Memphis from nearby Middleton, working first in a packing house and then a bank, and played country fiddle in a band. His story with Stax is detailed elsewhere. Then came producers such as Stan Kessler, Chips Moman, Dan Penn and many more. They came from the farms and the delta, and each brought a little something into Memphis.

The artists who evolved from this are legend: Otis Redding, Carla and Rufus Thomas, Bill Black, Sam and Dave, Booker T. and the M.G.'s, the Staple Singers, William Bell, Albert King, Eddy Floyd, Judy Clay, Johnny



The planned new music center, which hopefully will draw Memphis' music community even closer together.

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 he often returned to Memphis, even though Peewee's had been torn down.

In its place on Beale Street now is the New Stardust Club, half bar and half pool hall, but 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 Cogbill, Mark James, Sam the Sham, 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.

'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 one official, "all encompassing music." It is movie 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 definitions 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 Baadasssss Song" soundtrack. 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 Mulloy at Monument Studios, to make sure the country authenticity is there. McClinton also was selected to perform at a show with Harry Belafonte 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)



Al Bell, the mountainous man who moves mountains at Stax.

*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.**

(COMPATABLE QUADRASONIC)

3627 Park Ave.
Memphis, Tenn. 38111
(901) 324-4434

Modern 16 Track Studio with Dolby & Acoustavoicing

Staffed with writers, arrangers and musicians

CAR



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!**



Manufactured and Distributed by RCA Records

The Establishment Can Be Exciting!

es·tab·lish·ment (e-stab'lish-ment), 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.

Dionne 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 Hital, president of Bell Records. The list continues with Walt Maguire, vice president of London; Mauri Lathower, vice president of Capitol; Ron Alexenburg, vice president of Epic; Gene Settler, 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.

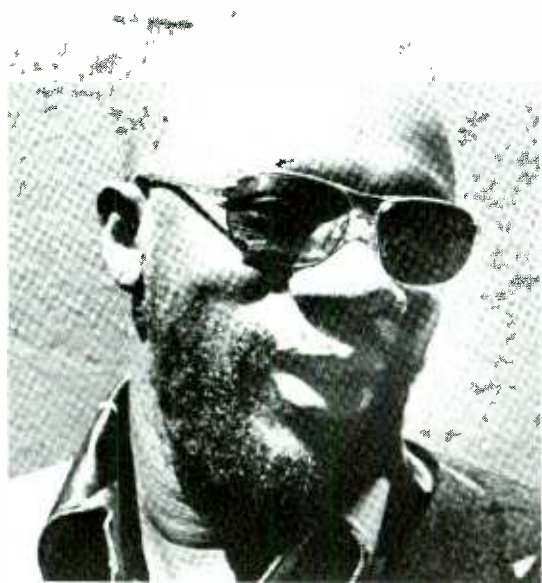
On the first of January of this year, the union returned to full-time leadership. Andy Ledbetter had served faithfully and well over a number of years as a part-time president, but the growing union needed someone who could devote full hours and energies to the job, and the members elected Bob Taylor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

(continued on page M-11)

Memphis continues to sing its song.
 The meaning of song goes deep.
 Who is there that, in logical words,
 can express the effect music has on us?
 A kind of inarticulate, unfathomable speech,
 which leads us to the edge of the infinite,
 and lets us for moments gaze into that!

Sam Phillips Recording Studios
 of Memphis

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".

BMI

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.

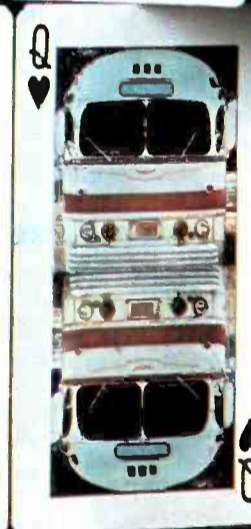
Every time you bet on us you usually wind up with the finest
entertainment in the music game.
Maybe it's because we've been playing the right cards
longer than anybody else.

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 Hear 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 Rousel 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 Rousel, 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 Reni 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 Herring 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 triumverates 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



"Sittin' On the Dock of the Bay" has become the first Memphis-originated song to receive a BMI certificate for one million radio broadcasts. Awards were presented in Memphis to Jim Stewart, president of East-Memphis Music, and Steve Cropper, who wrote the song with the late Otis Redding. Rick Sanjek (left), co-director of Writer Administration for the Southeastern office of BMI, made the presentation to Cropper and Stewart.

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 also is an incredibly good businessman, and has all sorts of sideline activities.

Eickner 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 Eickner'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-13)

M Mempro Inc.

Suite 1116 Executive Plaza
3003 Airways Boulevard
Memphis, Tennessee 38131
(901) 332-1784

- MANAGEMENT
- PROMOTION
FOR RECORD COMPANIES & PUBLISHERS
- PUBLIC RELATIONS
- SPECIALTY MERCHANDISE
- EXCLUSIVE LEASING AGENT
FOR THE MUSIC CENTER

MARTY LACKER and DON BURT

Spotlight on Memphis

Local 71 Is Involved

• Continued from page M-6

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, Dionne Warwick, 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 the 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 Jamieson Brant, who now holds the vice presidential post in which Taylor served for many years.

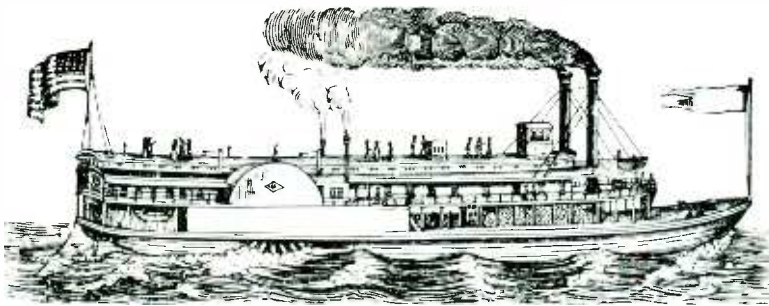
The board of directors consists of top names in the business: Woody Brown, Art Burrell, Tommy Cogbill, Joe D'Gerolamo, Honeymoon Garner and Gordon Reinhardt.

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 HEART OF THE
MEMPHIS SOUND
SINCE 1873

OFFICERS:

President

BOB TAYLOR

Vice President

JAMIESON BRANT

Secy./Treas.

GILBERT GRAVES

BOARD OF DIRECTORS:

WOODY BROWN

TOM COGBILL

HONEYMOON GARNER

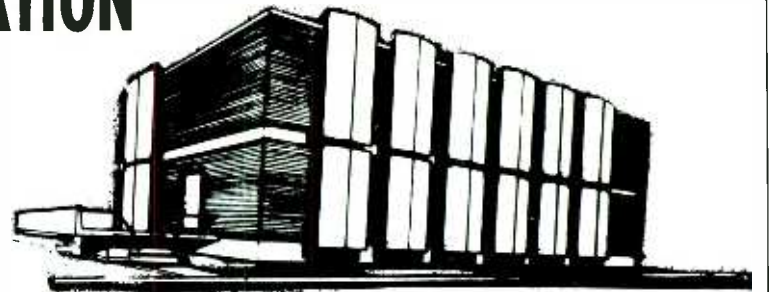
GORDON REINHARDT

JOE D'GEROLAMO

ART BURRELL

GLEN CRAWFORD

**MEMPHIS FEDERATION
OF MUSICIANS
LOCAL 71 AFM**



the OVATIONS

Are Climbing to the Top With

"YOU'RE TOUCHING ME"

SM 708



"PIONEERS IN. . .

TOUCH

FEEL AND IMAGINATION!"

exclusively on



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

Sounds of Memphis Has Diversified Music Firms

Paul Bomarito and Gene Luccesi 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 Luccesi is vice president. This is, in effect, a holding



John Wulff and Ernie Bernhart at the console at Sounds of Memphis.

company with diversified interests. The interests include MGM-Sounds of Memphis, a label; Pen Records, Beckie 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 Minits, Barbara Brown, Lou Roberts and Renee Steed. Although Miss Steed is still on X-L, she is considered a major artist.

Engineer John Wulff 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.

Sweep 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 been "more than fair" with him, and he felt he 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.



The Sounds of Memphis studio is full of musicians during a rehearsal for a "Shower of Stars" show with Frank Sinatra.

pepper & tanner

A service arm of the ad industry specializing in

- MEDIA RESEARCH
- MEDIA PLANNING
- MEDIA NEGOTIATION
- MEDIA BUYING
- MEDIA POST DELIVERY ANALYSIS

Largest supplier of broadcast services and products to the broadcast industry

- IDS
- LIBRARIES
- CONTESTS AND PROMOTIONS
- COMMERCIALS

Call us Collect 901/274-6684

pepper
tanner

2076 UNION, MEMPHIS, TENNESSEE 38104

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 breawing 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 a&r men.

The big project now, with ground scheduled to be broken this summer, is The Music Center, a structure

(Continued on page M-14)

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 brave 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 have been 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 suc-

cessful in the radio business in Memphis. There was really no reason to leave it, except that he had this gnawing urge to do more, and his genius compelled him to do it. The story is well known: Sun Records — Presley, 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 coming of age," he says. "It's where the music of the future will be." Phillips, among other things, owns a few AM stations, but hints very broadly that he will move into the FM field. With his success story, others might take heed.

Sam Phillips also is thinking about the young. "The young people today are magnificent. They are full of 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 young blind man was striking out on his own, 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 wherever. Additionally, Knox produces such artists as Bob Simon, Charlie Freeman and Jerry Dyke.

Judy Phillips, nephew of Sam and cousin of Knox, heads all of the publishing operations in the building, 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 Braddock, has a production company called Hot Water, and they currently are working on Louis Elmo Paul for Stax.

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

two of the finest in the business, and they work out of the Phillips studio. A backup group called Rhodes-Chalmers and Rhodes provide the voices for most cuts. Their production firm is now working with Casper Peters.

Still another production firm involves Ray Harris, who has a working agreement with the family, and is producing, with Knox, Pat Malone and Smith Benson.

Thus the accent is on youth, as Sam Phillips wants it. Incredibly, his music has always had that accent.

Welton Jetton Builds Studio Success Story

All Mastercraft Recording Corp. does is disk mastering for most of the award-nominated songs of Memphis.

All Auditronics, Inc., does is to design, manufacture, install and maintain recording studios in Memphis and all over the nation, and distribute for most of the major audio products.

Almost all, anyway. All of this and more is the brainchild of Welton Jetton, a one-time child electronics genius who has retained that classification into young adulthood.

Mastercraft Recording, for example, mastered all five of the singles nominated for awards in the Memphis Music show for this week. They also mastered three of the five albums. They regularly have 10 or more of their mastered disks on the Billboard Hot 100.

Jetton, as a youngster, had built a studio in his garage. Now, through his Auditronics, Inc., he has built studios for Trans-Maximus, Ardent, Stax, Sound Techniques of Dallas, National Public Radio of Washington, D.C.; the Record Plant of New York City and Hollywood; Paramount and MGM, also in Hollywood.

Jetton and his people have just built their own amplifiers, with total fabrication. One new product is an inexpensive quality console, selling for half of the original price. It is called "The Son of 36 Grand," and it contains nearly every feature of the original.

The newest acquisition of the firm is Sound Techniques, a Dallas complex, which will be ready for operation soon.

Jetton, in his young life, has designed or built about 30 studios. He knows, as one of his people put it, "everything that's right and everything that's wrong" with studio building.

His people, mostly with radio backgrounds, include Howard Craft, who manages Mastercraft, Steve Sage and Jerry Puckett, who function as engineers.

Bob Ward, also with a background in radio, is sales manager for Auditronics.

In addition to the work they do themselves, the firm distributes the following: Microphones: AKG, Electro-Voice, Neumann, Sennheiser, Shure, Sony Superscope; loudspeakers: Auditronics, James B. Lansing, West Lake Audio; tape recording systems: 3-M Mincom, Metrotech, Scully, Sony Superscope; noise reduction devices: Dolby; mike stands and booms: AKG, Neumann, Shure, Sennheiser, Starbird; attenuators, equalizers and filters: Daven, EAB, Langevin, Lang, Pultec, Spectra Sonics, Universal Audio; remote mixers: Auditronics, Fairchild, Langevin, Shure; reverb devices: AKG, EMT, Fairchild, Parasound, Sennheiser; power amplifiers: James B. Lansing, Procast, Langevin, Spectra Sonics, Universal Audio; headphones: AKG, Beyer, Sennheiser; limiters and compressors: Fairchild, Teletronix, Spectra Sonics, Universal Audio; accessories: Editall Splicing Blocks, Gray Turntables, QRK Turntables, Rek O Kut Tone Arms, Shure Phono Cartridges, and STL Test Tapes.

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 they have been so busy turning out records that 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 existing structure in an L-shape. In addition to having all tracks (as the present building does) it will contain an editing and re-mixing room.

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

Complimenting all of the studio work is an art department by Ronnie Stoots, which does all of its designing for album covers, for advertising, and for custom work.

Although the three officers of the company normally shun titles and just work cooperatively, Williams is president, Cropper is vice president, and Eikner is legal counsel.

Stax Now Represents All Forms of Music

Continued from page M-2

label going, and still is its top man. He is as instrumental in the Memphis Sound as any living man.

Little, however, has been written about Al Bell, who is some sort of individual. When he was named executive vice president of Stax five years ago he was quoted as saying: "As soon as the rush is over, I'm going to have a nervous breakdown. I worked for it. I owe it to myself and nobody is going to deprive me of it."



Stax artist Isaac Hayes, who was reared by his grandparents, walks with his grandmother, Mrs. Rushia Wade, to whom he gave his Oscar for his "Shaft" score.

Fortunately, even for Al Bell, he was denied his breakdown, even though he continues to work at a breakdown pace. This remarkable man spent nine years in radio, and once created his own label (Saffice) which was distributed by Jim Stewart. Later he became national promotional director for Stax. By 1969 he was record executive of the year. The following year he was "Man of the Year" of NATRA. Since then he has won virtually every award available, including that of one of the "100 Most Influential Blacks in the United States."

His music work, though a vital part of his life, is only a part. He serves actively on more civic and charitable organizations than most people with nothing else to do. He is, in short, a humanitarian. He has done a lot of things in his young life, including study for the ministry, pre-med courses, business education, and political study.

So it's no wonder Stax is everything. Not only in the music field, either. The firm and its individuals are involved in everything in Memphis. The name Memphis appears on every piece of product put out by the company.

As for Isaac Hayes, what can be added about the man who genuinely is a Black Moses. He now even has an Academy Award "Oscar" on his mantel. He has appeared at the Hollywood Bowl with the Los Angeles Symphony, has been guest soloist with the Memphis Symphony, and broken the attendance record at the Apollo Theater in Harlem. He is a vocalist, pianist, composer, and record producer. But he also is a man involved completely in Memphis. Quietly, and with the dignity that befits the man, he probably has done more for race relations than any living human. He has donated scholarship money to students; he has performed for prisoners; he has been involved with most philanthropic organizations in Memphis. And he must rank among the world's greatest entertainers.

Hayes is a brilliant light among some of the most outstanding artists in the world. And they are artists in every facet of the music business.

Stax is Memphis, and Memphis is Stax, and Stax and Memphis are now total.

Pepper-Tanner—The Friendly Giant

It all started in a little house that had been converted into a studio of sorts and an office or two. Pepper Sound Studios had a 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 production facilities.

"Innovation is the common denominator in all our production, be it concepts, libraries or station identification," says Garry Wells, 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 vice president Hub Atwood, is staffed with composers whose combined talent covers the entire spectrum of musical style. The production staff is composed of thirteen lyricists and composers, sixteen singers, six vocal and instrumental recording studios, with ten engineers. Recording sessions are held three or four nights a week at the Tanner East Studios, and vocal sessions are run 6½ hours daily in each group. Memphis' studio musicians provide the sounds that have made Pepper-Tanner the largest company of its kind in the broadcast industry.

The Mars Merchandising division, under the direction of senior vice president Henry Tanner, is the merchandising arm of the firm. Their "Sears Roebuck Catalog of the Broadcast Industry," as the Wall Street Journal titled 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 news cruisers 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 in support of their advertising campaigns. Among the important services of this division is the provision of automobiles and credit cards.

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 travel for companies, networks and stations. This may include the entire travel package—plane charter, accommodations, etc.—in return for time credit. The decision to develop quality travel programs for the trade grew out of the broad range of requests received for varied travel activities and services.

A highly professional, experienced media staff gave Pepper-Tanner one of the most skilled media placement organizations in the world. There are more than 100 members of the Media division. "The individual expertise blends to give a balance and unity that enables us to function with the highest degree of efficiency for our clients," says William Tanner, president of Pepper-Tanner and director of the Media division. Millions of dollars in TV and radio time is purchased by the company for such clients as Beneficial Finance, for whom they purchase all spot radio and TV and network time, through its agency, Al Paul Lefton Company.

Pepper-Tanner also handles a massive spot radio and television and network TV schedule for some 250 accounts. The value of the total service concept is frequently exhibited. "We have carried campaigns from initial creative concept to the actual airtime for many national accounts," says executive vice president Wilson Northcross.

Bill Tanner concludes: "These multi-faceted services are available to all broadcasters, advertising agencies and clients. The one thing in which this company is unexcelled since its inception is its individual and collective dedication to the task of deserving to be number one.

Tim Riley Promotes And Manages Artists

Tim Riley is a man who has made public relations and record promotion work in Memphis.

And it all seems rather strange for a man who, not many years ago, was a news photographer at WMC television. Then came that night when, out visiting the clubs, he became acquainted with Henry Tanner, vice president of the massive Pepper-Tanner group. Tanner, intrigued by Riley's various talent and interests, introduced him to Marty Lacker, who at that time was heading the Pepper-Tanner fling into the recording field.

Riley joined Lacker, and later branched out to form his own organization, Tim Riley and Associates, in 1969. He rented a building, and began as an independent record promoter, and handled some local club booking on the side. Now, three years later, he has an elaborate and ornate suite of offices in one of the newest buildings in Memphis, and has branched out considerably. Among his holdings now are his own production company, two publishing firms, and other miscellaneous activities.

One of his 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 in the pop field. He also 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 Trans-Maximus. His publishing companies are Tim Riley Music (BMI) and Telefunk (ASCAP). Throughout the week he promotes records mostly. His production and writing and publishing takes place on weekends.

With Chris Bell, he is currently co-producing an LP for Nancy Petocchi, an upstate New York girl who found a home in Memphis. She writes her own material, and is a pop singer. Once the album is finished, 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 accounts, and he has just started dabbling 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 for "Mississippi Queen." These are 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 "only studio which is totally pop oriented and completely involved with the young." As 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

• Continued from page M-12

10 stories high which will be built at a cost of \$4.1 million. It will be located in Mosby Square, a \$130 million "super block" of shops and offices. Its exterior will be sheathed in reflective glass and black slate and surrounded by a moat and numerous fountains.

What Lacker is seeking is togetherness. Because of the rate of growth of the music industry in that city, he feels centralization will solve a great many problems. He wants to bring in related industries, ad and art agencies for example, for convenience sake. The top floor of the structure will contain a restaurant basically for the music people, and will include a rehearsal hall and meeting rooms. It will be a "come-as-you-are" place.

The location is two minutes from the airport, 15 minutes from all studios, and 20 minutes from anywhere in Memphis. It's site is just a block from the expressway.

The Memphis airport, currently undergoing a \$31 million expansion, provides non-stop jet service to New York, Los Angeles, New Orleans, Atlanta, Chicago, Dallas, Miami, Kansas City, Nashville, London 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 Gentrys. And it is working on special record promotions in the white market for Stax, to step-up the pop play.

Betty Brewster: Electronics Suits Her Well

An unlikely thing happened to Betty Brewster last November. This remarkably attractive young lady became a recording studio owner and operator, and became deeply involved in the electronics field. Since then she has picked up a couple of publishing companies, is involved in the movie industry, added the first and only quad system in Memphis, formed her own label, and may become the first record company there to go public. Additionally, she is negotiating for the purchase of another electronics firm in Los Angeles.

Not bad for a lady who, just a few years ago, knew virtually nothing of the general field of electronics and recording. Nothing, that is, except what she had learned from her husband, who for many years was associated with the Blackwood family of Memphis. Also, Mrs. Brewster had been involved with music all her life, both as a performer and a teacher.

Yet the rest of it was totally strange to her, until three years ago. That's when, with her husband on the road most of the time, she took a job with an electronics company. She not only became skilled in the field, but made the acquaintance of Ted Surges.

Sturges was (and is), among other things, an expert on computers, and had been a leading force in the aerospace program. He built incredible amplifiers, and was recognized as a leading electronics innovator. One talk led to another and, in November of 1971, the Betty Lou Studio came into being. Now a second studio has been built, 16-track, quadrafonic, completely Dolbyized, Acoustivoiced. The original studio has been relegated to a position of cutting demos and original material.

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 good track records.

She has formed her own label, Blip, and already has five artists under contract. Five releases will be out almost immediately, with independent distribution set up. The studio will continue to handle custom work as well.

Ted and Betty, when putting the quad studio together, utilized the discrete system, but made it flexible enough so that, when and if the industry becomes stabilized in this area, it can go discrete or matrix. They also have worked out a unique system of compatibility for quad, stereo and mono.

Betty is president of Betty Lou Studio, while Ted is president of AVS (Audio-Visual Systems of America, Inc.), a massive firm which now manufactures sound systems and projection equipment, and sells them everywhere. The firm also designs its own amplifiers, but 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 movie she is arranging was scripted in Phoenix and will be financed in Boston, with shooting set for Arizona.

A few weeks ago Mrs. Brewster made her first visit to Wall Street, and set the 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 public, which she plans to do shortly.

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 an LP. They used her initial studios to put all their material together, and then cut their master at Ardent. Now, with her new 16-track studio, they plan to do their June mastering at Betty Lou.

Her husband also has made a move. After all those years with the Blackwoods, he now has joined the Goose Creek group as head of the marketing of their product, and assistant to their manager.

In another 18 months, there's just no telling what Betty Brewster might be up to.

Top Talent Sparks 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 Music Golf Tournament 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 an aura of fun and good will.

Campus News

Coffee House Circuit Confab Perks on Wide Seminar Range

By SAM SUTHERLAND

NEW YORK—The Sixth Annual Convention of the Coffee House Circuit, held at the Statler-Hilton Hotel on May 22 and 23, was designed primarily to showcase circuit acts for delegates from various campuses. A morning session on Monday offered a seminar as well, however, with speakers focusing on various aspects of coffee house and mini-concert presentation.

Following introductory comments, Marilyn Lipsius, director of the Coffee House Circuit, reasserted the basic premise of the circuit as a nonprofit organization designed to provide campuses with new talent attractions, 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 the local level as the primary problem, Miss Lipsius went on to emphasize each coffee house's need to provide adequately for visiting artists and maintain good communication with the circuit and artists regarding the artist's performances.

A brief seminar on mini-concert production was then offered, with Sandie Foster of Shadrack Artists (another division of Directions Unlimited, parent organization for Campus Directions and the Coffee House Circuit) and Mary Ellen Lynch examining the value of mini-concerts for student promotions.

Mini-Concerts

Miss Foster noted that mini-concerts were ideally suited for

acts whose size or sound are too overpowering for small, coffee-house type facilities. Also cited as good mini-concert attractions were solo performers whose past success on the circuit merited the "step-up." Miss Foster noted that, while some schools at the NEC Convention in Kansas City had suggested that a mini-concert could be budgeted up to \$5,000, most schools have more limited funds, and a figure of \$1,000 to \$2,000 would be more realistic. A maximum seating of around 1,000 was also set as a parameter for the size of facilities used.

Miss Lynch, as a student promoter, expanded on Miss Foster's remarks by noting that many schools have experienced problems in initiating mini-concert series. Afternoon workshops and lectures by mini-concert artists were discussed as a promotional measure, while delegates noted that filling a hall for an unknown act presented a strong challenge to promoters. Miss Lynch agreed with the delegates' view that such acts should be promoted as "acts of the future," and she went on to discuss the viability of free concerts or reduced prices for the first concerts to promote the series.

Also mentioned as a promotional approach was the concept of the "exploratory" mini-festival, offering a balanced series of performers over several nights. The performers would be selected to show various influences within a given idiom, such as folk, jazz, or various areas of pop and rock.

Following comments by Michael Brovsky, president of Directions Unlimited, who unveiled that firm's pending talent attractions for the coming year, Sam Sutherland of Billboard discussed the problem of obtaining adequate information for campus bookings. The use of NEC materials, trade and consumer publications, and interschool feedback were touched upon.

Brief Review

A brief review by We the People, a three-man comedy team that has appeared on the circuit and will be offered as a mini-concert attraction, offered a performer's view of the circuit and the various pitfalls of dealing with student promoters.

An evaluation of publicity methods was then provided by Karen Austin, director of publicity for Directions Unlimited, and Mary Lou Ryan of the State University of New York at Oneonta. Miss Ryan stressed the importance of promoting the coffee house itself, since the continued success of the program relies to some extent on the establishment of a steady audience.

Pleasant atmosphere, regularly scheduled activities in the absence of circuit acts, and various promotional measures were covered, as were the uses of campus and local media. Broadcasting coffee house shows over campus radios was suggested as one method of stimulating student interest. The value of reviews in student papers was stressed, as was the use of promotional tours of campus media as equally important in generating interest, and she discussed the possibility of on-campus "press parties" to introduce talent. Correct use of posters and flyers was also touched upon.

While the delegates attending, representing student bookers, faculty advisors, and professionals, numbered around 120, several non-member schools were represented.

Following the seminar, delegates attended the first of two afternoons at the Bitter End, where new talent was previewed. Tuesday morning also offered delegates available film releases for next year.

What's Happening

By SAM SUTHERLAND

Video Tape Network has acquired "Winter Soldier" for video tape distribution over its nationwide system of affiliates, as well as in 16mm and 35mm prints in the non-theatrical market in the U.S. and Canada. Produced by Winterfilm in association with Vietnam Veterans Against the War, the film won raves at Cannes and during showings at the Whitney Museum in New York. It was rejected by all three commercial television networks, despite those kudos.

★ ★ ★

Portable Newport, Slight Return: An important footnote regarding last week's story on the **Portable Newport Folk Festival** should be offered, since one of the less dismal details was omitted. While poor publicity and administrative fear and trembling may have dampened spirits at some of the earlier dates, the Festival's stay at Lehigh University mentioned in that article, was indeed a success, with a strong turn-out contributing mightily to the excitement described by the students there. **Michael Cooney** himself cited LeHigh as evidence of the Festival's potential strength.

Inquiries about the future of the festival may be directed to Cooney at White Hollow Road, Lime Rock, Cons., or at (203) 435-2147.

★ ★ ★

Shut-down: Most stations serviced by London Records should have already received notification from **Ray Caviano**, but, for the record, as it were, London's college service will be discontinued until the fall. Requests for releases in the interim should be sent to Summer Requests, London Records, 539 W. 25th St., New York, N.Y. 10001. . . . **Roy Perry** at WSRN, Swarthmore College, Swarthmore, Pa., notes that the station will be off the air for the summer, but next fall they will emerge triumphant as WSRN-FM, following the arrival of the FCC's blessing a few weeks ago.

★ ★ ★

Berklee College of Music has announced the results of the **Fourth Annual High School Jazz Awards Festival**, presented by the college and the National Association of Jazz Educators at the school's Boston campus. A record attendance of 68 bands, totalling more than 1800 student-musicians and their supervisors, highlighted the event, which featured individual performances by the bands and clinic/demonstrations by the Berklee faculty, which includes musicians of the stature of **Gary Burton**, **Phil Wilson** and **John LaPorta**.

First Prize Trophy went to the East Meadow High School Stage Band, of East Meadow, N.Y., directed by **Rodnev Tibbetts**. A \$1,000 scholarship for Study in Music went to **David Mills** of the East Meadow Band.

★ ★ ★

PICKS AND PLAYS: WEST—**California**—KEG, Sacramento State College, Peter Ceccato reporting: "Looking for My Lady." **James Gang**, ABC. . . KCPK, California State Polytechnic College, Pomona, Tom Baker reporting: "Powerglide." (LP). **New Riders of the Purple Sage**, Columbia. . . KZSU, KZSU-FM, Stanford University, Stanford, Paul Wells reporting: "The Snake." (LP). **Harvey Mandel**, Chess/Janus. . . **Oregon**—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Motorcycle Mama." (LP) **Sailcat**, Elektra. . . **New Mexico**—KRWG, New Mexico State Univ., Las Cruces, Gary Pratz reporting: "Second Wind." (LP). **Brian Auger's Oblivion Express**, RCA.

EAST—**Massachusetts**—WBRS-FM, Brandeis Univ., Debbie Newman reporting: "Jazz Blues Fusion." (LP). **John Mayall**, Polydor. . . WTCC, Springfield Technical Community College, Springfield, Peter Flynn reporting: "Living in a House Divided." **Cher**, Kapp. . . WCUW, Clark Univ., Worcester: "Last Set at Newport." (LP). **Dave Brubeck**, Atlantic. . . **New York**—WGSU-FM, State Univ. College at Geneseo, John A. Davlin reporting: "Age of Steam." (LP). **Gerry Mulligan**, A&M. . . WEOS-FM, Hobart College, Geneva, Gary Goldstein reporting: "Roberta Flack & Donny Hathaway." (LP). **Roberta Flack & Donny Hathaway**, Atlantic. . . WYUR, Yeshiva Univ., New York, Michael S. Axelrod reporting: "Smith-Perkins-Smith." (LP). **Smith-Perkins-Smith**, Island. . . WRCC, Rockland Community College, Suffern, Steve Siciliano reporting: "Pipe Dream." (LP). **Tim Davis**, Metromedia. . . **Pennsylvania**—WKDU, WKDU-FM, Drexel Univ., Jay Meyers reporting: "Head Over Heels." **Dave Allan**, MGM. . . WDFM, Penn State Univ., University Park, Kevin Nelson reporting: "Men of Learning." **Vigrass & Osborne**, Uni. . . WRCT, Carnegie-Mellon Univ., Pittsburgh, Brad Simon reporting: "Carl and the Passions—So Tough/Pet Sounds." (LP). **The Beach Boys**, Brother/Reprise. . . WACC, Williamsport Area Community College, Williamsport, Gary Stormer reporting: "I Need You." **America**, Warner Brothers. . . WEXR, George Junior Republic, Grove City, D. L. Snyder reporting: "Let Love Carry You Along." **Joy of Cooking**, Capitol. . . WNHS, WNHS-FM, New Hampton School, New Hampton: "It Doesn't Matter." **Stephen Stills**, Atlantic. . . **Washington, D.C.**—WRGW, George Washington Univ., "Demolition Derby." (LP). **Sandy Bull**, Vanguard. . . **Delaware**—WBCR, Brandywine College, Wilmington, Steve Dietrich reporting: "It's Going to Take Some Time." **Carpenters**, A&M. . . **Maryland**—WJHU, The Johns Hopkins Univ., Baltimore, George Wicke reporting: "Blues Done Missed a Call." (LP cut. Personal Belongings). **Dave Loggins**, Vanguard.

SOUTH—**Virginia**—WUVT, WUVT-FM, Virginia Tech, Blacksburg: "Immigration Man," **Nash & Crosby**, Atlantic. . . WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "Matthew & Peter Under the Arch." (LP). **Matthew & Peter**, Playboy. . . **Tennessee**—WRVU-FM, Vanderbilt Univ., Nashville, Mike

(Continued on page 37)

Directions Projects Set

NEW YORK—During the Sixth Annual Coffee House Circuit Convention, Michael Brovsky, president of Directions Unlimited, parent company for Campus Directions, which handles the circuit, described Campus Directions' projected activities during the coming year. His remarks, given during a seminar at the Statler-Hilton Hotel, included an expansion of both film and concert activities, as well as speculation on video tape production possibilities for that firm.

Brovsky first focused on the Coffee House Circuit, noting that Campus Directions is "undertaking a big effort to expose more campuses." Brovsky stated that his firm is exploring the possibility of graduated circuit fees to accommodate those campuses who could not afford full-time circuit membership. Also discussed was an exchange program with English management firms which would enable

Coffee House Circuit members to showcase new English talent, while corresponding English campuses would offer circuit acts to their audiences. That program is tentatively set for spring of 1973, and plans call for three acts to be exchanged.

Brovsky also indicated that Campus Directions is examining various videotape formats. He noted that conventional, consumer-sized screens have already been rejected, and Campus Directions is now exploring large-screen projections.

Finally, Brovsky noted that Campus Directions has been named sole distributors for Sunn P. A. amplification systems for campus markets, and a basic, complete P. A. is now being offered to campuses at about \$1,000. The firm is discussing a similar arrangement for marketing lighting systems on campus.

'Lion' Roar Mild on Campus

LOS ANGELES—While many record companies continue to debate the value of college radio in determining the overall commercial potential for a record, Steve Resnick of ABC/Dunhill has found college programmers instrumental in determining the outcome of a controversial single by **Emitt Rhodes**, label artist.

Resnick was concerned about the potential airplay for "Tame the Lion," an unreleased Rhodes track which carries a strong anti-war message through images of children killed and maimed in the Vietnam conflict. To better evaluate the record, Resnick mounted an initial phone campaign, playing

the single over the phone to campus programmers and reading the lyrics. Following an encouraging initial response by the 23 stations contacted, Resnick mailed acetates to each station.

Of the original 23 stations reached, only 11 have responded to date on the acetate reaction, but Resnick noted that of these, all but one were favorable. More important, Resnick feels, is the role these programmers played in trying to reach a pilot audience for the record. Station disc jockeys regularly programmed the single, and comments from listeners were then referred to Resnick. Music directors evaluated the record in terms of campus and commercial play, and the acetate has already received listings in College Radio Report and this issue of Billboard.

Resnick also pointed proudly to the depth of the responses in several cases. Detailed letters were received from several music directors, and campus programmers in two major markets, Detroit and New York, have attempted to bring the record to the attention of commercial programmers. In these instances, such commitment by the campus programmers stemmed from their sympathy for the song's message.

While the fate of the single remains undecided, Resnick feels that the campus response has been extremely important in providing him with accurate, detailed information on the reaction. Resnick noted that one music director went so far as to break down his local commercial market in a station-by-station detail that demonstrated a knowledge of that area equal or possibly even superior to that of most field promotional men.

Maine U. Ceremonies

BANGOR, Me.—The American college tradition of the graduation speaker is being replaced with music at the June 4 commencement ceremonies at the University of Maine's Bangor campus. **Josh White Jr.** is scheduled to appear in full graduation regalia, but White will be giving a commencement concert, rather than a speech.

Theme for the presentation will be "The Times They Are A-Changin'," the basis of White's campus concert programs. White will also receive an honorary degree, bestowed by the Board of Directors of the university in recognition of his contribution to college students across the country.

White has performed to more students and at more campuses than any other single performer.

JUNE 3, 1972, BILLBOARD

RADIO-TV Job Mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! 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 \$15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

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

POSITIONS WANTED

YES, THIS DOES SOUND LIKE ALL THE OTHERS, but if you have an opening for an air personality, be your format modern country, contemporary, or rock, please read on. Give a starving youngster a chance. I'm reliable, trustworthy, brave, clean, and reverent. I should have been a Boy Scout. My ticket is a 3rd endorsed, 2 yrs. part-time, can do production, and character voices. I graduated from college May 21. If you need someone, I need you. Write G.A. Jerolomon, 614 5th Street, Spencer, N.C. 28159 for air check. 6/3

Florida please. My boss says perfection comes before personality, so we're half automated up here in West Virginia. But I still have my morning show so I'll hang on regardless until I find something in the state I'd really like to live in. Three years in the biz so far, and a first phone too. All 40, contemporary or Up MOR. Top Florida markets welcome—but I sure love the coast! 412-745-6479. 6/10

To #0 Markets—East and Northeast—First Phone Top 40 PERSONALITY who believes in show preparation, 4 years full and part time experience. June '72 college grad—management degree programming minded, oldies expert production. Currently weekends with 50 kw. Northeast contemporary draft exempt Available July 10. Write Box 500, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 6/3

PROGRAM DIRECTOR. Experienced in all areas, all formats. 12 years in the business, past 4 in top 10 market. Now with 50,000 watt dominant station. Winner of national and regional documentary awards. Entertaining Informative talk show host. Tight modern pleasant jock. Know news... from beat to desk to air. Available September. 1st for medium market or larger. Box 501, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 6/3

WANNA BUY A DERBY? Oh well. Say, how about a summer-time jock? Yeah? Great!! "Just another heavy Deejay from L.A." ahh, via Gary. Got to finish College though, so just for this summer. Hurry, it's May already! Remember... That's "Just another heavy Deejay from L.A." 3672 Jefferson Street, Gary, Indiana 46408. No stamps, please. 6/3

YOUNG MARRIED COLLEGE GRAD with a "1st Phone" and two years campus radio experience can be reached by writing to 5904 N. Cahuenga Blvd., No. Hollywood, California 91601 or by calling (213) 985-3103. "Ask for Steve Iker." 6/3

I am a young man with a lot of talent and much potential to be brought out by a good P.D. I have about two years experience in sports, news, and as a Top 40 jock. I would like a sportscasting job, or combine sports with an air shift. I run a tight board (3rd ticket) and am very personable on the air. Production is excellent; added attraction, a great voice. I'm working and eager to learn, and I'll work my tail feathers off for you. Last job was in a campus town (100,000-plus market), but quit rather than advertise for alcoholic beverages. My beginning date for you could be June 19th. Call Bob at 317-463-6910 after 5 p.m., or write: 23-8 Hilltop Drive, West Lafayette, Indiana 47906. 6/3

Creative one-to-one communicator. 26. 3rd. 3 1/2 years experience. Telephone experience. Currently employed with successful show. Med/large markets only. Must be contemporary. Prefer stereo station. Pat O'Brien, WPTH, Fort Wayne, Ind. 46808-426-7712. 6/10

1ST PHONE DJ, YOUNG, AGGRESSIVE, draft exempt, 2 years experience. Wants to go into Rock or Progressive Rock Radio. Call or Write: Bill Thorman, Rt. 5 Box 320, San Antonio, Tex. 78211. (512) 628-1083. 6/3

TAMPA, ST. PETERSBURG FLA. area. Don Ray, WPTH, Fort Wayne, Ind. is seeking an announcing or news position in your area. You may call my current employer, 7 yrs. experience, 29, family man, looking for challenge. Don't want Chicago or New York, if the position is right, I'll stay with you. 219-493-1476. 6/10

I have a 1st phone attained at Don Martin School. Good voice, production, tight board. An authority on Top 40 since 1956 with over 4000 catalogued singles and albums in personal collection. Prefer Top 40, oldies, Progressive or MOR. Would like to start work in No. Calif., Pacific Northwest, or Rocky Mountain area. 24, married, draft exempt, dependable. Will bill, no debt free. Inquiries, Contact John Hart, 134 Via Alameda, Redondo Beach, Calif. 90277. 6/10

MR. ROD "DOUGLAS" FAUSEY would like to relocate in California or Texas in a warm climate. Possesses a valid First Class Radio Telephone License, 6 years experience in radio with a year or so of U.S. Air Force veteran with ARTS experience. Married, age 24, currently employed as a staff announcer and production manager. Seeking a job as an announcer or news reader with a good music. M.O.R., Contemporary or C&W station. Please contact Box 503, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. Currently working with an FM M.O.R. station in a foreign land. Plan on leaving for the U.S. if job is available. 6/10

Rock stations in medium markets... HERE I AM! I seek to move up. Potential is my name... 7 years experience, college, production aptitude is outstanding, music knowledge, 1st phone since, debt free, and a love for radio. Money is secondary. A chance to move up is foremost. THIS IS NOT HYPE. Just tick an ear to my aircheck and hear what I can offer. Box 502, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 6/3

Western Alaska's one and only rock jock will relocate in August. He's interested in a small or medium market, a fresh-air, friendly place that could use a good man in any format. He offers three years' experience in radio and television, a working knowledge of copywriting and the tightest small-market board you'll ever hear. He's strong on news and sports, and his listeners think he's large-market material—even the ones who don't particularly like him. He's a 26-year-old veteran, single, with a first phone. His tape, resume and present employer will verify all of the above. His name is Don Pike, and he can be reached at Box 101, Nome, Alaska, 99762. If there's a bit of space between your town and Ulcer City, he'd love to talk with you. 6/10

POSITIONS OPEN

Three of our employees have been placed in the Top 30 markets within the past 6 months. WVOJ has room for professionals NOW! Number 1. Six to midnight jock, first ticket and strong country music background. Number 2. Swing man talented in news and production who can also fill weekend jock slot. Require 3 years experience, good voice and references. Send tape NOW to WVOJ, Jacksonville, Florida 32205. 6/10

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. Each additional inch in same ad, \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept., 513/381-6450. (New York: 212/757-2800.)

Check heading under which ad is to appear (Tape & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$ _____ Check Money Order. PAYMENT MUST ACCOMPANY ORDER

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TELEPHONE # _____

PROMOTIONAL SERVICES

SUPER PROMOTIONS IS BRITE-STAR

Complete record promotion and distribution Services.

- Masters Leased
- Nashville Sessions Arranged

Send all records for review to:
BRITE STAR PROMOTIONS
728 16th Ave. S.
Nashville, Tenn. 37203
Call: Nashville (615) 244-4064 tfn

MISCELLANEOUS

"ATTENTION" SEND FOR FREE CATALOGS featuring the hottest items for 1972! Patches—Posters—T-shirts—Iron-ons—Lighters—Jewelry—Head Shop items, etc. Wholesale only. Shoppers Products Co., 1501 Jupiter Rd., Garland, Tex. 75041. (214) 276-8567 and Shoppers Products East, Atlanta, Ga. 30309. 1216 Spring St. N.W. (404) 874-5189. eow

CLOSE-OUT 45s AND LPs. LOWEST prices. Best selection. B.B. Records, 257 Bayard Rd., Upper Derby, Pa. 19082 (215) LE 2-4473 (We Export). tfn

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

COUNTRY AND WESTERN, \$3 PER 100 different titles. Global Record Sale, 1914 Fairmount Ave., Philadelphia, Pa. 19130. (215) 769-0900. tfn

DISTRIBUTORS

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Ripps, 38 N. Mac Quessen Parkway, Mt. Vernon, New York 10550. je3

FOR SALE

OLD 45 RPM RECORDS—ORIGINAL LABELS. Groups, Blues, Rock-A-Billy, etc. Send 25¢ for lists to: Wax Age Records, 215 Lexington Ave., Providence, R.I. 02907. je3

100 DIFFERENT ROCK 45's, \$6.90. 50 different C&W's, \$4.00. Factory fresh. Top labels, artists. Jasco, Phantom, Box 403, Flushing, N.Y. 11379. je3

WELDTRON SEMI AUTOMATIC SEALER, VACUUM AND LARGE SHRINK TUNNEL

also
2 L sealers and 1 shrink tunnel
(212) 838-4587 je10

HELP WANTED

WANTED Sales Manager

Medium sized Southwestern record merchandiser looking for experienced working sales manager. Must have references, history of performance, proven ability to obtain best from men and customers. Please send resume and request for interview. Good starting salary and fringe benefits. Performance will produce rewards.

Replies:
BOX 6010
c/o Billboard
165 W. 46th St.
New York, N.Y. je3

COMEDY MATERIAL

"FREE" CATALOG... EVERYTHING for the Deejay! Comedy, books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

NEW COMEDY! 11,000 RIOTOUS CLASSIFIED gag lines, \$10. Unconditionally guaranteed. Comedy catalog free. Orrin Edmund, Mariposa, Calif. 95338. je24

REAL ESTATE

MOVING TO METROPOLITAN N.Y. area?? Ranch house (34 min. LIRR to NYC). Desirable north shore L. I., N. Y. area. Good schools, shopping, 4 bedrooms, 3 1/2 baths, den, office rec. room. Richly planted. Privacy. Call: (212) 246-7769 week days; (914) 762-2782 evenings, weekends. Box 55, c/o Billboard, 165 W. 46th St., N.Y.C. 10036. tfn

BUSINESS OPPORTUNITIES

STEREO ACCESSORIES—SMALL INVESTMENT—Big Opportunity. Stereo accessory and maintenance line needs new distributors. \$100 buys you inventory of all items. Be your own boss. Operate from your home with no overhead. Send \$5.00 for samples, (worth \$8.43), price and fact sheets. Don't delay. Dept. BB-2, United Stereo Accessories, P.O. Box 524, Costa Mesa, Calif. 92627. je3

PROMOTE YOUR RECORD NATIONALLY with new "personal" service to 2,000 radio stations and distributors—10-hour weekly exposure reaching the "very people you need" by direct phone line. Write for details and get your record on the charts.
HOLLYWOOD AUDITION SHOWCASE
6777 Hollywood Blvd.
(213) HO 9-3721 eow

PROFESSIONAL SERVICES

ATTENTION SONGWRITERS!!! IF YOU write songs but don't have musical background, we'll prepare them for publishing. Write: G & M Musical Service, 2905 Marlin, #2, Las Vegas, Nev. 89101. je3

WANTED TO BUY

WE BUY JUKE BOX RECORDS. HIGHEST prices paid. Global Records Sale, 1914 Fairmount Ave., Philadelphia, Penn. 19130 (215) 769-0900. tfn

NEW RETAIL STORE NEEDS SUPPLIERS for major label tapes, car and home players and accessories. The Tape Deck, Box 757, Ada, Okla. 74820. je3

DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

BUY WHERE PROFIT IS. SEND FOR free list of 45 RPM oldies. Prices can't be beat! Free assorted 45 RPM Records. Minimum shipment is 1,000 records. Freight Approximately 1¢ per record in advance. Global Records Sale, 1914 Fairmount Ave., Philadelphia, Penn. 19130 (215) 769-0900. tfn

DISTRIBUTING SERVICES—LOOKING for one-stop with fastest service, lowest prices, free phone calls, plus special buys dollar-up. Call collect or write: Molaman Record Dist., 12038 Wilshire, Los Angeles, Calif. 90025. (213) 477-1037. tfn

WE MADE A BLUES RECORD WITH Robert Pete Williams during the American Folk Blues Festival 1972. For details write to Car Records—8192 Geretsried 1, Postbox 321, West Germany. je3

SCHOOLS & INSTRUCTIONS

F.C.C. 1ST CLASS LICENSE IN 5 weeks. R.E.I. will train you. For more information call toll free: 1-800-237-2251. V.A. approved. tfn

A.I.R. OFFERS FIRST PHONE LICENSE course in 4 weeks or less. VA approved. New classes start every Monday. Tuition \$333.00. American Institute of Radio, 2622 Old Lebanon Road, Nashville, Tenn. 37214 (615) 889-0469. tfn

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS

Classical Music

Billboard SPECIAL SURVEY For Week Ending 6/3/72

BMI Awards to 13 Young Composers

NEW YORK—Thirteen young composers, ranging in age from 15 to 25 years of age, received recognition through the 1971 20th 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 pseudonyms.

This year's awards were presented by BMI president Edward M. Cramer, and bring to 173 the number of young composers who have received the awards.

The recipients of the awards are Kurt Carpenter, 23, of Orchard Lake, Mich., receiving his second award for "Concerto for Alto Saxophone and Strings" and "Venus Probe" for orchestra; John Anthony Celona, 24, of Pittsburgh, for "Module" for orchestra, and "Response" for two choirs, organ, tape and percussion; John Stephen Dydo, 23, of New York, for "Solomon Songs" for soprano and chamber ensemble, and "Mass" for six instruments and chamber chorus; Guy Hallman, 20, of Altadena, Calif., receiving an award for "Setameta" for two string orchestras, string quartet and harp; Stephen Paul Hartke, 19, of New Haven, Conn., receiving his second BMI student award for "The Hunting of the Snark," a chamber oratorio; Joel Hoffman, 18, of St. Petersburg, Fla., for "String Quartet No. 1;" David Koblitz, 23, of Cleveland, for "Lobo" for chamber ensemble, and "Trism" for orchestra, representing his second BMI student award; Matthias Kriesberg, 18, of New York, whose winning

piece is "Scalene" for string trio; Michel Longtin, 25, of Montreal, Canada, for "Il était une fois" for orchestra, tape and chorus; Stephen L. Mosko, 24, of Denver, Colo., whose piece is "Lovely Mansions" for chamber ensemble; John Saracco, 15, of Staten Island, N.Y., whose winning pieces are "By the Streams of Babylon" for mixed chorus, and "Madriguera" for percussion ensemble and concert band; Ira Taxin, 21, of Scarsdale, N.Y., for "String Quartet No. 2" and "Poem of Meditations and Gatherings" for orchestra; and David Winkler, 23, of New York, who received his award for his "Piano Quartet" and "Chamber Concerto for Bb Clarinet and Six Players."

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

The 1972 BMI Awards to Student Composers competition will be announced in the fall. Inquiries should be directed to Oliver Daniel, Director, BMI Awards to Student Composers, Broadcast Music, Inc., 589 Fifth Ave., New York, N.Y. 10017.

'Recordmasters' Series Distribution Is Set

LONDON—Distribution of the first of the new "Recordmasters" series of hard-cover books tying up with recording artists is being arranged on a side-by-side basis through the wholesale book trade by publishers Ian Allan and through the record retail trade through consumer magazine The Gramophone.

The Joan Sutherland book by Guardian critic Edward Greenfield retails at \$3.60.

"We are anticipating big sales for the first book and its coming successors through the record trade," said Gramophone editor Anthony Pollard. "The attractive format and color jacket of the books will help record sales, and record sales will help the books. All the subjects are artists who are constantly before the public,

Mrs. Nixon to Head Orch. '72 Fund Drive

WASHINGTON—Mrs. Richard M. Nixon has accepted the Honorary Chairmanship of the National Symphony Orchestra's Annual 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 to help support the orchestra. Other leaders of the Fund Drive are David Lloyd Kreeger, president of the National Symphony Orchestra Association; Eric B. Ward, general chairman; Mandell Ourisman, vice chairman; Mrs. Russell Morton Brown, residential chairman; Mrs. Lloyd Wilson, special gifts chairman; and Mrs. Theodore Bedwell Jr., women's committee president.

Both the President and Mrs. Nixon have been longtime supporters of the National Symphony Orchestra. In a recent statement Nixon observed: "Ever since my first year as a congressman in the nation's capital, I have had a special interest and appreciation for the National Symphony."

Presser Named By Italian Pub

NEW YORK—Theodore Presser Co. has been named sole U.S. selling agent for the Italian music publishing firm Edizioni Berben. This catalog contains keyboard, instrumental and vocal music, and embodies a wide selection of popular classical guitar editions including works by Mario Castelnuovo-Tedesco, Abner Rossi and Francisco Tarrega. For information and catalogs, write Theodore Presser Co., Presser Place, Bryn Mawr, Pa. 19010.

Presser has also been appointed sole selling agent for the Illinois String Research Project film series, "The Teaching of Action in String Playing." This series, under the direction of Paul Rolland, concludes over two years of study with students ranging from kindergarten to college age.

Musicians' Fee Rise

• Continued from page 1

vious rate \$25.50), sub-principals \$27.50 (\$22.75) and rank-and-file players \$26.25 (\$22). For 1973

the fees will be \$32.50, \$30 and \$27.50, for a three-hour session.

The rates apply to 14 symphony orchestras, with a separate agreement covering chamber orchestras, smaller groups frequently used in classical recording.

Their comparable rates are \$32.50 for principals, \$30 for sub-principals and \$28.75 for rank-and-file for the first stage ending next December, going up to \$35, \$32.50 and \$30 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 disquiet among both classical recording chiefs and the orchestral managements who draw much of their income from the large amount of recording now undertaken in Britain.

They feel that if fees continue to rise, much of the recording work which now comes to Britain because of the attractive rates might go elsewhere, leaving this country in a similar position to America where few symphony orchestras are regularly recorded for international distribution.

BEST SELLING Classical LP's

This Month TITLE, Artist, Label & Number

- 1 **BERNSTEIN: MASS**
Columbia M2 31008
- 2 **A CLOCKWORK ORANGE**
Soundtrack, Warner Bros. BS 2573
- 3 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH**
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 4 **VERDI: LA TRAVIATA**
Sills/Gedda/Panerai/John Alldis Choir (Ceccato), Angel SCLX 3780
- 5 **HOLST: THE PLANETS**
Los Angeles Philharmonic (Zubin Mehta), London C 56734
- 6 **THE CHOPIN I LOVE**
Artur Rubinstein, RCA Red Seal LSC 4000
- 7 **JULIAN & JOHN**
Julian Bream & John Williams, RCA Red Seal LSC 3257
- 8 **SOUNDTRACK: 2001: A SPACE ODYSSEY**
MGM SIE ST 13
- 9 **MY FAVORITE CHOPIN**
Van Cliburn, RCA Red Seal LSC 2576
- 10 **BACH LIVE AT THE FILLMORE EAST**
Virgil Fox, Decca DL 75264 (MCA)
- 11 **BEETHOVEN: 9th SYMPHONY**
Philadelphia Orchestra (Ormandy), Columbia MS 7016
- 12 **HEAVY ORGAN**
Virgil Fox, Decca DL 75323 (MCA)
- 13 **HOROWITZ PLAYS CHOPIN**
Columbia M 30643
- 14 **VERDI: I LOMBARDI**
Royal Philharmonic & Chorus (Gardelli), Philips 6703-032
- 15 **BY REQUEST**
Maria Callas, Angel S 5-36852
- 16 **HOLST: THE PLANETS**
Boston Symphony (Steinberg), DGG 2530102
- 17 **DONIZETTI: MARIA STUARTI**
Sills/Farrell/Burrows/Quillico/Ceccato, ABC ATS 20010/3
- 18 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER**
Walter Carlos, Columbia MS 7286
- 19 **DELIUS: MASS OF LIFE**
London Philharmonic (Groves), Angel 3781
- 20 **MAHLER: SYMPHONY NO. 7**
Chicago Symphony Orchestra (Solti), London CSA 2231
- 21 **SINFONIAS**
Waldo de los Rios, United Artists 9-6802
- 22 **BEETHOVEN'S GREATEST HITS**
Horowitz/Chicago Symphony (Reiner)/Boston Symphony (Leinsdorf), RCA LSC 5010
- 23 **PAGANINI: VIOLIN CONCERTO #3**
Henry Szeryng, Philips 6500.175
- 24 **BEETHOVEN: SYMPHONY #9**
London Symphony Orchestra & Chorus (Stokovsky), London SPC 21043
- 25 **MOZART: CONCERTI 17 & 21 (Elvira Madigan)**
Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG 138783
- 26 **MOZARTMANIA**
Waldo de los Rios, United Artists UAS 5554
- 27 **SCOTT JOPLIN: PIANO RAGS**
Joshua Rifkin, Nonesuch 71248 (Elektra)
- 28 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Berlin Philharmonic (Boehm), DGG 138001
- 29 **DONIZETTI: DAUGHTERS OF THE REGIMENT**
Sutherland/Royal Opera House Orchestra & Chorus Covent Garden (Bonyngge), London OSA 1273
- 30 **BEETHOVEN'S GREATEST HITS**
Various Artists, Columbia MS 7504
- 31 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Los Angeles Philharmonic (Mehta), London CS 6609
- 32 **VIRGIL FOX PLAYS THE CLASSICS**
Angel 36052
- 33 **GERSHWIN'S GREATEST HITS**
Various Artists, Columbia MS 7518
- 34 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Philadelphia Orchestra (Ormandy), Columbia MS 6547
- 35 **DEBUSSY: IMAGES, BOOKS 1 & 2 CHILDREN'S CORNER SUITE**
Arturo Benedetti Michelangeli, DGG 2530196
- 36 **TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY**
Various Artists/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
- 37 **MAHLER: SYMPHONY #5 (2 LP's)**
Concertgebouw Orchestra (Haitink), Philips 6700048
- 38 **SHANKAR: CONCERTO FOR SITAR & ORCHESTRA**
Ravi Shankar & Andre Previn, Angel SFO 36806
- 39 **TCHAIKOVSKY'S GREATEST HITS**
Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7503
- 40 **STRAUSS' GREATEST HITS**
Various Artists, RCA LSC 5019



M. SCOTT MAMPE, director of a&r, classical division of Mercury, shows displays given to dealers in key markets nationwide, of "I Lombardi," three LP package featuring Christina Deutekom, Placido Domingo and Ruggero Raimondi. The package is already a hot seller, according to the label.

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 is more true with the young bar management 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 the Fat Black Pussycat here and Tom Connolly.

Connolly just wants to think he's operating a "tailored neighborhood bar" at the Fat Black Pussycat. But, the fact remains that the Pussycat, now two years old, is one of the creative centers of Chicago's budding "New Town" area. Despite his struggle to resist the "swinging-singles, in-crowd" image, that he feels destroyed Old Town, the Fat Black Pussycat keeps attracting more and more new curiosity seekers. Connolly's individualism seems to give this small, dark, cluttered bar (it looks and feels like a friendly hip Chicago living room) a mass public appeal. The Pussycat caters to young people ranging from 21 to 35 years and several "exceptions" ranging from intellectuals to blue collar workers.

Connolly programs his jukebox in much the same way that he operates the Pussycat, through personal taste. The operator and routemen appreciate that he knows what kind of a room this is and what the people really want to hear.

He said he believes many restaurant or bar owners don't know enough about music. They just take whatever the routeman brings them.

"The routeman doesn't bother me about what I want to play. He said it's his best stop too," Connolly drives to a one-stop himself

once every three weeks. He purchases about 20 records every trip. He doesn't always go to his routeman's record supplier and shops various sources to get what he wants.

Even with these special efforts to find the right material, Connolly still can't obtain all the selections he'd like to. These are usually album cuts, unavailable as singles. He always wanted to program Elvis Presley's "Suspicious Minds" but it was never released as a single. Likewise there are many Grand Funk LP cuts he would like to program but they aren't available as singles either.

Though Connolly programs his jukebox largely by personal taste, his taste is well founded upon popular contemporary radio formats. He listens regularly to WBBM-FM, a progressive/top 40 and to Chicago's popular progressive stations, WGLD and WDAI. He listens to top 40 AM occasionally too.

The Pussycat's jukebox contains a curious mixture of past and present rock plus notable MOR exceptions. In late May, the selection contained "Diary," by Bread, Isaac Hayes' "Let's Stay Together," Buddy Miles' "Them Changes" and Rod Stewart's "Handbags & Gladrags."

Other releases that Connolly has chosen to program, though many top 40 programmers didn't include the Doors' "In the Eye of the Sun" and Van Morrison's "Like a Cannonball" b/w "Old Old Woodstock."

Though nearly two years old, Delaney & Bonnie's "Free The People" is practically a theme song in the Pussycat, getting constant play. It's been on the box since it was first released. Likewise, Jimi

(Continued on page 35)

Jukebox Album 'Unsuitable' In Soul, Jazz Stop

By EARL PAIGE

CHICAGO—The jukebox album has still captured the enthusiasm of many programmers, particularly those with soul locations, according to John Strong, South Central Novelty Co. here.

Although some programmers and one-stop buyers speak glowingly of mini albums, Strong finds that the repertoire so far from Little LP's Unlimited and Gold Mor Dist., the nations two principal producers, is lacking.

A visit to South 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 agonizes until this happens.

However, Strong seems to think the jukebox album producers basically fail to understand the requirements for soul location LP's.

An avid booster of the jukebox album concept, Strong reports long-term success with what he describes as "classic" material, much of it still on the boxes.

He mentions titles from the years when Seeburg Corp. was into Little LP's and said the firm's program really became exciting after George Williams started working in it.

"I still have albums by Dinah, Nancy Wilson, a Harry Sweets Edison album titled 'Kitty,' a great one of Sinatra with Ellington, 'Stardust' by Lionel Hampton and Sam Cooke 'At the Copa' that never came off the route.

"But I can't find this kind of material today."

It is also Strong's belief that the patron in many soul lounges is basically an album fan.

"These people are looking for album repertoire. They are not interested in albums that have two or three cuts that have already been released as singles.

"They want a long jazz cut and they want long lyric cuts too."

(Continued on page 35)

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

By GRIER LOWRY

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 weekly.

"The trend to Little LP's was actually starting to touch off a year ago," says Tony Burasco, who heads up jukebox operator sales here, but 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 LP. 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 playability. 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 hits 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 from which no 45's are released. Requests for numbers radio stations play on the albums build up at locations and the routeman is criticized because he can't fill the order. Burasco points out that radio stations frequently test an LP by selecting one number and giving it intensive play which serves to compound the dilemma. Like the Vietnam war, there appears to be no quick and ready solution to this bugaboo, said the one-stop staffer.

He also cites the fact that the Kansas City market is, and has

(Continued on page 35)

Programmer's Potpourri

Polka, KL Records: Leon's Polka Kings, "Talk O' the Town Polka/Mack the Knife" 52; Aunt Sharlene, "Silk Umbrella Polka/Out Behind the Barn" 53; Jolly Slovenians, "Kskj Polka/Sunrise Polka" 54; Sound: J. Stanulis, "Tap a Barrel of Beer/Spanish Eyes" 284.

Specialty and novelty, Zeb & Easy, "The Baseball Game/Blow Your Horn," Swamproot 141; J. Tomaszewski, "I Won't Go Huntin' With You Jake/Grind Your Concertina," Studio 5 712201; John L. Sullivan, "She's a Waitress (She's a Lady)/Old Nine Forty Four," Shue 1980 (also recorded by Billy C. Cole on Mega 0077); Enoch Light, "Cecilia/Eglantine," Project 3 1420; Mom & Dads, "Blue Skirt Waltz, Blue Canadian Rock-

ies," GNP-451; Jesse West, "Super Trooper-Boozer Snooper/My Bucket's Got a Hole in It," Circle 1; Imus in the Morning, "1,200 Hamburgers to Go/Rev. Billy Sol Hargis," RCA 1031.

Oldies on Dot, Roy Clark, "Yesterday, When I Was Young/Malaguena" 253 and "Thank God & Greyhound/I Never Picked Cotton" 254; Hank Thompson, "On Tap, in the Can, or in the Bottle/Smoky" 255 and "The Mark of a Heel/Next Time I Fall in Love I Won't" 256; Tommy Overstreet, "Gwen (Congratulations)/I Don't Know You (Anymore)" 257; Compton Bros., "Haunted House/Charlie Brown" 258; Peggy Little, "Sweet Baby Girl/Son of a Preacher Man" 259.

LABEL BENEFIT

More Jukebox Play Analysis

ROLLING MEADOWS, Ill.—Jukebox operators are gradually starting to analyze what records are playing and why. An example is the program set up by Wayne Hesch here at A & H Entertainers



ONE-STOP staffers Neva Cessnum and Tony Burasco (right) in Musical Isle's neatly arranged facility.

Coin Machine World

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, Ill. 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. Ill. association members who attended will present ideas from the MOA seminars, according to Wayne Hesch, Rolling Meadows. MOA executive vice president Fred Granger will speak on national issues.

Vulcan Oldie

MINNEAPOLIS — An erratum in the recent Brown Bros. one-stop article identified "Rockin' Pheumonia & the Boogie Woogie Flu" as being on Falcon when the label is Vulcan.

where locations are logged regularly. Hesch believes the data can benefit labels.

Of course, the immediate benefit is to the operator, he pointed out. "When we find a record is playing exceptionally well in a certain location it's a tipoff to spread the record."

By the same token, a record that may be long off the charts that is still garnering play can mean it too should be programmed more widely. Hesch noted last week that "Brand New Key" is still playing in an adult lounge although Melanie's "Ring the Living Bell" did nothing around his route. "American Pie" is still playing too (see What's Playing?).

What does this tell labels? Hesch said that "Brand New Key" has probably stopped selling as a single in stores but that perhaps its continued acceptance by jukebox patrons may indicate a potential for other material. "I think a lot has to do with the beat, and secondly, the lyric content." But he admits he still doesn't have all the answers. "I thought 'Ring the Living Bell' was a good record and it did have radio support.

"American Pie"? Hesch originally thought the intro would kill it on jukeboxes. "I was wrong. The beat following the intro and all

(Continued on page 35)

Blunda Opens St. Louis One-Stop



LABEL personnel and wholesalers toasted Pat Blunda on the recent occasion of his entry back into one-stopping under the P-B One-Stop Record Service banner in St. Louis. Blunda was saddened by two tragic deaths in his family and left the one-stop business briefly to be a manufacturer's representative of tape recorder items. P-B will continue to be a warehouse for tape related items such as machines, carrying cases, speakers and blank tape. But the major emphasis will be on operator business with 5,000 oldies in stock. From left (in front) WEA Dist. manager Bud Murphy, champagne lady Sheila Rodriguez, Blunda and champagne girl Betty Henderson (standing), MCA's Jack Boyte, rep. A. Scherzinger (barely visible), Elda Stahlschmidt, Ron Els of Capitol, MCA's regional manager, Dave Wulfsohn, P-B secretary La Verne Blunda, RCA Music II's Don Swengross, J. L. Marsh of St. Louis, chief Al Chotin and P-B manager Linda Shipley (second photo from left), Columbia Records' Mike Martinovich, Henderson, Blunda, Shipley and RCA Music II's promotion director Don Miller.

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

• Continued from page 34

been for a long time a booming country market. Radio stations have sparked a steady buildup of enthusiasm for country music and it keeps accelerating, he said. A cadre of the most popular disc jockeys in the area spin country exclusively. Among the high priests of this style music are Don Rhea and Gary Breazeal at KCKN, KBIL, Liberty, Mo., KFBL, Wichita and WIBW, Topeka, also feature country. Radio station KCMO, locally, is about half country and half other music. WDAF, also here, follows a varied-mix format.

An example of the mixture on KCMO are the following No. 1



BURASCO

RHEA

through No. 10 titles from a recent list: "Chantilly Lace," "Vincent," "Do You Remember These" (the Statler Bros. basically country smash); "Back Off Boogaloo," by Ringo Starr; "Grandma Harp," Merle Haggard; "Morning Has Broken," "A Cowboy's Work Is Never Done," "Me & Julio Down by the Schoolyard," "Our Last Date" by Conway Twitty and "Me & Jesus" by Tom T. Hall.

One dramatic fact of radio influencing and combining with jukebox programming was demonstrated when KCMO decided to go "Mod Country," as it calls the format. A station music director visited Missouri Valley Amusement Co. in suburban Lee's Summit here and discovered that the programmer there, Mrs. Kitty Masters, had back files of Billboard's "Hot Country Singles" charts. He was delighted and amazed.

What's more, Mrs. Masters had actual recordings of big jukebox hits and the station obtained some so that, curiously enough, jukebox programming even influenced radio in this instance.

"The positive influence of these stations in creating more demand for country is plainly reflected in jukebox play in this area," said Burasco. "Not merely in country-tavern type locations but in top-flight restaurants and cocktail lounges. Our inventory definitely mirrors this strong preference for country."

"As for the big numbers in country all you have to do is check the Top 50 Chart issued by Radio Station KCKN," he pointed out. "The top chart records have included 'Happiest Girl in the U-S-A' by Donna Fargo, 'Children at His Feet,' Paul Richey, 'Borrowed Angel,' Mel Street and 'Mama Bear,' Canady & Perez. These are examples jockeys like Don Rhea over at KCKN are spinning the dickens out of these days and jukeboxes sooner or later will reflect it."

The coming-of-age of Little LP's



CHICAGO bar manager Tom Connolly poses beside an old jukebox in the Fat Black Pussycat (center photo). An exterior and another interior scene point up the mood of the location. Photos by Ronald Shook.

JUNE 3, 1972, BILLBOARD

- 18 **INSTANT DEATH**
Eddie Harris, Atlantic SD 1611
- 19 **WILD HORSES/ROCK STEADY**
John Hammond, Kudu KU 04 (CTI)
- 20 **THE INNER-MOUNTING FLAME**
Mahavishnu Ork. w/John McLaughlin, Columbia KC 30167

Billboard SPECIAL SURVEY For Week Ending 6/3/72

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 Danbury, Conn. (Billboard, May 20), and feels encouraged that there is a jukebox program underway.

Because the South Central route uses a lot of Seeburg machines, Strong was asked his views on the factory's latest unit which has jukebox album play as an option.

"There's no problem at all. The Firestar is still a dual speed machine, the auto speed is still available. All you have is a small board that fastens on with four screws and fits right on the chassis."

"The auto speed, in fact, is interchangeable with the Apollo, Bandshell and Firestar."

So Strong sees no problem in hardware looming for the jukebox album concept. The problem is software, the right kind.

After all, "Kitty" by Harry Sweets Edison has been spinning for a number of years on South Central boxes. But there is demand for new repertoire too. Strong would like to see more Z. Z. Hill material available for jukeboxes, but not every Z. Z. Hill album cut is right either.

"I hope the album producers keep trying," he said.

Long Jukebox Play

• Continued from page 34

through it is what adults are going for."

He noted, as many more radio programmers are discovering, that the meter on jukeboxes unfaithfully registers action. If this data can be gathered and analyzed, then labels can react to it, he believes.

Manager of Chicago Bar

• Continued from page 34

Hendrix's "Purple Haze" and Bob Dylan's "Rainy Day Women" still hold high ratings.

As further criteria for new programming Connolly reads Billboard's "Bubbling Under" and "Regional Breakouts" columns avidly. Once he programs a selection he keeps constant check on the meter himself to make sure it receives consistent play. "It's really hard to determine what songs I'm going to have to pull from the box when I've just bought 20 new records. The ones I finally decide to pull I send to the other Pussycat in Spain. That jukebox is always a year ahead of its time over there."

Connolly occasionally adds a little rock nostalgia to the jukebox with an old Elvis or Beatles tune. The Pussycat's jukebox even includes two Frank Sinatra selections. "My Way" and "That's Life." Connolly said he programs these as a personal favor to a friend and patron, an older blue collar worker that comes in three or four times a week.

The jukebox presently offers only 60 selections (120 sides), but he wants a new model with more selections. "I want a box that looks nice," he says. "I don't want a big

hunk of bright, shiny, plastic, sitting in this room. It's got to fit the bar and the way they make some of them now, that's hard to do." Connolly does have one non-functioning jukebox that fits the room's decor. Displayed in a corner next to an old soft sofa is a 1939 cracked, chipped and broken-down Seeburg.

With his new box Connolly plans to offer a wider selection of oldies but goodies. It will feature songs of the past Beatles, Donovan and Four Tops era.

It's this personal touch that Connolly lends to the Fat Black Pussycat that he feels helps make this mod, yet nostalgic, bar so popular. When Connolly puts a new, still relatively unknown, selection on the box, he walks around the bar asking patrons enthusiastically if they've heard this great new tune yet on their radios. His own involvement and tastes make this bar the "tailored room" that he wants it to be—a neighborly meeting of friends. But there's no denying that the Pussycat also generates a mass appeal that is a creative force in the budding New Town scene. Meanwhile, Connolly maintains that when New Town starts getting too commercial he'll just have to move somewhere else.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Buchanan, Mich.; Jazz Location:

Frank Fabiano, programmer, Fabiano Amusement Co.



Current releases:
"My Way," Gene Ammons, Prestige 753;
"Just My Imagination," Houston Preston, Prestige 747;
"I'll Be There," Johnny Hammond Smith, Prestige 748.

Chicago; Soul Location:

Billy McClain, programmer, Eastern Music Co.



Current releases:
"Hearsay," Soul Children, Stax 0119;
"Funk Factory," Wilson Pickett, Atlantic 2878;
"Just as Long as You Need Me Pt. 1," Independents, Wand 11245;
"Walkin' in the Rain with the One I Love," Love Unlimited, Uni 55319.
Picks:
"All the King's Horses," Aretha Franklin, Atlantic 2883;
"I Got Some Help I Don't Need," B. B. King, ABC 11321;
"Hot Fun in the Summertime," David T. Walker, Ode '70 66025.

Connelly Springs, N.C.; Campus/Young Adult Locations:

Milton Hobbs, programmer, Southern Automated Music & Vending Co.



Current releases:
"The First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;
"Upsetter," Grand Funk Railroad, Capitol 3316;
"Candy Man," Sammy Davis Jr., MGM 14320.
Picks:
"I Need You," America, Warner Bros. 7580;
"I Wanna Be Where You Are," Michael Jackson, Motown 1202;
"Living in a House Divided," Char. Kapp 2171.

Fayetteville, N. C.; High School Location:

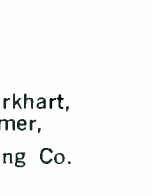
Julius Nelson, programmer, Vemco Music Co., Inc.



Current releases:
"Tumbling Dice," Rolling Stones, Rolling Stone 19103;
"Little Bitty Pretty One," Jackson Five, Motown 1199;
"Nice to Be with You," Gallery, Sussex 232.
Oldies:
"Rockin' Robin," Michael Jackson, Motown 1197;
"In the Rain," Dramatics, Volt 4075.

Jackson, Miss.; High School Age Locations:

Marilyn Burkhart, programmer, Dixie Vending Co.



Current releases:
"Song Sung Blue," Neil Diamond, Uni 55326;
"Silvia's Mother," Dr. Hook & Medicine Show, Columbia 45562;
"Oh Girl," Chi-Lites, Brunswick 55471.
Country Pick:
"It's Gonna Take a Little Bit Longer," Charley Pride, RCA 0707;
Soul Picks:
"You're the Man," Marvin Gaye, Tamla 54222;
"Funk Factory," Wilson Pickett, Atlantic 2878.

Milwaukee; Adult Locations:

Orville Carnitz, operator; Mrs. Orville Carnitz, programmer; Badger Novelty Co.



Current releases:
"Oh Girl," Chi-Lites, Brunswick 55471;
"The First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;
"Living in a House Divided," Sonny & Cher, Kapp 2171.
Oldies:
"Blue Skirt Waltz," Mom & Dads;
"For the Good Times," Ray Price.

Milwaukee; Campus/Young Adult Locations:

Mrs. Orville Carnitz, programmer, Badger Novelty Co.

Current releases:
"Jungle Fever," Chakaches, Polydor 15030;
"Hot Rod Lincoln," Commander Cody & His Lost Planet Airmen, Paramount 0146;
"I Want to Be Where You Are," Michael Jackson, Motown 1202.

Mt. Pleasant, Mich.; Country Locations:

Dale Meier, programmer, Bill Taylor & Sons, Dolphin Coin



Current releases:
"Do You Remember These," Statler Bros., Mercury 73275;
"The Keys in the Mailbox," Tony Booth, Capitol 3269;
"To Get to You," Jerry Wallace, Decca 32914.
Picks:
"It's Gonna Take a Little Bit Longer," Charley Pride, RCA 0707;
"Let Him Have It," Jan Howard, Decca 32955.

Rolling Meadows, Ill.; Motel Lounge:

Wayne Hesch, operator; Robert Hesch, programmer, A & H Entertainers



Current releases:
"Nice to be with You," Gallery, Sussex 232;
"It's Going to Take Some Time," Carpenters, A&M 1351;
"Baby Blue," Badfinger, Apple 1844;
"American Pie," Don McLean, United Artists 50856;
"Mother & Child Reunion," Paul Simon, Columbia 45547;
"Brand New Key," Melanie, Neighborhood 40201.

Wisconsin Rapids, Wis.; Campus/Young Adult Location:

Chick Metcalf, programmer, Rapids Coin Machine Service



Current releases:
"Rockin' Robin," Michael Jackson, Motown 1197;
"I Gotcha," Joe Tex, Dial 1010;
"Back Off Boogaloo," Ringo Starr, Apple 1849.
Oldies:
"Puppy Love," Donny Osmond;
"American Pie," Don McLean.

FOUR STARS
★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

Community College, Farmington. Jim Nuznoff reporting: "People Make the World Go Round," Stylistics, Avco. . . WJMD, Kalamazoo College. Paul Raben reporting: "The Snake," Harvey Mandel, Janus. . . Illinois—WIDB, Southern Illinois Univ., Carbondale. Todd Cave reporting: "Freedomburger," (LP), N.Y. Rock Ensemble. . . Minnesota—WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Lost and Lonely Child," Savoy Brown, Parrot. . . Missouri—KCLC-FM, Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "Peter Anders," (LP), Peter Anders, Family.



Country Music

Wagoner Insures Correct Exposure

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

At the beginning of this year, the Wagoner show adopted its initial policies of not appearing with other acts, providing total balance and variety to satisfy an audience, and moving toward the smaller markets to spare promoters the heavy burden of high cost metropolitan area shows. Its success is unquestioned. The show is booked completely for the year, and could not meet all the demands for dates.

Tandy Rice, president of Top

Billing, said the new moves, originated by Wagoner, are even more unusual for a country show. At all future dates, the agency has arranged with the buyers for the overdubbing of the voice of Don Howser to introduce each show. Howser, the host of all the Porter Wagoner television shows, thus lends professionalism to the introduction. It is part of Wagoner's constant striving for professional perfection in his shows. This not only assures consistency, but eliminates the possibility that someone of less-than-professional calibre would be involved in any part of the show. Howser's voice already is known to literally millions of tv viewers.

The second move involves sound. Rice is canvassing all buyers to determine what sound facilities will exist at each performance. This will then determine the sound needs of the show itself. Again seeking perfection, Wagoner will supplement sound if it is necessary to attain top quality, or use house facilities if they meet the standards required. All of this will be done well in advance of each show. These plans were formulated by Wagoner and his road manager, Don Warden. They are being implemented at once.

Atlanta Debuts Rainbow Label

ATLANTA — Joe Bridges has announced the formation of Rainbow Records here, with a national promotion program.

Rainbow, an all-country label, has its first release by Jimmy LeWallen. Cliff Parman does the arranging.

Country College will handle national promotion, under the guidance of George Cooper III.

8 Music Shows Tee M.C. Opryland

NASHVILLE—Opryland U.S.A., the first theme park in the world built around American music, drew 12,500 at its dedication day preview last week. Attendance was by invitation only.

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

ment park rather than one with many rides, the park has eight separate sit-down shows, most of them involving music. Live musicians abound (it is a union's paradise), and every sort of music is programmed.

The \$28 million project won't know completion for a couple more years. Still to be built are the new Grand Ole Opry House, and a sound-stage operation for filming and network television production.

Architecturally and ecologically, it is one of the most beautiful settings in the world. A network film (NBC) showing the new complex will be seen tomorrow night (30).

Demo Success Wins Session

NASHVILLE—Curtis Young, a veteran sideman here, has made his entry as a solo artist through Al DeLorey on the West Coast.

Young took a song sent by DeLorey to Ed Penny, his publishing representative here, and did a demo. Impressed, DeLorey flew Young to Los Angeles, where he sang it as part of a sound track for a movie named "Jory."

Now DeLorey plans to produce Young in Nashville for records.



PICTURED at Woodland Sound Studios in Nashville are Harold Bradley, session leader, Dick Curless and his producer Joe Allison. Seated is engineer Jim Williamson.

Chet Atkins Awarded Peak NCCJ Honor

NASHVILLE—Chet Atkins, vice president of RCA here and a friend of everyone in and out of the industry, was honored here recently with the Humanitarian Award from the National Council of Christians and Jews.

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

In receiving the high honor, Atkins suggested that it was good for his "inferiority 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 Johnny Cash, a friend and admirer. Words of praise were heaped on Atkins by Governor Winfield Dunn, and president Sterling Brown of the National Conference.

Atkins recalled a ceremony held here five years ago by RCA on his 20th anniversary with the company.

"I told myself then to remember everything about that because things like that don't happen more than once, and here it is happening again," he said.

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

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

Nashville Scene

By BILL WILLIAMS

The Four Guys may have set an all-time record at the "Opry." For 28 consecutive performances, they have received encores. An encore at this show, with its many performers, is something of a rarity. . . . OMAC Artist and Buck Owens Studios has completed a portion of the musical soundtrack for a movie "When Legends Die," to be released through 20th Century Fox in June. In the movie, Freddie Hart does two songs, and Miss Kenni Huskey does a solo number. . . . A lot of new pretty faces and figures on "Hee Haw" this season. They include Maryann Gordon, Misty Rowe and Ann Randall. Dropped are Sherri Miles and Lulu Roman.

Dot's release of Jack Reno's "Mrs. Miller Was a Pretty Woman" may be a real sleeper. . . . Archie Campbell is taking part in still another golf tournament, this one the Donny Anderson Pro-Celebrity affair in Lubbock, Texas. . . . The new Tom T. Hall fan club has a newsletter in the making, published by Margaret Patterson of Roanoke, Va. . . . Warner Mack is due to return to the road actively performing as well as cutting some sessions. . . . Dot's Donna Fargo is slated for some big network exposure. . . . Webb Pierce has joined ASCAP as a writer and publisher. . . . Banjoist Ronald Jackson has ended his contract with Buck Owens and is returning to Nashville.

Mega's Pat McKinney was surprised, but pleased, when asked to be a judge at a rock band battle held in Greenville, S.C. She accepted, and helped pick the winner. . . . David Rogers is on a 34-day tour that takes him from Dallas to Pittsburgh, with many stops in between. His third Columbia LP, "Need You" is due out immediately. . . . One of the security dogs to be used at Opryland was bred and raised by Roy Drusky.

Billy "Crash" Craddock recorded at Woodland Studios last week, and returns to Nashville in June to guest on the "Hee Haw" show. He got three standing ovations at a recent concert in Illinois. . . . The 33-inch high Dwarf Twins, who are "International Motivators" for Glenn Turner, are 20 year old singers in their own right. . . . The Crist Sisters, D'Lynn and LaDonna, have opened for two weeks at the Diplomat Hotel in Montgomery, Ala., along with brother Donnie. On June 11, they go to the Orlando Navy Station. . . . 13-year-old Tanya Tucker made the charts with her first Columbia release, "Delta Dawn." She is managed by Delores Fuller, who had put in 14 years of lyric writing for Elvis Presley. Her young protegee is being lined up for parts in Walt Disney and Hal Wallis

movies. Billy Sherrill produces all of her work.

Producer Jerry Kennedy of Mercury is back out of the hospital with his blood sugar count down again. He's had a rough go of it. . . . Jimmy Newman, after four days at the Caravan East in Albuquerque, began promoting his new single, "Big Bayou." Although it's a Cajun country song, he didn't write it. But he sings it as only a Cajun can. . . . Stringbean and Ben Smathers, leader of the Stoney Mountain Cloggers, were made honorary prisoners at the State Penitentiary in Columbia, S.C. They were given prison stripes, and a lifetime welcome. . . . Leona Williams has made her first Opry appearance in six months. She's been busy on the road, and recording. In her next LP, she'll do two duets with her husband. . . . Spec Rhodes is readying material for the big museum at West Plains, Mo., where he was born in 1915. Others from that town include Porter Wagoner, Jan Howard, Don Warden, and baseballer Preacher Roe.

Earl Scruggs and his Revue are getting ready another LP produced by Don Law. Some of the songs in it will be written by his boys, Randy and Gary. Bob Wilson has departed the group. . . . Country Colossal now moves West. After successful showings in the east, the

(Continued on page 42)

Ashworth's Waynesboro Showplace

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

Located on the David Crockett Highway and Natchez Trace, the shows 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.

The shows will be booked by Ernie Ashworth, Hickory artist, who already operates the Empire Room, a night club near Lewisburg, Tenn. Ashworth will perform when not on the road, and bring in name artists to do the other shows.

After operation begins, a special teen-age show is planned for Friday nights, with square-dancing on Saturdays.



A FAMILY GATHERING occurs in New York, as Johnny Cash comes into town with June Carter Cash, their son, John Carter Cash, and Maybelle Carter, June's mother, to work on his upcoming film, "Jesus." He also performed at the new Nassau Coliseum. Johnny, Larry Butler, center, producer of the artist's latest record, "A Thing Called Love," and Bruce Lundvall, right, Columbia's merchandising vice president, exchange congratulations at the luncheon Columbia hosted for Cash, during which he received a stack of gold LP's that will be presented to his parents.

GLOSSY PHOTOS

Send for FREE Catalog
Color available too

Quantity	Size 5 x 7	8 x 10
50	.15 ea	.18 ea
100	.11	.13
250	.10	.12
500	.09	.11
1000	.08%	.10%

MASS PHOTO COMPANY

P. O. Box 12585A,
Houston, Texas 77017

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

Brite Star's Pick Hits	"VIRGINIA"—Jean Shepard (Capitol)	Brite Star's Pick Hits
	"CRYING IN THE RAIN"—Del Reeves and Penny Dehaven (United Artist)	
	"RAIN"—The Innovations (Condaye)	
	"WHY DON'T WE GO SOMEWHERE AND LOVE"—Sandy Posey (Columbia)	
	"SWEET SIXTEEN"—B.B. King (Kent)	
	"DON'T LET ME GO"—Earl Connally (Maycon)	
	"IT WOULDN'T LAST TOO LONG"—Norm Burns (Sterling)	
	"THANKS FOR THE MEM'RIES"—Barbara Fairchild (Columbia)	
	"ARROW MOUNTAIN"—Tom Jesse (Music Towne)	
	"COWBOYS SWEETHEART"—Vainta Mae (Music Towne)	
	"COME BACK EAST"—Larry Lake (Lake Records)	
	"RED HOT END"—Steve Scott (Bards)	
	"I PRAY"—Leigh Allan (SRC)	
	ALBUM OF THE WEEK: "IT'S A SIN"—Slim Whitman (United Artist)	

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

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

Album Reviews

SPECIAL MERIT PICKS

POP

GREENSLEEVES—Ormandy/Philadelphia Orchestra. RCA LSC 3284

Ormandy and his Philadelphia Orchestra have again taken some of the great classics and interpreted them with a popular/easy listening flavor. Sure to receive much attention via strong sales and airplay. Spot-lighted are "Clair de Lune," "Sicilienne" "Nocturne" and the title tune.

ED AMES—Remembers Jim Reeves. RCA LSP 4683

Ed Ames lends his own special style a feeling to the classics of the late 1950s. Reeves. Joe Reisman produced and Larry Muhoberac arranged and conducted this strong package. "He'll Have To Go," "Is It Really Over?" "Anna Marie" and "Welcome To My World" are all well done. A beautiful cut is "The Blizzard."

ARTHUR FIEDLER & THE BOSTON POPS—

What The World Needs Now/The Burt Bacharach-Hal David Songbook. Polydor PD 5019 Great LP from Arthur Fiedler and his Boston Pops with the now classic compositions of Bacharach & David. Beautifully done are "The Look of Love," "Make It Easy On Yourself" "What The World Needs Now." A special highlight is their rendition of "Bond Street."

DIXIE LEE INNES—Bell 6074

From the Original Caste comes Dixie Lee Innes, a strong vocalist with a style sure to make her a successful soloist. She offers super readings of Michael Nesmith's "Propinquity," King-Stern's "Too Much Rain" and Ian Tyson's "Four Strong Winds." Fred Neil's "The Dolphins" is beautifully done. Top production work by Rick Jarrard.

TOWER OF POWER—Bump City. Warner Bros. BS 2616

This San Francisco group continues to grow in musicianship and popularity and this, their second album for the label, should prove to be even more rewarding as they display more power in material and arrangements. "You Got To Funkalize," "Skating On Thin Ice" and "You're Still A Young Man" are all good cuts.

CHI COLTRANE—Columbia KC 31275

Miss Coltrane's fragile beauty belies a strong and tough approach to contemporary music. Her songs cover a wide range of themes; her voice sings them forcefully, and her piano work is impressive. "Thunder and Lightning," "I Will Not Dance," "Go Like Elijah," and "Wheel of Life" are outstanding cuts.

WHITE CLOUD—Good Medicine GM 3500

This is an energetic and intensely expressive first offering from White Cloud. They communicate a feeling of undiminished fervor and power expressed in some very impelling music. Joanne Vent's no-holds-barred vocals generate an urgent and immediate feel. The backings are correspondingly emotional and exciting. Prime tracks are "Qualified," "All Cried Out" and a great version of "Hound-dog."

SHAKY JAKE HARRIS—The Devil's Harmonica. Polydor PD 5014

For aficionados of great gutsy harmonica playing this LP is a must. John Mayall's skillful production has done nothing to overshadow the raw blues and sheer versatility of Shakey's vocals and harp work. Groove to some of the low-down funk on "Love Is Strange," "Family Blues" and "Sawed Off Shotgun."

BLUES

CLASSICAL

FRANZ SCHUBERT: SONATA IN C MINOR/SONATA IN E, D.—Ingrid Haebler. Philips 6500 082

Miss Haebler is an admirable Philips discovery as she displays in her fiery interpretation of two stunning Schubert piano works.

RACHMANINOFF: SYMPHONIC DANCES OP 45/CASELLA: PAGANINANA—Philadelphia Orch.—(Ormandy). Odyssey Y 31246

Excellent repackaging of two flamboyantly romantic rarities.

BEETHOVEN: "RASUMOVSKY" QUARTET NO. 3 IN E MINOR—Guarneri Quartet. RCA LSC 3287

RCA's Guarneri Quartet series continues admirably with more Beethoven "Rasumovsky" pieces.

BEETHOVEN: "RASUMOVSKY" QUARTET NO. 3 IN C/"HARP" QUARTET IN E-FLAT—Guarneri Quartet. RCA LSC 3288

A treat for anyone interested in great chamber music.

MOZART/STRAUSS: OBOE CONCERTOS—Heinz Hollinger. Philips 6500 174

Hollinger's brilliant musicianship brings to life these widely-contrasting but fascinating oboe romps.

MOZART: THE SIX QUARTETS DEDICATED TO HAYDN—Budapest String Quartet. Odyssey V3 31242

A superb reissue of some of the loveliest string quartet recordings ever made. Top-form Mozart and Budapest.

HAYDN: SYMPHONIES NOS 77, 34 and 26 "Lamentatione"—English Chamber Orch with Raymond Leppard. Philips 6500 084

Still more newly-recorded goodies from the endless candy-bag of Haydn's symphonies. A delight.

★★★★
4 STAR
★★★★

POPULAR ★★★★★

ORIGINAL SHOW—Clownaround. RCA LSP 4741

NICK DRAKE—Pink Moon. Capitol SMAS 9318
RANDALL'S ISLAND—Rock and Roll City. Polydor PD 5026

BULLANGUS—Free For All. Mercury SRM 1 629

HEART—Natural Resources NR 102L (Motown)

GRIFFIN—Romar. RM 2001 (MGM)

JAZZ ★★★★★

ROY MERRIWETHER TRIO—Jesus Christ Superstar Goes Jazz. Notes of Gold SLP 7200

COMEDY ★★★★★

PIGMEAT MARKHAM—The Crap-Shootin' Rev. Jewel LPS 5007

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Distributing Label)

- SMACKWATER JACK**
Quincy Jones, A&M SP 4307
- PUSH PUSH**
Herbie Mann, Embryo SD 532 (Atlantic)
- FIRST TAKE**
Roberta Flack, Atlantic SD 8230
- LIVE-EVIL**
Miles Davis, Columbia G 30954
- SHAFT**
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)
- INNER-CITY BLUES**
Grover Washington, Jr., Kudu KU 03 (CTI)
- WHITE RABBIT**
George Benson, CTI 6015
- CRUSADERS 1**
Blue Thumb BTS 6001 (Famous)
- SHADES OF GREEN**
Grant Green, Blue Note 8413 (United Artists)
- BLACK MOSES**
Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)
- QUIET FIRE**
Roberta Flack, Atlantic SD 1594
- BUDDY RICH IN LONDON**
RCA LSP 4666
- WORLD GALAXY**
Alice Coltrane, Impulse AS 9218 (ABC)
- NDEDA**
Quincy Jones, Mercury SRM 2-623
- INVITATION TO OPENNESS**
Les McCann, Atlantic SD 1603
- THE LAST SET AT NEWPORT**
Dave Brubeck Quartet, Atlantic SD 1607
- DONNY HATHAWAY LIVE**
Atco SD 33-386
- INSTANT DEATH**
Eddie Harris, Atlantic SD 1611
- WILD HORSES/ROCK STEADY**
John Hammond, Kudu KU 04 (CTI)
- THE INNER-MOUNTING FLAME**
Mahavishnu Ork. w/John McLaughlin, Columbia KC 30167

Billboard SPECIAL SURVEY For Week Ending 6/3/72

ACTION Records

NATIONAL BREAKOUTS

SINGLES

IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT . . . Luther Ingram, Koko 2111 (Stax/Volt) (Klondike, BMI)

ALBUMS

JACKSON 5 . . . Lookin' Thru the Windows, Motown M 750 L

REGIONAL BREAKOUTS

SINGLES

BED AND BOARD . . . Barbara Mason, Buddah 296 (Kama Sutra, BMI) (DETROIT)

ALBUMS

TOWER OF POWER . . . Bump City, Warner Bros. BS 2616 (SAN FRANCISCO)
FAT CITY . . . Welcome to Fat City, Paramount PAS 6028 (Famous) (WASHINGTON)
VIGRASS & OSBORN . . . Queues, Uni 73129 (MCA) (WASHINGTON)

Bubbling Under The HOT 100

- BUTTERFLY** Danyel Gerard, Verve 10670 (MGM)
- I CAN'T QUIT YOUR LOVE** 4 Tops, Motown 1198
- TELL ME THIS IS A DREAM** Delfonics, Philly Groove 172 (Bell)
- DARLING BE HOME SOON** Association, Columbia 4-45602
- I CAN FEEL IT** Chase, Epic 5-10853 (CBS)
- SOMEDAY I'LL BE A FARMER** Melanie, Neighborhood 4204 (Famous)
- POOR LITTLE FOOL** Frank Mills, Sunflower 122 (MGM)
- MIGHTY MIGHTY AND ROLY POLY** Mal, RCA 74-0682
- IT'S SO EASY (To Be Bad)** Rangi, Anthem 51007 (United Artists)
- WEAVE ME THE SUNSHINE** Peter Yarrow, Warner Bros. 7597
- CAT'S EYE IN THE WINDOW** Tommy James, Roulette 7126
- (Lost Her Love) ON OUR LAST DATE** Conway Twitty, Decca 32945 (MCA)
- WE'VE COME TOO FAR TO END IT NOW** Smokey Robinson & the Miracles, Tamla 54220 (Motown)
- MILLION TO ONE** Manhattans, Deluxe 8459 (Starday/King)
- LOOKING FOR MY LADY** James Gang, ABC 11325
- SEALED WITH A KISS** Bobby Vinton, Epic 5-10861 (CBS)
- PAPA WAS A ROLLING STONE** Undisputed Truth, Gordy 7117 (Motown)
- MOTHER EARTH** Tom Rush, Columbia 4-45584
- LITTLE BIT OF LOVE** Free, A&M 3152
- I'VE FOUND A LOVE** Etta James, Chess 2125

Bubbling Under The TOP LP's

- JIM NABORS** Way of Love, Columbia KC 31336
- HOLST: THE PLANETS** Zubin Mehta & the Los Angeles Philharmonic Orchestra, London CS 6734
- LITTLE FEAT** Sailin' Shoes, Warner Bros. BS 2600
- DON IMUS** Imus in the Morning/1,200 Hamburgers to Go, RCA LSP 4699
- BONZO DOG BAND** Let's Make Up & Be Friendly, United Artists UAS 5584
- DAVID CLAYTON-THOMAS** Columbia KC 31000
- JOY OF COOKING** Castles, Capitol ST 11050
- DILLARDS** Roots and Branches, Anthem ANS 5901 (United Artists)
- CARROLL O'CONNOR** Remembering You, A&M SP 4340
- WAYNE NEWTON** Daddy Don't You Walk So Fast, Chelsea CHE 1001 (RCA)
- LOU REED** RCA LSP 4701
- CAT MOTHER** Polydor PS 5017
- JOHNNY MATHIS** First Time Ever I Saw Your Face, Columbia KC 31342
- BOBBY GOLDSBORO** California Wine, United Artists UAS 5578
- NEW YORK ROCK ENSEMBLE** Freedomburgers, Columbia KC 31317

What's Happening

• Continued from page 31

Anzek reporting: "Tame the Lion," **Emitt Rhodes**, Dunhill. . . . Alabama—WVSU, Samford Univ., Birmingham, Henry Parkman reporting: "Ain't No Sunshine." (LP cut, Texas Cannonball), **Freddie King**, Shelter. . . . WEGL-FM, Auburn Univ., Auburn: "The Livin' I'm Doin'." **Mike Kennedy**, ABC.

MIDWEST—Michigan—WAYN, Wayne State Univ., Detroit, Rob Wunderlich reporting: "Tame the Lion." **Emitt Rhodes**, Dunhill. . . . WERS, Michigan State Univ., East Lansing, Mark Westcott reporting: "The Snake," **Harvey Mandel**, Janus. . . . WORB, Oakland Community College, Farmington, Jim Nuznoff reporting: "People Make the World Go Round," **Stylistics**, Avco. . . . WJMD, Kalamazoo College, Paul Raben reporting: "The Snake," **Harvey Mandel**, Janus. . . . Illinois—WIDB, Southern Illinois Univ., Carbondale, Todd Cave reporting: "Freedomburger." (LP), N.Y. **Rock Ensemble**. . . . Minnesota—WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Lost and Lonely Child," **Savoy Brown**, Parrot. . . . Missouri—KCLC-FM, Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "Peter Anders," (LP), **Peter Anders**, Family.

Country Music

Wagoner Insures Correct Exposure

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

At the beginning of this year, the Wagoner show adopted its initial policies of not appearing with other acts, providing total balance and variety to satisfy an audience, and moving toward the smaller markets to spare promoters the heavy burden of high cost metropolitan area shows. Its success is unquestioned. The show is booked completely for the year, and could not meet all the demands for dates.

Tandy Rice, president of Top

Billing, said the new moves, originated by Wagoner, are even more unusual for a country show. At all future dates, the agency has arranged with the buyers for the overdubbing of the voice of Don Howser to introduce each show. Howser, the host of all the Porter Wagoner television shows, thus lends professionalism to the introduction. It is part of Wagoner's constant striving for professional perfection in his shows. This not only assures consistency, but eliminates the possibility that someone of less-than-professional calibre would be involved in any part of the show. Howser's voice already is known to literally millions of tv viewers.

The second move involves sound. Rice is canvassing all buyers to determine what sound facilities will exist at each performance. This will then determine the sound needs of the show itself. Again seeking perfection, Wagoner will supplement sound if it is necessary to attain top quality, or use house facilities if they meet the standards required. All of this will be done well in advance of each show. These plans were formulated by Wagoner and his road manager, Don Warden. They are being implemented at once.

Atlanta Debuts Rainbow Label

ATLANTA — Joe Bridges has announced the formation of Rainbow Records here, with a national promotion program.

Rainbow, an all-country label, has its first release by Jimmy LeWallen. Cliff Parman does the arranging.

Country College will handle national promotion, under the guidance of George Cooper III.

8 Music Shows Tee M.C. Opryland

NASHVILLE—Opryland U.S.A., the first theme park in the world built around American music, drew 12,500 at its dedication day preview last week. Attendance was by invitation only.

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

ment park rather than one with many rides, the park has eight separate sit-down shows, most of them involving music. Live musicians abound (it is a union's paradise), and every sort of music is programmed.

The \$28 million project won't know completion for a couple more years. Still to be built are the new Grand Ole Opry House, and a sound-stage operation for filming and network television production.

Architecturally and ecologically, it is one of the most beautiful settings in the world. A network film (NBC) showing the new complex will be seen tomorrow night (30).

Demo Success Wins Session

NASHVILLE—Curtis Young, a veteran sideman here, has made his entry as a solo artist through Al DeLorey on the West Coast.

Young took a song sent by DeLorey to Ed Penny, his publishing representative here, and did a demo. Impressed, DeLorey flew Young to Los Angeles, where he sang it as part of a sound track for a movie named "Jory."

Now DeLorey plans to produce Young in Nashville for records.



PICTURED at Woodland Sound Studios in Nashville are Harold Bradley, session leader, Dick Curless and his producer Joe Allison. Seated is engineer Jim Williamson.

Chet Atkins Awarded Peak NCCJ Honor

NASHVILLE—Chet Atkins, vice president of RCA here and a friend of everyone in and out of the industry, was honored here recently with the Humanitarian Award from the National Council of Christians and Jews.

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

In receiving the high honor, Atkins suggested that it was good for his "inferiority 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 Johnny Cash, a friend and admirer. Words of praise were heaped on Atkins by Governor Winfield Dunn, and president Sterling Brown of the National Conference.

Atkins recalled a ceremony held here five years ago by RCA on his 20th anniversary with the company.

"I told myself then to remember everything about that because things like that don't happen more than once, and here it is happening again," he said.

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

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

Nashville Scene

By BILL WILLIAMS

The Four Guys may have set an all-time record at the "Opry." For 28 consecutive performances, they have received encores. An encore at this show, with its many performers, is something of a rarity. . . . OMAC Artist and Buck Owens Studios has completed a portion of the musical soundtrack for a movie "When Legends Die," to be released through 20th Century Fox in June. In the movie, Freddie Hart does two songs, and Miss Kenni Huskey does a solo number. . . . A lot of new pretty faces and figures on "Hee Haw" this season. They include Maryann Gordon, Misty Rowe and Ann Randall. Dropped are Sherri Miles and Lulu Roman.

Dot's release of Jack Reno's "Mrs. Miller Was a Pretty Woman" may be a real sleeper. . . . Archie Campbell is taking part in still another golf tournament, this one the Donny Anderson Pro-Celebrity affair in Lubbock, Texas. . . . The new Tom T. Hall fan club has a newsletter in the making, published by Margaret Patterson of Roanoke, Va. . . . Warner Mack is due to return to the road actively performing as well as cutting some sessions. . . . Dot's Donna Fargo is slated for some big network exposure. . . . Webb Pierce has joined ASCAP as a writer and publisher. . . . Banjoist Ronald Jackson has ended his contract with Buck Owens and is returning to Nashville.

Mega's Pat McKinney was surprised, but pleased, when asked to be a judge at a rock band battle held in Greenville, S.C. She accepted, and helped pick the winner. . . . David Rogers is on a 34-day tour that takes him from Dallas to Pittsburgh, with many stops in between. His third Columbia LP, "Need You" is due out immediately. . . . One of the security dogs to be used at Opryland was bred and raised by Roy Drusky. . . . Billy "Crash" Craddock recorded at Woodland Studios last week, and returns to Nashville in June to guest on the "Hee Haw" show. He got three standing ovations at a recent concert in Illinois. . . . The 33-inch high Dwarf Twins, who are "International Motivators" for Glenn Turner, are 20 year old singers in their own right. . . . The Crist Sisters, D'Lynn and LaDonna, have opened for two weeks at the Diplomat Hotel in Montgomery, Ala., along with brother Donnie. On June 11, they go to the Orlando Navy Station. . . . 13-year-old Tanya Tucker made the charts with her first Columbia release, "Delta Dawn." She is managed by Delores Fuller, who had put in 14 years of lyric writing for Elvis Presley. Her young protege is being lined up for parts in Walt Disney and Hal Wallis

movies. Billy Sherrill produces all of her work.

Producer Jerry Kennedy of Mercury is back out of the hospital with his blood sugar count down again. He's had a rough go of it. . . . Jimmy Newman, after four days at the Caravan East in Albuquerque, began promoting his new single, "Big Bayou." Although it's a Cajun country song, he didn't write it. But he sings it as only a Cajun can. . . . Stringbean and Ben Smathers, leader of the Stoney Mountain Cloggers, were made honorary prisoners at the State Penitentiary in Columbia, S.C. They were given prison stripes, and a lifetime welcome. . . . Leona Williams has made her first Opry appearance in six months. She's been busy on the road, and recording. In her next LP, she'll do two duets with her husband. . . . Spec Rhodes is readying material for the big museum at West Plains, Mo., where he was born in 1915. Others from that town include Porter Wagoner, Jan Howard, Don Warden, and baseballer Preacher Roe.

Earl Scruggs and his Revue are getting ready another LP produced by Don Law. Some of the songs in it will be written by his boys. Randy and Gary. Bob Wilson has departed the group. . . . Country Colossal now moves West. After successful showings in the east, the

(Continued on page 42)

Ashworth's Waynesboro Showplace

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

Located on the David Crockett Highway and Natchez Trace, the shows 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.

The shows will be booked by Ernie Ashworth, Hickory artist, who already operates the Empire Room, a night club near Lewisburg, Tenn. Ashworth will perform when not on the road, and bring in name artists to do the other shows.

After operation begins, a special teen-age show is planned for Friday nights, with square-dancing on Saturdays.



A FAMILY GATHERING occurs in New York, as Johnny Cash comes into town with June Carter Cash, their son, John Carter Cash, and Maybelle Carter, June's mother, to work on his upcoming film, "Jesus." He also performed at the new Nassau Coliseum. Johnny, Larry Butler, center, producer of the artist's latest record, "A Thing Called Love," and Bruce Lundvall, right, Columbia's merchandising vice president, exchange congratulations at the luncheon Columbia hosted for Cash, during which he received a stack of gold LP's that will be presented to his parents.

GLOSSY PHOTOS

Send for FREE Catalog
Color available too

Size	5 x 7	8 x 10
Quantity		
50	.15 ea	.18 ea
100	.11	.13
250	.10	.12
500	.09	.11
1000	.08½	.10½

MASS PHOTO COMPANY

P. O. Box 12585A,
Houston, Texas 77017

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

Brite Star's Pick Hits	"VIRGINIA"—Jean Shepard (Capitol)	Brite Star's Pick Hits
	"CRYING IN THE RAIN"—Del Reeves and Penny Dehaven (United Artist)	
	"RAIN"—The Innovations (Condaye)	
	"WHY DON'T WE GO SOMEWHERE AND LOVE"—Sandy Posey (Columbia)	
	"SWEET SIXTEEN"—B.B. King (Kent)	
	"DON'T LET ME GO"—Earl Connally (Maycon)	
	"IT WOULDN'T LAST TOO LONG"—Norm Burns (Sterling)	
	"THANKS FOR THE MEM'RIES"—Barbara Fairchild (Columbia)	
	"ARROW MOUNTAIN"—Tom Jesse (Music Towne)	
	"COWBOYS SWEETHEART"—Vainta Mae (Music Towne)	
	"COME BACK EAST"—Larry Lake (Lake Records)	
	"RED HOT END"—Steve Scott (Bards)	
	"I PRAY"—Leigh Allan (SRC)	
	ALBUM OF THE WEEK:	
	"IT'S A SIN"—Slim Whitman (United Artist)	

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

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



I'm In Love

**...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. McClinton

His follow-up to a great album,
O. B. McClinton 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" Seabolt
at (901) 278-3000



Enterprise Records,
A Division of the
Stax Organization,
98 North Avalon, Memphis, USA.

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/3/72

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	HAPPIEST GIRL IN THE WHOLE U.S.A. 11 Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)		39	48	IN THE SPRING (The Roses Always Turn Red) 4 Dorsey Burnette, Capitol 3307 (Brother Karl's Music, BMI)	
2	3	LONESOMEST LONESOME/THAT'S WHAT LEAVING'S ABOUT 8 Ray Price, Columbia 4-45583 (Screen Gems-Columbia, BMI/Charlie Boy/Rae-Jane, ASCAP)		40	40	IF YOU EVER NEED MY LOVE 11 Jack Greene, Decca 32939 (MCA) (Sawgrass, BMI)	
3	1	(Lost Her Love) ON OUR LAST DATE 10 Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)		41	36	GIRL IN NEW ORLEANS 7 Sammi Smith, Mega 615-0068 (Danor, BMI)	
4	12	KATE 5 Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI)		42	41	YOU'RE EVERYTHING 11 Tommy Cash, Epic 5-10858 (CBS) (Algee/Flagship, BMI)	
5	4	GRANDMA HARP/TURNIN' OFF A MEMORY 11 Merle Haggard & the Strangers, Capitol 3294 (Blue Book, BMI/Blue Book, BMI)		43	61	MY HEART HAS A MIND OF ITS OWN 2 Susan Raye, Capitol 3327 (Screen Gems-Columbia/Manda, BMI)	
6	6	ALL THE LONELY WOMEN IN THE WORLD 12 Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)		44	56	LET'S ALL GO DOWN TO THE RIVER 2 Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI)	
7	9	MADE IN JAPAN 6 Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)		45	45	ANYTHING'S BETTER THAN NOTHING 8 Mel Tillis & Sherry Bryce, MGM 14365 (Sawgrass, BMI)	
8	11	ELEVEN ROSES 6 Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)		46	52	ONE MORE TIME 7 Joanna Neel, Decca 32950 (MCA) (Cockeroach, BMI)	
9	8	ME & JESUS 12 Tom T. Hall, Mercury 73278 (Hallnote, BMI)		47	39	JUST PLAIN LONELY 7 Ferlin Huskey, Capitol 3308 (Hall-Clement, BMI)	
10	21	THAT'S WHY I LOVE YOU LIKE I DO 4 Sonny James, Capitol 3322 (Beechwood, BMI)		48	51	YOU ALMOST SLIPPED MY MIND 6 Kenny Price, RCA 74-0686 (Danor, BMI)	
11	15	LOST FOREVER IN YOUR KISS 9 Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)		49	44	NEED YOU 15 David Rogers, Columbia 4-45551 (Malapi, Jamie, BMI)	
12	26	I'VE FOUND SOMEONE OF MY OWN 5 Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI)		50	42	TRAVELIN' MINSTREL BAND 6 Carter Family, Columbia 4-45581 (Jack & Bill, ASCAP)	
13	24	SHOW ME 8 Barbara Mandrell, Columbia 4-45580 (Tree, BMI)		51	67	BORROWED ANGEL 2 Mel Street, Royal American 64 (Levisa, BMI)	
14	7	MANHATTAN, KANSAS 10 Glen Campbell, Capitol 3305 (Tree, BMI)		52	53	LET HIM HAVE IT 5 Jan Howard, Decca 32955 (MCA) (Peters, BMI)	
15	16	WHAT AM I GONNA DO 10 Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI)		53	54	A SEED BEFORE THE ROSE 3 Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	
16	17	SEND ME SOME LOVIN' 10 Hank Williams Jr. & Lois Johnson, MGM 14356 (Venice, BMI)		54	58	GOOD MORNING COUNTRY RAIN 3 Jennie C. Riley, MGM 14382 (Acuff-Rose, BMI)	
17	23	THE KEY'S IN THE MAILBOX 11 Tony Booth, Capitol 3269 (Fort Knox, BMI)		55	62	GONE (Our Endless Love) 2 Billy Walker, MGM 14377 (Anne-Rachel/Best-Way/Venomous, ASCAP)	
18	25	CAB DRIVER 6 Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI)		56	68	THANKS FOR THE MEMORIES 2 Barbara Fairchild, Columbia 4-45589 (Duchess, BMI)	
19	5	CHANTILLY LACE/THINK ABOUT IT DARLIN' 13 Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)		57	57	HOT ROD LINCOLN 5 Commander Cody & his Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)	
20	29	I'LL BE THERE 7 Johnny Bush, Million 1 (Hill & Range, BMI)		58	63	LOVE ISN'T LOVE (Till You Give It Away) 2 Bobby Lee Trammell, Souncot 1135 (Terrace/Barlow, ASCAP)	
21	10	AIN'T NOTHIN' SHAKIN' 14 Billy "Crash" Craddock, Cartwheel 210 (Arc, BMI)		59	55	LEGENDARY CHICKEN FAIRY 11 Jack Blanchard & Misty Morgan, Mega 615-0063 (100 Oaks/Birdwalk, BMI)	
22	20	IF IT FEELS GOOD DO IT 12 Dave Dudley, Mercury 73274 (Passkey, BMI)		60	—	IT'S GONNA TAKE A LITTLE BIT LONGER 1 Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	
23	13	DO YOU REMEMBER THESE 13 Statler Bros., Mercury 73275 (House of Cash, BMI)		61	—	DARLIN' 1 Wayne Kemp, Decca 32946 (MCA) (Blue Echo, ASCAP)	
24	22	BE MY BABY 11 Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI)		62	60	HIGH ON LOVE 5 Carl Perkins, Columbia 4-45582 (Cedarwood, BMI)	
25	31	REACH OUT YOUR HAND 3 Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)		63	65	SAD SITUATION 3 Skeeter Davis, RCA 74-0681 (Window, BMI)	
26	14	JUST FOR WHAT I AM 14 Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range, BMI)		64	64	THEY CALL THE WIND MARIA 4 Jack Barlow, Dot 17414 (Famous) (Chappell, ASCAP)	
27	33	WOULD YOU WANT THE WORLD TO END 5 Mel Tillis, MGM 14372 (Sawgrass, BMI)		65	—	IT TAKES YOU 1 Bob Luman, Epic 5-10869 (CBS) (Jack & Bill, ASCAP)	
28	18	SOMEONE TO GIVE MY LOVE TO 13 Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)		66	66	SUNSHINE AND RAINBOWS 3 Roy Drusky, Mercury 73293 (Green Grass, BMI)	
29	19	TOUCH YOUR WOMAN 13 Dolly Parton, RCA 74-0662 (Owepar, BMI)		67	—	ONE WOMAN'S TRASH (Another Woman's Treasure) 1 Bobbie Roy, Capitol 3301 (Tree, BMI)	
30	30	I'M THE MAN IN SUSIE'S MIND 11 Glenn Barber, Hickory 1626 (Acuff-Rose, BMI)		68	69	SHE'S DOING IT TO ME AGAIN 4 Ray Pillow, Mega 615-0072 (100 Oaks, BMI)	
31	46	DELTA DAWN 4 Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)		69	72	MAMA BEAR 4 Carl Smith, Columbia 4-45558 (Green Grass, BMI)	
32	43	LOVING YOU COULD NEVER BE BETTER 3 George Jones, Epic 5-10858 (CBS) (Altam, BMI)		70	73	A ROSE BY ANY OTHER NAME (Is Still a Rose) 3 Ray Sanders, United Artists 50886 (Pocket Full of Tunes, BMI)	
33	38	IS IT ANY WONDER THAT I LOVE YOU? 7 Nat Stuckey, RCA 74-0687 (Jack & Bill, ASCAP)		71	71	COUNTRY MUSIC IN MY SOUL 4 George Hamilton IV, RCA 74-0697 (Acuff-Rose, BMI)	
34	27	FOOLS 12 Johnny Duncan, Columbia 4-45556 (Pi-Gem, BMI)		72	75	DO YOU WANT TO DANCE 2 Jack Reno, Target 0150 (Mega) (Clockus, BMI)	
35	35	A SPECIAL DAY 8 Arlene Harden, Columbia 4-45577 (RPM, ASCAP)		73	74	WHY DON'T WE GO SOMEWHERE AND LOVE 2 Sandy Posey, Columbia 4-45596 (House of Gold, BMI)	
36	34	WE FOUND IT IN EACH OTHER'S ARMS/SUNNY SIDE OF LIFE 11 Roger Miller, Mercury 73268 (Miller/Delousie, BMI/Tree, BMI)		74	—	VIRGINIA 1 Jean Shephard, Capitol 3315 (House of Cash, BMI)	
37	32	SMELL THE FLOWERS 10 Jerry Reed, RCA 74-0667 (Vector, BMI)		75	—	I'M ONLY A WOMAN 1 Dottie West, RCA 74-0711 (Singleton, BMI)	
38	28	MY HANG-UP IS YOU 19 Freddie Hart, Capitol 3261 (Blue Book, BMI)					

"Eleven Roses"

MGM K-14371



THE FANTASTIC COUNTRY SMASH THAT'S NUMBER 8
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 1 SPOT!

HANK WILLIAMS, JR.

exclusively on MGM Records



Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wk. Ago	Wk. Ago	Wk. Ago	Wk. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	2	4	13		SONG SUNG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	5
2	3	5	6		IT'S GONIG TO TAKE SOME TIME Carpenters, A&M 1351 (Colgems, ASCAP/Screen Gems-Columbia, BMI)	6
3	1	1	4		CANDY MAN Sammy Davis Jr., MGM 14320 (Taradem, BMI)	14
4	4	3	2		(Last Night) I DIDN'T GET TO SLEEP AT ALL 5th Dimension, Bell 45-195 (Almo, ASCAP)	11
5	5	7	11		DIARY Bread, Elektra 45784 (Screen Gems-Columbia, BMI)	6
6	8	9	9		NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI)	11
7	6	2	1		MORNING HAS BROKEN Cat Stevens, A&M 1335 (Irving, BMI)	9
8	16	36	—		LIVING IN A HOUSE DIVIDED Cher, Kapp 2171 (MCA) (Peso, BMI)	3
9	10	10	10		ME & JULIO DOWN BY THE SCHOOLYARD Paul Simon, Columbia 4-45585 (Charing Cross, BMI)	8
10	11	14	14		LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) Andy Williams, Columbia 4-45579 (Famous, ASCAP)	9
11	15	17	30		DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	5
12	20	37	—		HOW CAN I BE SURE David Cassidy, Bell 45-220 (Slacsar, ASCAP)	3
13	13	16	21		I SAW THE LIGHT Todd Rundgren, Bearsville 0003 (Warner Bros.) (Earmark/Screen Gems-Columbia, BMI)	5
14	14	15	15		THE YOUNG NEW MEXICAN PUPPETEER Tom Jones, Parrot 40070 (London) (Pincus & Sons, ASCAP)	7
15	9	8	3		FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2863 (Storm King, BMI)	13
16	12	11	12		DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	10
17	17	20	23		THE MASTERPIECE Charles Randolph Green Sounde, Ranwood 922 (September, ASCAP)	6
18	19	25	34		AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, ASCAP)	4
19	23	30	38		LIFE & BREATH Climax, Rocky Road 30061 (Bell) (Warner/Brown's Mill, ASCAP)	4
20	24	33	—		AMAZING GRACE Pipes and Drums and the Military Band of the Royal Scots Dragon Guards, RCA 74-0709 (Sunbury, ASCAP)	3
21	21	21	26		TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	5
22	7	6	5		VINCENT Don McLean, United Artists 50887 (Mayday/Yahweh Tunes, BMI)	11
23	28	32	—		VANILLA OLAY Jackie DeShannon, Atlantic 2871 (Plain & Simple, ASCAP)	3
24	25	29	—		LOVE THEME FROM "THE GODFATHER" Nina Rota, Paramount 0152 (Famous, ASCAP)	3
25	30	38	—		WEAVE ME THE SUNSHINE Peter Yarrow, Warner Bros. 7579 (Mary Beth, ASCAP)	3
26	26	27	27		THIS I FIND IS BEAUTIFUL Storm, Sunflower 120 (MGM) Bealin/Weiss, ASCAP)	5
27	29	40	—		GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	3
28	33	34	37		WE'RE FREE Beverly Bremers, Scepter 12348 (Pocketfull of Tunes, BMI)	4
29	32	—	—		OUTA SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	2
30	38	—	—		LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	2
31	40	—	—		BUTTERFLY Danyel Gerard, Verve 10670 (Pending, ASCAP)	2
32	36	—	—		I NEED YOU America, Warner Bros. 7580 (WB, ASCAP)	2
33	31	31	40		AN AMERICAN TRILOGY Elvis Presley, RCA 74-0672 (Acuff-Rose, BMI)	4
34	—	—	—		MY GUY Petula Clark, MGM 14392 (Jobete, BMI)	1
35	—	—	—		BEAUTIFUL Gordon Lightfoot, Reprise 1088 (Moose, CAPAC)	1
36	—	—	—		DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	1
37	—	—	—		OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brain, BMI)	1
38	—	—	—		SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	1
39	—	—	—		MAGNIFICENT SANCTUARY BAND David Clayton-Thomas, Columbia 4-45603 (Racle/Beechwood, BMI)	1
40	—	—	—		SMILE Reunion, Bell 45-222 (Bourne, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 6/3/72

Country Music

Nashville Scene

• Continued from page 38

group opens June 3 in Little Rock with **Hank Williams Jr.**, and then swings through Texas with other name acts. . . . Hilltop Productions has produced **Karen Wheeler** independently and placed her on Chart Records. Karen is the daughter of long-time artists **Onie Wheeler**.

Howard Vokes celebrates his birthday June 13, with a party for him at the Edna Hotel in Arnold, Pa. Vokes is trying to secure an old record by the **LaCroy Sisters** titled "The Waltz of the Wind." . . . **Jury Krytiuk**, president of the Morning Music International complex of publishing companies, has announced the appointment of **Mark Altman** as general manager of Morning Music Ltd. and its subsidiaries in North America. Altman also will continue to do some production work for Krytiuk's Boot Records. . . . **Sharon Le Garde**, wife of Ted, has joined the **LeGarde Twins** in their act in Seattle. . . . The **Earl Scruggs Revue** performed to 12,000 people in Memphis at the Cotton Carnival, and on the following evening played to another 12,000 at Ohio University. . . . **John Henry III** is back at Monument, after having been absent from music row for more than a year after an auto accident. He recorded a **Dolly Parton** song written especially for him by Dolly in the country blues style. . . . **Ron Manning**, veteran country disk jockey at WVMJ, Biloxi, has joined Brite Star Promotions. He has taken over management of their new Nashville office. **Tex Clark** remains chief of the general office in the old location.

Videorecord Dist.

• Continued from page 30

of the agreement. Deliveries will also get underway in January.

In addition to its initial unit, Philips also plans to market a playback only player, and one with a clock actuated recorder. Emphasis is placed on portability in the units' design, and play and record decks will weigh a mere 33 pounds. The unit will utilize a cassette the size of a paperback novel, with a maximum playing time of 50 minutes.

Philips Broadcast will also make the unit available to its commercial video systems distributors across the nation and to selected OEM accounts.



PATSY SLEDD has signed a recording contract with Mega Records and Tapes, with her first release set immediately. Left to right are Shorty Lavender, her booking agent; Mega executive vice president Bruce Davidson, and her producer, Larry Rogers. Patsy is part of the Tammy Wynette-George Jones show.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 6/3/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	BEST OF CHARLEY PRIDE, Vol. 2 RCA ISP 4682	11
2	2	CRY Lynn Anderson, Columbia KC 31316	9
3	3	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	6
4	5	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	13
5	6	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	6
6	7	SINGS HEART SONGS Charley Pride, RCA LSP 4617	28
7	8	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	10
8	4	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	10
9	9	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	9
10	10	BEDTIME STORY Tammy Wynette, Epic KE 31285	9
11	11	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca DL 75335 (MCA)	10
12	14	FOR THE GOOD TIMES Ray Price, Columbia C 30105	92
13	12	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	7
14	15	BORDER LORD Kris Kristofferson, Monument KZ 31302 (CBS)	11
15	13	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	17
16	16	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	4
17	17	IT'S FOUR IN THE MORNING Faron Young, Mercury SR 61359	11
18	18	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	13
19	20	INNERVIEW Stalller Brothers, Mercury SR 61358	12
20	22	SMELL THE FLOWERS Jerry Reed, RCA LSP 4660	10
21	28	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	7
22	25	ANNIE Anne Murray, Capitol ST 11024	4
23	24	SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE Sammi Smith, Mega M31-1011	3
24	23	EASY LOVING Freddie Hart, Capitol ST 838	37
25	30	STREET FAIR Magic Organ, Ranwood R 8092	5
26	27	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	24
27	26	I'M A TRUCK Red Simpson, Capitol ST 881	17
28	45	GEORGE JONES Epic KE 31321 (CBS)	2
29	29	BANKER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	30
30	31	AIN'T WE HAVIN' US A GOOD TIME? Connie Smith, RCA LSP 4694	4
31	33	ROSE GARDEN Lynn Anderson, Columbia C 30411	76
32	19	TOUCH YOUR WOMAN Dolly Parton, RCA LSP 4686	10
33	21	IN THE BLUE CANADIAN ROCKIES Moms & Dads, GNP Crescendo GNPS 2063	8
34	35	GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4647	14
35	36	HE TOUCHED ME Elvis Presley, RCA LSP 4690	3
36	40	DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	4
37	37	TWO SIDES OF JACK & MISTY Jack Blanchard & Misty Morgan, Mega M31-1009	3
38	44	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707	4
39	39	WHEN YOU SAY LOVE Bob Luman, Epic KE 31375 (CBS)	6
40	38	WE GO TOGETHER George Jones & Tammy Wynette, Epic KE 30802 (CBS)	31
41	32	(I've Got a) HAPPY HEART Susan Raye, Capitol ST 875	17
42	—	HANK WILLIAMS, JR'S GREATEST HITS, Vol. 2 MGM SE 4822	1
43	43	BEST OF ROGER MILLER Mercury SR 61361	17
44	42	VERY BEST OF MEL TILLIS MGM SE 4896	15
45	—	LONELY PEOPLE Eddie Arnold, RCA LSP 4718	1



**“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

Gospel Music

Natl. Quartet Convention Oct.

By BILL WILLIAMS

NASHVILLE — Ticket reservations for the 1972 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

Sumar Inks New Family Vocalists

NASHVILLE — Stella and the Gospel Carrolls, a versatile mixed group, is the newest act to join Sumar Talent, according to president John Mathews.

Stella (who uses no last name) is the sister of RCA's Dolly Parton. Her brother, Randy Parton, and cousins Dwight and Dale Puckett, compose the group. They play various musical instruments and sing with Stella.

Their first album, on the Inspiration label, is due for an immediate release. Although it is unusual for Sumar to sign a relatively unknown group, Mathews said the potential and talent are there.

an "OLD TIMERS NIGHT" that will re-unite many of the prominent personalities with those with whom they formerly worked.

Mrs. Nancy Bond, secretary of the Convention, said this week ticket sales have already exceeded the number sold at this time in 1971. She predicted the highest attendance in the convention's history.

The convention has been extended to six days, with rounds of singing and other festivities keynoting the major event of the year in gospel music.

J.D. Sumner, president of the Convention, said special guests will be on hand each night of the gathering, with many of them featured parts of the activities.

Sight-seeing tours, the annual disk jockey breakfast, luncheons hosted by Word and SESAC, plus the general membership meeting and elections of officers and directors of the Gospel Music Association all will be parts of the convention.

Ticket information may be obtained by writing to Mrs. Bond, P.O. Box 1190, Nashville, Tenn., 37202.

Shaped Notes

Little Jimmy Dempsey, long a country favorite, has done an all-gospel guitar LP for Skylite. The instrumental has such favorites as "Put Your Hand in the Hand," "He Touched Me," "Will the Circle Be Unbroken," and nine others. It's Jimmy 15th guitar LP, his first of all gospel music. . . . Ron Blackwood, manager of the Blackwood Singers and business consultant to the Blackwood Brothers, has undergone extensive nose and throat surgery in Nashville. His doctor says the surgery will in no way affect his musical career.

Evie Tornquist, Majestic Records artist, is making her fourth tour of Norway and neighboring countries. She has 10 weeks in Scandinavia, with only five days off. She also will appear on national television, and attend a convention in Sweden where 20,000 will be present. She's 16 years old. . . . The Couriers of Harrisburg, Pa., and the Eastmen, did a caravan from New England to New Jersey.

The Envoys brought Bill Gaitner to New England, and he will tour with them, along with his trio, during the month of June. . . . The Singing Rambos will be in Florida, and then at the Blackwood Brothers' Homecoming in Memphis June 10, before making their official return to regular bookings on June 24 in Louisville.

Jerry Goff and the Singing Goffs are off to Canada for a 10-day tour, then a swing through Illinois and down to Florida. . . . The Thrasher Brothers finished the taping of their TV series, "America Sings," in New Orleans with the

Oak Ridge Boys as their guests. The Thrashers and the Goffs also are doing a series of Armed Forces dates. . . . The Lewis Family is set for 20 bluegrass festivals this summer. . . . George Jones and Tammy Wynette hosted a song fest at their Florida park this past week featuring The Goffs, Wendy Bagwell, the Sunlighters, and the Kenny Park Trio, all talents of the Don Light Agency. . . . Chapel Records of Mountain View, Calif., has a strong string of artists on its label, and a subsidiary label called Bridge. The artists include Paul Johnson Voices, Bill Taylor, The Heritage Singers, Dennis, McGee and Wood; and the Barron Brothers. . . . In a new Word album, "The Jesus Witness," Arthur Blessitt gives a moving sermon, filled with humor and real life examples of Christianity in action. The young man began his preaching at the age of 15. . . . Anita Bryant also has a new Word LP, and it contains several of her personal favorites. It was arranged by Kurt Kaiser.

The musical-dramatic "Lightshine," written for high school and college groups, will open in more than 100 cities across the nation this year. Based on the Beatitudes, this product from Buryl Red and Grace Hawthorne is unprecedented. Each song is contemporary. . . . The Pharaohs of Chicago have released their first album, "The Awakening" on Scarab Records. A press release accompanying the LP says the album contains "the commingling of instruments ranging from the cow bell's clanging to the tuba's fundamental pulsations."

Aliene, Larry and Garry Hart, original members of the Musical Harts, along with daughter Linda, are writers for the House of Cash. Linda now is with the New Christy Minstrels as well. The group recently cut an album which will be released by Zondervan. . . . The Imperials recently appeared as special guests on the Mike Douglas syndicated television show. Two of the three songs they performed were from their latest album titled simply "The Imperials." . . . London Paris and the Apostles have signed an exclusive booking contract with Sumar Talent.

The Stamps have been booked again to appear with Elvis Presley, this time during June. They'll play Madison Square Garden for the first time. They've also just done a new album session for Heart Warming Records. . . . The Prophets are on a 28-day tour to the West Coast.

Dionne's Father Espouses Black Gospel's Influence

By SAM SUTHERLAND

NEW YORK—While it might be an overstatement to suggest that black gospel music has dominated American popular music, the impact of gospel on pop, rock and rhythm and blues has been extensive. Mansell Warwick, who handles promotion for Chess/Janus gospel releases, does feel that gospel is enjoying increasing visibility, and he recently agreed to discuss the evolution of gospel and its current profile for the youth market.

In examining the success of gospel music in crossing over into

Mid-South Fest Slated For Aug.

SPRINGDALE, Ark.—The annual Mid-South Gospel Singing Contest will be held here Saturday, Aug. 5.

The contest is part of the Albert E. Brumley Sundown to Sunup Sing, which has been expanded this year to the nights of Aug. 4-5. The first date is listed as a "warm-up," lasting only till 1:00 a.m. The next night goes the distance.

Professional talent on the program this year includes J. D. Sumner and the Stamps Quartet, the Speer Family, the Dixie Echoes, the Singing Ledbetters, the Lester Family, the Gateway Boys, the Blackwood Brothers, the Statesmen, the Lewis Family, the Prophets and the Morlan Family. Bill Brumley is the show manager and Larry Scott of KBBQ, Burbank, is the master of ceremonies.

Prizes will include trophies, and the winner will be eligible for the finals of the American Gospel Singing Contest in Springfield, Mo., Sept. 14-16.

'Opry Gospel' Smash Success

NASHVILLE — The success of the "Grand Ole Gospel" show, programmed here on Friday nights, has been so overwhelming it probably will move to Opryland USA along with the "Grand Ole Opry."

The show is handled by the Rev. Jimmy Snow, pastor of the Evangel Temple, and son of perennial Opry favorite Hank Snow. It has been

commercial radio programming, Warwick points proudly to a recent N.Y. Times headline that announced, "Gospel Can Set You Free." For Warwick, this correctly singles out gospel's basic religious orientation, which Warwick sees as the source of gospel's power and the secret to its broad appeal.

While Warwick stated that "I have to give a lot of credit to the Hawkins Singers and the Staple Singers, for they made the white audience aware of gospel," he noted that such artists have lost the acceptance of the church. In discussing the effect of this trend on Edwin Hawkins and the Staples, he noted that the prejudice against such artists is unfair. Artists like Aretha Franklin and his own daughter, Dionne Warwick, still recognize gospel as a powerful force in their lives, and they like to sing in church when they return home. Many of those artists, however, have not been welcomed back as enthusiastically as Dionne and Aretha.

Young Returning

Just how deeply gospel has penetrated the youth market remains a difficult question to assess, but Warwick sees the interest generated by gospel as a reflection of the resurgence of religious activity among the young. While he's

happy about the popularity of the music, Warwick is not entirely pleased by the "Jesus Freaks" and other newly formed, youth-oriented religious groups. "It's just another racket," he stated, "and any religious leader will tell you this: in days of plenty, you'll find your church going falls off. As soon as there's war, poverty, recession, they come back to God."

At the same time, Warwick has been mailing gospel product to both black and white college stations for several years. At Yale and Harvard, he notes, gospel is regularly featured as part of their programming.

More important, however, is gospel's continuing role in the black community. Warwick noted that gospel proposes certain basic values that remain at the heart of Black America, and he feels that even ghetto youth, whose cynicism is a necessary consequence of their world, still recognize those ideals in gospel.

"Walk along the streets," Warwick said, "and listen to the kids coming, singing. They'll start singing those gospel songs, sooner or later. Get them drunk, and they'll get together and open up with those songs."

"Don't take my word for it. Go into the streets. You'll see."

Benefit Raises \$5,000 For Smitty Gatlin Fund

FLORENCE, Ala.—More than \$5,000 will be turned over to the widow of Gospel singer Smitty Gatlin as a result of a memorial sing held here. The announcement was made by Joel Gentry, president of Skylite-Sing Records, who was chairman of the event.

A dozen groups took part in

nearly four hours of singing attended by a crowd of 3,000 at the Florence-Lauderdale Coliseum. Gentry worked with Sheriff M.M. (Hoot) Gibson in promoting the singing. Plans now have been made for this memorial singing to become an annual event, Gentry said.

All of the talent donated their services. In the future, the talent will be paid, and there are no plans for future distribution of profits.

This show was in honor of E. Smith Gatlin, 37, who died in a Nashville hospital March 20 after an extended illness. He was eulogized at the concert by political and civic leaders. The Smitty Gatlin Singers performed for the last time as a group.

Those who performed were the Sego Brothers and Naomi, the Blackwood Singers, the Music City Singers and J.D. Sumner, all of Nashville; the Scenic Land Quartet of Chattanooga; London Paris and the Apostles of Memphis; Regents of Huntsville, Ala.; the Florida Boys of Pensacola, and the Singing Hemphills of Bastrop, La.

Sid Hughes, disk jockey at WWGM, Nashville, was emcee.

Imperials Signed

By CAROL CHANNING

NASHVILLE — The Imperials, who have worked with Elvis Presley, Jimmy Dean and Pat Boone, have been signed to appear in the "Hello Dolly" production with Carol Channing, Mega artist.

The Imperials will be featured in the 40-minute stand with Miss Channing at Atlanta's Theater Under the Stars in Chastain Park July 12-18.

Miss Channing also signed the Imperials to appear with her July 26-August 9 at the Nuggett in Reno, Nev.

Joe Moscheo, manager of the Imperials, said the theater production would be a new experience for the group. He also announced that, in the future, The Solid Rock, new band of the Imperials, would be used at all engagements. The band consists of Steve Ford, Mike Padgett and Keith Gregory.

JUNE 3, 1972, BILLBOARD



DOLLY PARTON left, witnesses the contract signing of her sister, Stella, to a booking contract with Sumar Talent. John Mathews, president of the agency, looks on. Stella and the Gospel Carrolls will have a new album immediately on the Inspiration label.

International News Reports

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 summit 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 recognizing sound recordings as educational, scientific and cultural material like books, newspapers, periodicals and movies, and an invitation to member states to consider the possibility of reducing as far as possible obstacles to the international circulation of disks, tapes, cassettes, cartridges, videograms and any other devices in which sound is embodied. The conference here will also hear a report of the recent meeting between European radio and TV company representatives in Paris, where the rights of authors and artists were discussed.

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

Taxation and import duty on sound recordings vary greatly from country to country. Of the 26 IFPI member countries listed in a booklet prepared by the organization, all of them except Denmark are levying import duties on sound recordings, but all of them except Iceland do not levy such duty on books. Some countries such as the European Common Market group and Chile have assessed heavier import duty on recorded tape than on disks.

Equal taxation of records, recorded tape and books exists in Finland (12.4 percent); Ireland (11); Portugal (7); Sweden (17.5); Argentina (10); Canada (12); Chile (12); Switzerland (8.4), and U.S.A. (4).

In all other countries listed in the IFPI booklet, sound recordings are taxed at a higher rate than books. Leading this high tax section are Turkey (129 percent); UK (45); Spain (42); South Africa (40, but recorded tape free); Denmark (34), and France (33.3).

Progressive Rock Label In Germany

COLOGNE—A new progressive label called Harvest Made In Germany has been launched here by EMI/Electrola. An initial release of three albums is being made through the new outlet—"Gravedigger," by the U.K. group Janus, "Scuse Me," by Continental act Roundhouse, and "Mediterranean Tales" by the German group Triumvirat. The launch of the label is being backed up by a major nationwide promotional and advertising campaign.

Output Down, Sales Up—U.K. Figures

LONDON — "Production down—sales up" is the message contained 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 Feb. 1971, with the decline to a total of 9.1 million disks—a drop of just under one million on January—being mainly brought about by pressings of album falling by 15 per cent to 4.8 million copies. However, singles output was maintained at a high level, with the figure of 4.3 million copies being 10 per cent higher than in 1971.

On the sales front, the total figure for February \$9.36 million, mainly due to a highest-ever export figure of \$1,741,000, which put the industry an over-all 26 percent ahead of the previous year.

With total production for January and February a mere 1 percent up on the previous year, the fact that sales in the two-month period were up by 22 percent, indicates what must be a satisfying improvement in profit margins within the industry generally.

From The Music Capitals of the World

LONDON

Plans are being discussed for the formation of an Irish copyright council. Following an initial meeting held in Dublin, a second meeting will take place in a few weeks time for further discussions. The meeting was held at the request of writer Jimmy Kennedy and Frank Murphy, manager of the Radio Telefis Eireann orchestra, and organized by the Mechanical Copyright Protection Society. Formation of an Irish Copyright Council would strengthen the members' interests in the Republic and could seek changes in the Irish Copyright Act of 1963. The forthcoming meeting is being held due to the absence of certain organizations, among them, the Music Association of Ireland and the Irish Actors Equity, from the original meeting. A provisional committee of an Irish Copyright Council—subject to confirmation—has been formed. Alec Diamond, legal representative of the MCPS and the Performing Right Society, has been named legal advisor to the council and John Edwards, general manager of the MCPS will act as a temporary secretary.

Managing directors from all of EMI's companies met together in Paris for a week-long meeting, from May 19, to discuss future promotional plans, both for the EMI group as a whole, and for a number of key artists behind whom EMI is putting a European promotional drive. Among the speakers at the conference, presided over by EMI chief executive John Read, was Gerry Oord, director of international artists promotion.

Meanwhile EMI has announced three changes of managing directors to take effect from July 1. Minden Plumley, managing director of EMI in Ireland, is moving to EMI's company in Nigeria in a similar capacity. Michael Wells, managing director of EMI Nigeria is going to EMI-Odeon in the Argentine as deputy managing director Sheldon Heller, group coordinator of Voxson Products of Italy, will replace Plumley in Ireland. . . . To tie in with Neil Diamond's first full U.K. tour which starts today (May 27), MCA and Decca are mounting a dealer campaign to promote the singer's album product. Two thousand browser cards featuring Diamond's picture and 25,000 postcard photographs will be distributed to dealers. In addition 60 window displays are being arranged to coincide with the concert dates.

Chris Denning, promotion and marketing manager at Bell, is leaving to run Jonathan King's newly-formed U.K. Records label. Denning, formerly a BBC disk jockey and promotion head at Decca, has been with Bell since October 1970. Denning will not be replaced immediately at Bell and promotion and merchandising activities will continue to be the responsibilities of David Bridger and Michael Peyton. . . . Mary Travers, originally with Peter, Paul and Mary, is in London to start work on a series of six TV specials for transmission on BBC-2. The series is being produced and directed by Stanley Dorfman. WEA Records is releasing Mary Travers' solo album, "Morning Glory" in August.

Saga Records has concluded a four-year licensing deal with Saar of Milan, one of Italy's major budget labels. The U.K. company has agreed to supply Saar with certain sections of its catalog, concentrating on classical releases. . . . The DJM label and its Jam and Silverline subsidiaries will be handled in Germany, Austria and Switzerland by Ariola. Deal takes effect June 1 and was arranged by Stephen James of DJM and Nobby Varenholz of Ariola.

Pre-tax profits announced by

Management Agency and Music for the first half of 1971-2 were down by \$900,000 to \$2,293,750, according to last week's mid-term report. The figures include an initial profit of \$885,000 derived from establishing the joint Gainsmead property development company with Town and City Properties. Net profit totalled \$1,376,250 and the interim dividend remains unchanged at 50 percent. The directors' report predicts that full-year profits to July will 'satisfactorily exceed' last year's 6 million.

PHILIP PALMER

SANTO DOMINGO

Venezuelan artist Gloria Martin on Philips represented here by La Fabrica de Discos Fabiola C. por A. gave a concert at the Bellas Artes theater, booked by agent Jose Gomez. Composer/singer/guitar player has a new LP on the market of her own. One of her pieces from her current LP "Cuidad Universitaria" (University City) has been banned on radio. . . . Puerto Rican singer Gloria Mirabal (Musart) appeared at the Chantilly nightclub.

Dominican singer Fausto Rey (Montilla) returned after nine months in New York and Buenos Aires where he gave a series of concerts and recorded a new LP. Puerto Rican producer Julio Noble signed Rey for the "Alta Tension" TV program to be filmed in San Juan. . . . Nelson Ned Brazilian artist for UA Latino gave a press conference on his arrival, at the Mirador nightclub. Ned's concert venues included a gala sold out performance at the Bellas Artes Theater, a charity presentation for children in San Pedro de Macoris, a concert at the Cibao Stadium in Santiago and performances at the Mirador nightclub and Concha Acustica in Santo Domingo.

Dominican conductor Carlos Piantini conducted the New York Philharmonic Orchestra at a special instruction concert for Latin American students at the Lincoln Center. Piantini gave a benefit concert for the Heart Campaign at the Bellas Artes Theater. The newly formed musicians union UNA appointed Piantini as a member of honor at a reception held at the Mirador nightclub.

The Platters were booked at the Embassy Club at the Hotel Embajador. . . . Radio ABC organized a contest produced by disk jockey Jesus Sanchez in which the winners receive a collection of albums of top artists, Spanish singer Raphael and Puerto Rican singer Chucho Avellanet (both on UA Latino) the albums were presented by Atilano Blandino, owner of the U.A. Musical record and music store and agent for UA Latino. Radio ABC had a special program featuring the complete recording

(Continued on page 48)

Million Mark Charity Disk

HAMBURG—Sales of three LP records and one music cassette released by Teldec have resulted in the handing over of more than 1.4 million marks to the German Sports Charity destined to aid German sportsmen in the Olympic Games.

The albums—Gala Show of the Stars Vols. 1 & 2, and Folk Music Gala Concert—and the cassette, Gala Show of the Stars Vol. 2—feature Peggy March, Manuela, Hildegard Knef, Caterina Valente, Peter Maffay, the Les Humphries Singers, Soulful Dynamics, Peter Orloff and Su Kramer. All of the artists donated their royalties to the charity.



WITH SALES totalling six million throughout the world, German accordionist Will Glahe (left) received his sixth gold disk from Teldec managing director Kurt Richter. Glahe, whose output comprises 39 albums, countless EPs and singles, 10 musicassettes and five 8-track cartridges, has had a career spanning several decades and was known in the USA as the Polka King in the 40s when his "Beer Barrel Polka" was a massive hit.

Finnish Fest Biggest Yet—Artists, Budget

HELSINKI — The annual Perijazz Festival, which began in 1966, takes place this year from July 14-16 at Pori 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 Yusef Lateef; the Umea Big Band with Slide Hampton; Don Byas and the Tete Mantoliu Trio; Chick Corea and Jazz Q. Praha. Also appearing will be the Nordio All Stars, which include three musicians from each Scandinavian country. All these artists will appear at the Kirjurinluoto main concerts on July 15-16.

Pori Jazz 66 organization's manager Jyrki Kangas told Billboard that this year's festival budget is around \$50,000. The Pori city authorities are contributing \$3,500, which has angered Kangas.

"I can only guess what happens if rain spoils our main concerts held outdoors at Kirjurinluoto, and I am certain the city of Pori won't

give us an extra dime. The indifference of city officials has haunted us throughout our history."

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

Documentary Film On Hallyday Tour

CANNES—A new documentary film of French rock 'n' roll singer Johnny Hallyday has been premiered at the Cannes Film Festival. The film, "J'ai tout donne" (I Gave Everything), 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 Phonogram artist, on tour last year and includes scenes from his highly successful season at the large-capacity Palais des Sports in Paris.

International Executive Turntable

Polydor, London is introducing major changes in its promotion department next month to create a more coordinated marketing division. . . . Roger Holt will remain with Polydor as the manager of the promotion department. Holt, who was to join A&M next month as U.S. product manager, is presently working in Polydor's ad&r department. He will be responsible for the overall direction and coordination of promotion. . . . Chris Peers will be joining Polydor as U.K. artists development and liaison manager while Adrian Rudge will become radio and television manager with special responsibilities for the coming commercial radio stations. Clive Woods remains international exploitation manager. . . . Ian Walker becomes publicity manager. He was previously responsible for the company's advertising. Ian Murray will be responsible for advertising design. Norman Tong for print buying and Sigrum Volk from Germany for sleeve and inlay card design.

George McManus, from the export department, will assume additional responsibilities for U.K. folk and country product.

FIRST TOKYO MUSIC FESTIVAL, 1972



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



VISITORS AT the Festival: left to right, Shin Watanabe, singer Danyl 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.



KIYOHKA OZAKI's version of "We Were Too Young" won a third place award.



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



PERFORMING "I Will Not Cry"—IZUMI YUKIMURA.

JUNE 3, 1972, BILLBOARD

Tokyo Music Festival

'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 Nippon Budokan Hall.

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

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

Escorted to the microphone when the result was announced by

Ryoichi Rattori, who headed up the jury, the over-excited Miss Yukimura could hardly speak.

This first festival, sponsored by the Tokyo Popular Music Promotion Association, had a 90 percent full house with tickets priced from \$1.65 to \$16.50.

The 20 entries for the national contest were selected from 200 applicants.

Fukiki Makioka was first on stage singing "I'll Wait," followed by Teruhiko Saigo with "Searching for True Love" and Hiroshi Mizuhara with "Love of Maria."

When the Peanuts appeared on stage singing "Carnival of Love" it presented the first really visual element of the Festival, with the bright yellow and orange costumes.

Bread and Butter with "Alone Now," Tokiko Kato, "A Song for Twilight", Jun Fukamachi, "A Bridge of Footsteps," and Takao Hirata with the Sellstars, "Musashi The Bee Is Dead" were acts who both sang and composed their own material.

About half of the Japanese performers at the Festival fell into the folk bag — apart from the previously mentioned groups, Braver, Garo, Toi et Toi, Simons and Of Course all performed in the folk idiom.

The Japanese prize winners participated in the international contest which was held after the national contest and, apart from the

(Continued on page 50)

Isao Tani Is Coordinator

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

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

Tani was born in 1934 and worked in transport and hotel industries. He started Japan's first underground bar and was invited by the Sal Salvador government to head a coffee mission from Japan.

Tani is president of the contracting company, Music Planning Center Co.

Hattori Was Chief Judge

Chief judge at the Tokyo Music Festival was Ryoichi Hattori, who is also chairman of the board, Japan Composers Association and a member of the board of the Japanese Society of Rights of Authors and Composers.

Hattori came to Tokyo in 1932 and worked with Columbia, Victor and Toshiba as a songwriter — he has written some 3,000 songs including Japanese hits, "Wakare No Blues," "Ginza Kan Kan Musume," and "Tokyo Boogie."

He is a freelance writer.

Hattori was born in Osaka, Japan, 1907 and studied flute, oboe and saxophone in a boys' marching band. In 1925 he led a dance band and arranged for Taihen Records before taking up studies with Emanuel Mettel of the Osaka Philharmonic orchestra.

Tunes the 'Main Attraction'

Music publishers are deeply involved in the Tokyo Music Festival because the compositions and not the artists involved played the most important part in the event. All the entries for the Festival are made by publishers.

And immediately after the Festival, the negotiations started. Publisher met publisher for discussion concerning rights of the winning —and losing—songs.

Masabumi Watanabe, a producer of the Festival, commented: "There's a possibility that the song 'I Will Not Cry,' which won the world popular song grand prize, will be recorded by Eydie Gorme in the U.S. within six months, and it's predicted that many of the entries will be recorded by artists for many different record companies in the future.

"And the fact that foreign artists participated in the Festival cannot be overlooked. They had the opportunity to introduce themselves before a big Japanese audience through the Festival itself, on television and on radio. It gave them a strong debut in the Japanese market."

Watanabe added: "Even though the preparation for the Festival was done in a short period of

Singers	Song	Songwriters	Composers	Arrangers
Kazuya Aoyama	Are You Happy?	Yu Aku	Kyohei Tsutsumi	Kyohei Tsutsumi
Yukari Ito	The Sun Rises Again	Takashi Taka	Kyohei Tsutsumi	Masahiko Aoi
Kiyohiko Ozaki	We Were Too Young	Yu Aku	Kyohei Tsutsumi	Kyohei Tsutsumi
Of Course	Goodbye	Osamu Shoji	Osamu Shoji	Osamu Shoji
Tokiko Kato	A Song for Twilight	Tokiko Kato	Hitoshi Komuro	Masaichi Hirose
Garo	Too Beautiful	Michio Yamagami	Kunihiko Murai	Kaoru Kiyoshi
Teruhiko Saigo	Searching for True Love	Yu Aku	Makoto Kawaguchi	Makoto Kawaguchi
The Peanuts	Carnival of Love	Kazumi Yasui	Taiji Nakamura	Hiroshi Takada
Simons	One Tear	Ichizo Seo	Ichizo Seo	Masahiko Aoi
Yoko Seri	Pastoral—That Summer	Shigeru Kiniwa	Naohiko Terashima	Naohiko Terashima
Toi et Moi	Start for Tomorrow	Michio Yamagami	Makoto Kawaguchi	Makoto Kawaguchi
Takao Hirata and Sellstars	Musashi the Bee is Dead	Ryohei Uchida	Takao Hirata	Shiroo Tsuchimochi
Jun Fukamachi	A Bridge of Footsteps	Jun Fukamachi	Jun Fukamachi	Jun Fukamachi
Akira Fuse	Looking at the Sea	Kazumi Yasui	Yasushi Miyagawa	Yasushi Miyagawa
Braver	Catherine of My Youth	Yu Aku	Kozo Mori	Kozaburo Yamamoto
Bread & Butter	Alone Now	Fuyumi Iwasawa	Sachiya Iwasawa	Takahiko Ishikawa Makoto Yano
Fukiko Makioka	I'll Wait	Hiroshi Aso	Mitsuo Miyamoto	Mitsuo Miyamoto
Hiroshi Mizuhara	Love of Maria	Kohan Kawauchi	Komei Sone	Kosuke Onozaki
Love Story	Sewer Rat in Love	Yu Momma	Sakuma Bob	Sakuma Bob
Izumi Yukimura	I Will Not Cry	Kazuya Senke	Koichi Sugiyama	Koichi Sugiyama

time, it was more successful than expected."

Alfa Music Limited and Kikura Music publish the winning song, "I Will Not Cry."

Kunibiko Murai, Alfa Music president, said that, apart from the expected Gorme recording within six months, the French singer Mireille Mathieu will also possibly

Television & The Festival

The national finals of the Tokyo Music Festival were televised nationally for two hours and the international finals were video taped for transmission later.

The television shows were produced by Masafumi Watanabe and started with an overture by the orchestra featuring a parade of children and flags accompanying the artists from the participating nations.

The Tokyo Broadcasting System immediately started to work on next year's festival which, according to Watanabe, would be set for late April.

record it. Izumi Yukimura, who won with the song at the Festival, will record the song in Japan for immediate release.

Murai emphasized that the Festival contributed a great deal in introducing Japanese acts to foreign countries.

King Records were quick off the mark with "Pur Un Homme" performed at the Festival by Claudia Valade, who represented Canada. Her version is already released in Japan and Japanese versions of the song, which is published by United Artists Music, will be recorded by artists Pedro and Capricious for release by Warner Pioneer. The lyrics was translated by well known Japanese lyricist, Rei Nakanishi.

The U.S. entry, "E' Fini" performed by Cathy Carlson will be promoted throughout Japan by AMP.

"Looking At The Sea" which was sung by Akira Fuse, one of the second place award winners, will be released throughout Europe.

Suisei-Sha is planning an extended promotion on Italian singer John Mike Arlow's version of "Halanconis" with reported in-

(Continued on page 50)

FEST AWARD WINNERS SET

Award Winners of the First Tokyo Music Festival, 1972:

Grand prize: Izumi Yukimura.

Lyric prize: Benny Anderson, Stig Anderson.

Composer: Don Costa.

Arranger: Franck Pourcel. **Singer's awards:** Claudia Valada, Antonina Zhmakova, Yukari Ito.

Second place awards: Cathy Carlson, Claudia Valada, Yukari Ito, Akira Fuse.

Third place awards: Kiyohiko Ozaki, Toi et Moi, Hiroshi Mizuhara, John Mike Arlow, Ike Cole, Antonina Zhmakova.

Special awards: Inga Carolin Thommessen and Grace Yuriko Fukuda (Presented by Paul Mauriat for the best unknown artist).

GETS \$10G FOR 'NOT CRY'

For her performance of "I Will Not Cry" the award-winning song at the Tokyo Music Festival, Izumi Yukimura, an RCA artist, earned an equivalent in yen of \$10,000 for the national and a further \$7,000 for the international finals.

RECIPIENTS OF MERIT AWARDS

The six music associations supporting the Tokyo Music Festival gave out Special Awards of merit during the proceedings.

Recipients were: Benny Anderson and Stig Anderson (Sweden), Don Costa (U.S.), Franck Pourcel (France), Claudia Valada (Canada), Antonina Zhmakova (USSR) and Yukari Ito (Japan).

The six associations were the Japan Association of Music Publishers, Music Managers Association of Japan, Japanese Music Publishers Association, Japan Music Songwriters and Composers Society, Japan Composers Association and the Japanese Lyricists Association.

INTERNATIONAL CONTEST

Artist	Title	Lyric	Composer	Arranger	Country
Rick Springfield	"Speak To The Sky"	Rick Springfield	Rick Springfield		Australia
Julio Iglesias	"Como El Alamo Al Camino"	Julio Iglesias	Julio Iglesias	Benito Lauret	Spain
Cathy Carlson	"E' Fini"	Eydie Gorme	Don Costa	Don Costa	USA
Claudia Valade	"Pour Un Homme"	Catherine Dessage	Francis Lai	Francis Lai	Canada
Lena Anderson	"Better To Have Loved"	Benny Anderson Stig Anderson	Bjorn Ulvaeus	Kenichiro Morioka	Sweden
Gerard Manuel	"San Francisco L'Annee Derniere"	Frank Harvel	Raymond Jeannot	Frank Pourcel	France
Ed Welch	"Angel"	Ed Welch	Ed Welch	Ed Welch	U.K.
Antonina Zhmakova	"Zvezdam Navstrechu"	Valdimir Kharitonov	Anatoli Novikov	B. Rychkov	U.S.S.R.
Claudia	"A Touch Of Wind"	Klaus Wirbitzky	Norbert Finder		Germany
Ike Cole	"If You Ever Change Your Mind"	Julian Portman	Jennie Franco	Mike Kefurt	USA
Inga Caroline Thommessen	"Come Away"	Inga Caroline Thommessen		Masahiko Aoi	Norway
Grace Yuriko Fukuda	"Melanconia"	Grace Yuriko Fukuda			
John Mike Arlow		Rossella Conz	Pino Massara	Pino Massara	Italy

Four Rock Theaters Open In London

• Continued from page 1

sible," said John Jarvis, Sundown executive. "We are completely rearranging the stage areas which will extend into the stalls giving the groups contact with the audience. The orchestra pits will be covered.

"All the stall seats will be taken out and the whole area will be carpeted. There will also be bars and viewing areas built in the stalls area."

First Motown Act Tours Switzerland

ZURICH—Edwin Starr was the first Motown artist to make live appearances in Switzerland when he played dates in Montreux and Zurich May 4 & 6.

Starr was the main attraction of the final gala of the Golden Rose TV Festival in Montreux and he also topped the bill with the Dutch group, the Cats, at the Zurich Youth Ball.

Starr and his group, Black Faith, received a standing ovation from an audience of 3,500 after taking two encores.

To coincide with Starr's visit, EMI Switzerland released his latest single, "Take Me Clear From Here" and the album, "Involved". Both records featured in a Motown campaign throughout Switzerland which embraced T shirts, leaflets, window displays and a sampler album called "Tamla Motown Is Hot Hot Hot—Vol. 3."

Cameron Set For Mariposa

TORONTO—John Allan Cameron, recently signed to Columbia through Balmur Investments, has been selected to appear at the 1972 Mariposa Folk Festival on Toronto Island (July 14-16). Cameron appeared at both the Mariposa and Newport Festivals in 1969.

He is currently on the Ontario station promotional rounds with Columbia's Gil Audy and Mike Watson. Columbia has just issued his debut album, "Get There by Dawn" and a single, "Streets of London." Cameron will tour Western Canada next month with the Anne Murray show.

UA Record Prod

TORONTO—UA Records is enjoying strong success with its first entry into domestic record production, a single by Pinky called "Tell Me Who."

Pinky is the former lead singer of Lighthouse, and he's appeared on several of the group's earlier albums.

The single was produced by Andrew Melzer at Toronto Sound. UA national promotion manager, Allan Mathews, backed it up with a strong push, and the single was added to the CKLW playlist.

As a result, it has now been rush-released in the U.S. and is picking up many stations.

Pinky, whose real name is Victor Davuin, is a former Maritimer.

Mathews says that "Tell Me Who" is being resubmitted to the Maple Leaf System.

If in Switzerland

ZURICH—U.K. group IF, who are currently on the Swiss album charts with their UA album "IF 4", are set for a three day concert tour in Switzerland from June 10-12.

Canada Executive Turntable

Keith Thompson has been appointed personal assistant to Frank Davis, Love Productions. Thompson, who recently completed his studies at the University of Toronto, specialized in electronics and engineering. . . . Allan Katz, national promotion manager of Polydor Records, has announced the expansion of his department. Joining his staff are Bill Horan and Gloria Brouillette. Horan becomes national press officer and Miss Brouillette will be his assistant. Horan had extensive experience with CHOM-FM and the Montreal Star.

Bob Morten has joined Quality Records' Ontario promotion department. He most recently worked in the advertising and promotion department of Imperial Oil.

"There is not enough good product, either in the film or music worlds, to sustain a seven-day operation, but we've combined the two and we feel it will be enough to run the theaters. We will be promoting concerts ourselves and hiring to outside promoters. We've got management which is good enough to avoid the financial troubles which have happened to other theaters."

Total capacity of the four theaters is 12,000. Rank is planning a six-day operation every week, and will include family and children's films in addition to rock concert promotions.

A company called Biffo Music, this week claimed it has taken over the lease of the Rainbow Theater. Biffo, whose principal shareholders are Chris Wright and Terry Ellis of Chrysalis, was one of the two main bidders when the lease was put up to tender last week. Biffo, it is believed, offered about \$62,000.

17 French-Canadian Acts Set For Quebec Junket

By RITCHIE YORKE

MONTREAL — Seventeen French Canadian recording artists will be showcased for the cream of French media as part of the Maple Music Junket's Quebec Chaud.

Organizers announced this week that two French Canadian concerts have been set to take place on June 3-4—at Butte a Mathieu, Val David (3) and Place des Arts' Salle Maisonneuve (4). Both concerts are being produced on an honorary basis by Jacques Charles Gilliot, the well-known Quebec concert and TV producer.

The talent lineup for the first concert includes Richard Huet, Isabelle Pierre, Les Contretemps, Richard et Marie-Claire Seguin, Gabriel Charbonneau, France Castel, Merton Peltier and Edith Butler.

The second concert will present Karo, Marc Hamilton, Julie Arel, Joel Denis, Vos Voisins, Shirley Theroux, Luc et Lise Cousineau, Guy Treanier and Michele Richard.

The artists were selected by an independent Quebec Talent Selection Committee which consisted of P. E. Beaulne (CKAC), Piere Vincent (La Presse), Georges Lebel (CJMS), Raymond Boucher (CBC), Doug Pringle (CHOM-FM), Benoit L'Herbier (journalist) and Laurent

Bourdy (CKVL). All seven are respected Montreal media representatives.

A party of 25 French-speaking press and radio people will arrive in Montreal on Friday June 2, and will be treated to a weekend immersion in the Quebec music scene. On the itinerary are visits to new recording studio installations, Quebec movies and a baseball game.

The remaining 75 non-French speaking guests will arrive in Montreal on Sunday June 4, and will be invited to attend the second Quebec Chaud.

Tickets for both Quebec Chaud are being made available to the public. Emcee for the first concert is Les Jerolas with Jacques Salrail, and Yvon des Champs looking after the second performance.

The organization committee for the Quebec Chaud is headed up by Guy Bertrand of Polydor Records Canada Limited.

He has been assisted by personnel from other record companies with offices in Montreal. This includes Bill Rotary and Pierre Dubois (Capitol), Michel Constantineau and Jean-Paul Rickner (Trans Canada Musique Service), Jacques Chenier (Kinney), Jacques Gagne (Columbia) and Allan Katz and E. Garretsen of Polydor.

Canadian Govt. Involved In Cancon Music—Gosewich

By RITCHIE YORKE

TORONTO—"A feeling of complacency has filtered through the music industry in Canada in the past year," says Capitol Records president, Arnold Gosewich. "I have had the premonition for some time that because Canada had 17 albums and 26 singles in the U.S. charts last year, some of us have become a little complacent. The 'we've made it now and let's just sit back and reap the benefits' attitude. Personally I've never heard of anybody in the recording industry being able to sit back and reap the benefits of anything."

"You have got to keep on plugging away all the time. The biggest danger we all have is to become complacent, and it bothers me that it's beginning to happen in Canada."

Gosewich is also president of Maple Music Inc., a company formed by the Canadian Recording

Manufacturers' Association to produce the Maple Music Junket, which he hopes will eliminate a great deal of the current complacency.

"It is aimed at a new market for us—Europe—which is certainly as large as the total available market in the U.S. It is a market which you just cannot ignore," he said.

"I feel that the artists and the people involved with the artists do have an awful lot to gain from the Junket. But the record companies which represent the artists also have a lot to gain. What has actually been created is a situation where the artists have been willing to appear for promotion purposes and scale payment, while the record companies have financed the production of the concerts, etc. There is an investment being made by all parties. We all have some

(Continued on page 49)

From The Music Capitals of the World

• Continued from page 45

of "The Concert For Bangla Desh" (Apple) with George Harrison and with commentaries produced by Ricardo Luna. . . . New Dominican disk released by singer Joseito Mateo "El Camino de los Amantes" (Lover's Walk) on Patty Records. Mateo has engagements for a tour of Latin theaters and clubs in New York. . . . New Dominican singer Theodoro released his first LP "No Me Des Tu Adios Mi Amor" (Don't Tell Me Goodbye My Love) on (Karen). . . . First pop concert to be held at the Bellas Artes Theater will be given by Dominican rock group Ironfire on June 5. . . . Anthony Rios, singer with the Johnny Ventura group on the Kubaney label booked for a Latin nightclub and theater circuit in New York. . . . Artists coming in for concert and TV engagements are: Argentinian singer Sandro (CBS) and Spanish singer Juan Manuel Serrat (Boringuen).

FRAN JORGE

WARSAW

This year's Polish Song Contest, the tenth, will be held between June 21 and June 24 in Opole. This is Poland's main event of the year for boosting foreign interest. Each year the contingent from abroad grows, particularly from the U.S. and West Germany. This year there will be four main concerts and many fringe concerts including recitals and presentations by various groups and soloists. . . . Top companies from Russia, Hungary, Rumania, Germany, Poland, Bulgaria and Czechoslovakia took part in International Variety Spring '72. Karel Gott and Muslim Magomajew were among the major artists who appeared in specially prepared concerts and the festival was such a success that it is to become an annual event. . . . The Polish piano duettists Marek and Vacek have returned to Poland after spending several years in Paris. . . . The Sopot Song Festival will be held from Aug. 23-26. . . . The second World Festival of Polish Artistic Ensembles takes place in July in Rzeszow. Dozens of entries have already been received from Europe and America. . . . Poland's first videotape will be presented at the Poznan International Fair to be held from June 11-20. Manufactured by the Kasprzak factory in Warsaw, the tapes go into regular production next year. . . . Guest of honour at the Jan Keipura Festival at the end of the month will be Keipura's widow Martha Eggerth. Several top Polish opera singers will be appearing at the festival which will be held in Krynica between June 29 and July 2.

ROMAN WASCHO

TORONTO

RCA national promotion manager, Ed Preston, in the West this week escorting recent signing, Robbie McDougall, an national publicity trek to tie in with his single, "The Theme," a McDougall original. RCA in the U.S. (through Don Burkheimer) has rushed out the disc McDougall is now working on an album for September release. . . . MCA's Parrish and Gurvitz into the Nickelodeon (22-27) kicking off their North American tour. . . . Jeremy King, a Summerlea Music writer, has been accepted to represent English-speaking Canada in the Paris Song Festival—his submission is "Old Fashioned Days." . . . The Osmonds on a brief Canadian tour which takes in Montreal (30), Ottawa (31) and Winnipeg (June 1). . . . Polydor has just issued the new Frank Mills album, "Reflections of My Life." . . . Capitol out with its largest Cancon single release in a long time product by Aarons and Ackley Fergus, Anne

Murray, Christopher Kearney and Pepper Tree.

In a recent issue of Billboard, Jack Richardson was credited with producing Noah's album on Dunhill—the producer credits actually belong to Randy Bachman. Columbia managing director, Fred Wilmot, informs us that the sleeves will be placed on all product but budget lines. . . . CJME ran a contest with the America single, "A Horse Without a Name" and gave away a horse as the first prize. . . . Capitol president, Arnold Gosewich, in New York briefly this week to catch Anne Murray's opening at the Bitter End with Christopher Kearney, both Capitol Canada acts. Bhaskar Menon was also present at the opening.

The Toronto Symphony has published a "First Fifty" booklet to commemorate its 50th anniversary—the book was compiled by Arnold Edinborough, Financial Post columnist. . . . Columbia's Marty Butler is on a cross country promotion tour on the strength of his "We Got to Make It Together" single. . . . CHUM's chart is celebrating its 15th anniversary this week. . . . Polydor's Rick Neufeld into Grumbles this week. . . . Daffodil Ontario promotion man, Mike Docker, just returned from a three-week tour of the province.

RITCHIE YORKE

MEXICO CITY

Argentinian singer - composer Palito Ortega arrived in Mexico City to record a new album at the RCA studios. . . . Cesar Costa goes to Chicago for a series of performances and the returns for a tour of several Mexican cities. . . . Sergio Mendes will appear at El Patios. . . . Orfeon Records have divided into seven different labels, each working independently. . . . The Second International Song Festival will be held in Mexico in June. . . . Perez Prado has formed a new nine piece band and is working in Mexico City. . . . Record company executives attended the opening of a new record store in Guadalajara, owned by Mr. Lemus. . . . Roberto Ayala is back in the record business with his own record company, Discos De Oro SA. He also has a publishing company. The first title is "Amor En Acapulco" (Love Me in Acapulco). He already has a Spanish, English and French lyric for the song.

RCA releasing four albums to coincide with the Sergio Mendes visit—the label distributes A&M throughout Mexico. . . . Spanish singer Raphael finished his Mexican tour and flew to South America. He will also visit the U.S. before returning to Spain to continue working on his TV series, "Here's Raphael," which is rumored to replace Tom Jones show on ABC. . . . Musart released a new album and single by Creedence Clearwater Revival. . . . Ravi Shanker appeared at the Palace of Fine Arts. . . . Mexican singer Carlos Lico cut his first album for Musart, produced by PIM (Independent Producers of Mexico) He recorded with a 28 piece orchestra. . . . Apollo Records signed a distribution contract with Fermata of Brazil. . . . Argentinian singer Sandro arrives in Mexico for television and night club work. . . . RCA are promoting the Middle of the Road group which performs in Mexico during July.

ENRIQUE ORTIZ

SAN JUAN

Nina Van Vallant (Pye Records) played the Club Caribe of Caribe Hilton Hotel. The next act at Club Caribe was Ron Eliram, singer from Israel who just recorded singles for UA Records. Johnny Desmond and Monique Van Vooren in another Nostalgia Show

(Continued on page 50)

Report Urges Formation Of Finnish Rock College

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

A major proposal is the establishment of a college of pop and jazz offering four-year courses to musicians, arrangers, conductors and music teachers. A schedule of studies is given leading to various qualifications on successful completion, and the report urges expedition of the training of expert teaching staff for the pop and jazz college, which preferably should be administered by the state.

The report, compiled by Messrs. Saastamoinen, Paakkunainen and Jarvinen, provides interesting revelations about the situation of Finnish musicians. It discloses that there are 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 being paid to foreign musicians, mainly from southern Europe, with a consequent unemployment tally for Finnish musicians of up to 700.

U.S. TV-Sell Firms Moves Into Britain

LONDON — A new concept in mass-merchandising is being launched in the U.K. this week by a Canadian-based company which, by using saturation TV advertising, is aiming at selling 500,000 copies of a 20-track 'original hits' album.

K-Tel International, a publicly-quoted company in specializing in television promotion, with a 23-million dollar turnover—half of it from selling records—claims to be spending \$750,000 over the next six-eight weeks to advertise the album "20 Dynamic Hits" on its own K-Tel label. The campaign began on London Weekend Television and during the first week there will be 12 45-second commercials screened in the London area, followed by a similar thrust in the ATV Midlands area, with Yorkshire Television, and possibly Southern TV, coming into the promotion in the third week. In each area, the campaigns will run for up to eight weeks.

The album features recent hit singles from the EMI and CBS catalogs. Already chain stores Boots, W.H. Smith, Harlequin and Soho have agreed to stock the album, which K-Tel is additionally supporting with in-store displays and newspaper advertising. It's also

Finnish Radio Station Celebrates Tenth Anniversary

HELSINKI—Melody Radio, the pop-oriented service of Oy Yleisradio A. which is licensed by parliament, celebrates its 10th anniversary this month.

It was launched in 1962 in answer to the pirate radio ship Radio Nord, which had captured the interest of Finns living in the southern part of the country from its operating anchorage near Stockholm. The official Swedish radio service also established a competing network to Radio Nord in 1961.

Melody Radio reaches all Finland, and transmits light music entertainment for 10 hours daily. It has drawn criticism from younger Finnish listeners for not programming sufficient rock and pop music since Radio Nord was outlawed and closed down by joint legal action initiated by the Scandinavian countries.

Recently also Melody has been accused of left wing motivation in its capacity as a subsidiary of Oy

The report declares the solution to this problem to be the development of Finnish musical skill. As well as the restaurants, there are about 1,000 public dancing venues with a combined box office take of \$20 million annually. 30 percent of this total is paid to the state in amusement tax, and half of this levy is used for subsidizing music arts, which do not include so-called commercial music.

The report also advocates that part of the record industry's annual earnings of up to \$6 million could be used for educational purposes. It estimates that about 13 percent of Finns between the ages of 15 and 20 are interested in jazz. At least 30,000 of those under 24 are able to play Afro-American music to some degree, and 2,000 of these want a more thorough musical education.

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.

possible that Radio Luxembourg airtime will be secured.

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

Initial pressing on the K-Tel album is 100,000 copies, jointly through EMI and CBS, with Shorewood Packaging handling manufacture of the sleeve.

"We are business people and we want to make profits," commented Philip Kievies, whose company sold about six million albums in 1971, among the household, personal and leisure products promoted almost entirely through television, via affiliated offices in Australia, New Zealand, Japan and the U.S. With outgoings of over 10 million dollars, K-Tel ranked 21st among U.S.'s biggest spenders last year on television advertising.

Kievies, stressing that the "Dynamic Hits" album would be followed by others if the concept of tv promotion proved successful, said that other similar campaigns on records in Australia and Canada had paid off and that the company was currently involved with marketing in the U.S. the Top Stars Festival charity album on behalf of the United Nations.

Yleisradio A. The complaints led to the dropping of some politically controversial programs and the dismissal of some disk jockeys by decision of Yleisradio's parliament-selected program council.

Melody is currently experiencing financial stringencies as the annual budget for the light music section has been reduced by about 20 percent. This immediately affected some of the disk jockey programs which were replaced by more economical non-stop music.

According to Otto Donner, head of Yleisradio's light music section, the entire budget available for his department is \$410,000 as opposed to the classical music section, which is backed to the tune of \$1.2 million. The relevant listening figures are 75 percent and 25 percent in favor of the light music section, but the disproportionate financial aid is explained by Yleisradio maintaining its permanent symphony orchestra while employing its Radio Dance Band on a casual freelance basis.

Finnish Jukes Poor Showing

HELSINKI—Initial cassette juke box experiments in the Finnish market have been disappointing but provide some optimistic signs.

There is one model in use, a Wurlitzer represented here by Gemco Oy, whose technical director B. Antas talked to Billboard on the subject of cassette juke boxes.

"What has failed is the technical quality of the cassettes," Antas declared. "They don't seem to stand up to this particular purpose. The tape gets twisted, jumps off the spool and causes all kinds of trouble."

He added that it seemed to be a universal problem, and some technical developments are in hand to solve it. On the positive side, the cassette juke box seemed very suitable for the more expensive venues such as grills and restaurants, where customers appreciate smooth background music rather than loud top 20 material.

Antas reckons it is too early to forecast how important the cassette juke box will become in the business.

"If we consider the bad luck LP juke boxes had around the early sixties, the picture doesn't look too bright. But if we consider it as paid background music for so-called 'better places' providing up to 20 minutes of music for 50 cents, then there certainly is a market. There are about 1,000 such venues where cassette juke boxes could be installed. On the other hand, there are some 9,000 suitable places for good old juke boxes, of which only a third have a machine."

Antas resents the fact that the government-controlled Raha-automatitdisty dominate the market with some 2,100 juke boxes and their own "pajazzo" machines.

"We are bitter as an independent company because we feel that the authorities sometimes favor Raha. Licenses for new juke box locations are granted by police officials, whose duty it is to approve or reject and decide who is suitable and who isn't. If Raha and an independent are after the same location, the indie is likely to lose."

"There has also been some rumors that Raha will be granted a monopoly in juke box operation, but I think that's impossible. If we forget this sour side, it's obvious we are rowing the same boat."

There is some co-operation with Raha, which is buying Gemco machines and is considering the Wurlitzer cassette juke box. Antas views the Finnish juke box market as small but stable, with an annual increase in machines operating averaging 100 and the current total about 3,200.

Cancon Music

• Continued from page 48

thing to gain from the Junket, and that does not exclude the Federal Government.

"At first, I was surprised that the Government was even interested in considering us. Then I realized it is just another way of the Government manifesting its interest in the growth of one particular creative portion of our cultural world in Canada. There have been other examples, such as the CRTC. With Canadian content regulations, the Government is trying to bolster not only a recognition of music by Canadians and performances by Canadians, but also a Canadian record industry. This means good business on the part of the Government because out of it is going to come more tax revenue.

"It's easy to see why the Government, not only for cultural reasons but for just good business reasons is interested in supporting the Maple Music Junket."



COUNTRY MUSIC ARTISTS on tour in Japan in behalf of UNICEF drew 10,000 fans to Budokan Hall, Tokyo, Friday (19) and a vast audience heard the live broadcast on Far East Network. Goro Itoi emceed the show that featured Tex Ritter, Connie Smith, Freddy Weller, Ray Saunders, Tom T. Hall, Brian Collins, Wanda Jackson, and Leroy Van Dyke. Ritter is third from left and standing beside him is Miss Jackson and Barber. Saunders is third from right.



VICKY LEANDROS, the singer who won this year's Eurovision Contest, was in Sweden for a TV-recording. Hosts for the visit were her record company, Phonogram, and Swedish TV. In the picture Vicky exchanges LP-recordings with the Swedish singer Oesten Warnerbring. Vicky's TV-programme will be part of a series, which will be televised in June.



COINCIDING WITH the release of his new single, "Coconut," Harry Nilsson received a silver disk for sales in excess of 250,000 in the UK of his last hit "Without You." Nilsson's next album—tentatively titled "Son Of Schmilsson"—is expected to be released soon. Nilsson is pictured receiving his silver disc from RCA's UK managing director Ken Glancy.

CBS First U.S. Sales & Marketing Co. In Ireland

LONDON—Following termination of its distribution deal with Pye in Ireland on May 31, CBS becomes the first U.S. record company to set up its own operation in Ireland embracing marketing and sales.

The new company, to be based at 69, Grafton Street, Dublin will be managed by David Duke who joined CBS in mid-March. Duke had experience in marketing and management outside the record industry and at one time worked for the Pepsi-Cola company. He spent some time at CBS's London office acquainting himself with the record business.

Operation starts on June 1 and the offices will be entirely re-

sponsible for marketing and sales of product and will also handle distribution and selling of WEA and Disney product in Ireland. Warehousing and shipping will be handled by Solomon and Peres.

Dublin is now expected to become a major venue on future tours by CBS acts and the Dublin office will help in promotion of acts touring Europe.

Jackie Hayden will be in charge of promotion under the new set-up which brings CBS's tally of wholly-owned operations in Western Europe to 13.

It is hoped that CBS Ireland will be able to discover and develop local talent.

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy: Escalera A La Fama)

- This Week**
- 1 SON OF MY FATHER—Chicory Tip (CBS); Los Principales (Universal); (Femata)
 - 2 SAMSON & DELILAH—Middle of the Road (RCA); Flash (CBS)
 - 3 POPPA JOE—The Sweet (RCA); Freedom (Odeon)
 - 4 UNA GATO EN LA OSCURIDAD—Roberto Carlos (CBS)
 - 5 SALTA SALTA PEQUENA LANGOSTA—Cenzias (EMI)
 - 6 YA NO ME VUELVO A ENAMORAR—Luisa Maria Guell (Music Hall)
 - 7 SOY REBELDE—Jeanette (CBS); Julietta (M Hall)
 - 8 SAN ANTONIO CASAMENTERO—Los Azafranés (M Hall)
 - 9 HOW DO YOU DO?—Tek & John (Odeon); Mouth & MacNeal (Philips); Kathy & Gulliver (RCA)
 - 10 SLEEPY SHORES—Johnny Pearson (Penny Farthing)

BELGIUM (French)

(Courtesy: Telemoustique)

- This Week**
- 1 APRES TOI—Vicky Leandros
 - 2 KISS ME—C. Jerome
 - 3 LES PLAISIRS DEMODES—Charles Aznavour
 - 4 SON OF MY FATHER—Chicory Tip
 - 5 SAMSON AND DELILAH—Middle of the Road
 - 6 EASY RIDER—Dany Joe
 - 7 IL Y A DU SOLEIL SUR LA FRANCE—Stone & Charden
 - 8 JE VOUDRAIS DORMIR PRES DE TOI—Frederic Francois
 - 9 FLEUR DE PROVINCE—Charlotte Julian
 - 10 POPPA JOE—Sweet

CANADA

(Courtesy: Maple Leaf System)

- This Week**
- 1 POOR LITTLE FOOL—Frank Mills (Polydor)
 - 2 OLD MAN—Neil Young (Reprise)
 - 3 TAOS NEW MEXICO—R. Dean Taylor (Rare Earth)
 - 4 GET UP, GET OUT, & MOVE ON—Fludd (Warner Brothers)
 - 5 WE GOTTA MAKE IT TOGETHER—Marty Butler (Columbia)
 - 6 JUBILATION—Paul Anka (Buddah)
 - 7 YOU COULD HAVE BEEN A LADY—April Wine (Aquarius)
 - 8 WILD EYES—Stampeders (MWC)
 - 9 I JUST WANNA BE YOUR FRIEND—Lighthouse (GRT)
 - 10 THE THEME—Robbie McDougall (Nimbus)

HONG KONG

(Courtesy: Radio Hong Kong)

- This Week**
- 1 JESUS/MR. CLOUD—Cliff Richard (Columbia)
 - 2 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck (Parrot)
 - 3 HEART OF GOLD—Neil Young (Reprise)
 - 4 PUPPY LOVE—Donny Osmond (MGM)
 - 5 A HORSE WITH NO NAME—America (Warner Bros.)
 - 6 DOWN BY THE LAZY RIVER—Osmonds (MGM)
 - 7 MOTHER AND CHILD REUNION—Paul Simon (Columbia)
 - 8 JUANITA—Dawn (Bell)
 - 9 INK POT—Shocking Blue (Polydor)
 - 10 EVERYTHING I OWN—Bread (Elektra)

JAPAN

(Courtesy: Music Labo, Inc.)

- This Week**
- 1 TAIYO GA KURETA KISETSU*—Aoi Sankakujyogi (Columbia) All Staff
 - 2 SETO NO HANAYOME*—Rumiko Koyanagi (Reprise) Watanabe
 - 3 YOAKE NO TEISHABA*—Shoji Ishibashi (Crown) Crown
 - 4 YURUSARENAI AI*—Kenji Sawada (Polydor) Watanabe
 - 5 KOI NO TSUISEKI*—O Yan Hui Hui (Toshiba) Takarajima
 - 6 MOTHER OF MINE—Meil Reid (London) Folster
 - 7 HATOBA MACHI*—Shinichi Mori (Victor) Watanabe
 - 8 KEKKON SHIYO YO*—Takuro Yoshida (CBS/Sony) P.M.P.
 - 9 KONO AI NI IKITE*—Hiroshi Uchiyamada & Cool Five (RCA) Uchiyamada
 - 10 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips) Eastern
 - 11 KOZURE OKAMI*—Yukio Hashi (Victor) Oriental
 - 12 KITAGUNI YUKIDE*—Eiko Shuri (Reprise) All Staff
 - 13 MOTHER AND CHILD REUNION—Paul Simon (CBS/Sony) Shinko
 - 14 HACHI NO MUSASHI WA SHINDANOSA*—Takao Hirata & Sellstars (Dan) Tokuma
 - 15 DAREKA GA KAZE NO NAKADE*—Tsunechiko Kamijyo (King) April
 - 16 CHISANA KOI*—Mari Amachi (CBS/Sony) Watanabe
 - 17 SARUBIA NO HANA*—Motomaro (Canyon) Yamaha
 - 18 FUTARI WA WAKAKATTA*—Kiyohiko Ozaki (Philips) Nichion
 - 19 KANASHIMI NO NICHIOBI*—Goro Noguchi (Polydor) Fuji
 - 20 SAYONARA O SURUTAMENI*—Billy Ban Ban (Kit) Nihon TV

MALAYSIA

(Courtesy: Rediffusion, Malaysia)

- This Week**
- 1 AMARILLO—Tony Christie (MCA)
 - 2 MAGIC EYES*—Frankie (EMI)
 - 3 ROCKIN' ROBIN—Michael Jackson (Motown)
 - 4 MOTHER AND CHILD REUNION—Paul Simon (CBS)
 - 5 SON OF MY FATHER—Chicory Tip (CBS)
 - 6 SPEAK SOFTLY LOVE—Andy Williams (CBS)
 - 7 HORSE WITH NO NAME—America (CBS)
 - 8 (Last Night) I DIDN'T GET TO SLEEP AT ALL—5th Dimension (Bell)
 - 9 HEART OF GOLD—Neil Young (Reprise)
 - 10 I'VE FOUND MY FREEDOM*—Western Union Band (Libra)

MEXICO

(Courtesy: Radio Mil)

- This Week**
- 1 CORAZON DE ROCA—Los Fresno (Capitol)
 - 2 DESIDERATA—Arturo Benavides (Warner Bros.)
 - 3 PUPPY LOVE—Donny Osmond (MGM)
 - 4 NO SE HA DADO CUENTA—Roberto Jordan (RCA)
 - 5 VIDA—Los Sonadores (CBS)
 - 6 WITHOUT YOU (Sin ti)—Nilsson (RCA)
 - 7 THEM CHANGES (Cambios)—Buddy Miles (Mercury)
 - 8 IMAGENES (playas de ensueno)—Johnny Pearson (Tizoc)
 - 9 JOY (Alegria)—Apollo 100 (Orfeon)
 - 10 NO TENGO DINERO—Juan Gabriel (RCA)

PUERTO RICO

(Courtesy WUNO-San Juan Star)

- This Week**
- 1 AH AH NO NO—Willie Colon (Fania)
 - 2 AMADA AMNTE—Danny Rivera (Velvet)
 - 3 SINA JUANICA—Rafael Solano (Kubaney)
 - 4 YO SOY EL GALLO—Jose M. Class (Neliz)
 - 5 HABLA—Tempo 70 (UA Latino)
 - 6 ANACAONA—Cheo Feliciano (Vaya)
 - 7 PUPPY LOVE—Donny Osmond (MGM)
 - 8 SERA—Carlos J. Beltran (Zelest)
 - 9 VALS DE LAS MARIPOSAS—Danny y Donna (Alhambra)
 - 10 QUIERO ABRAZARTE TANTO—Victor Manuel (Miami)

SINGAPORE

(Courtesy: Rediffusion, Singapore)

- This Week**
- 1 ROCKING ROBIN—Michael Jackson (Motown)
 - 2 PUPPY LOVE—Donny Osmond (MGM)
 - 3 HORSE WITH NO NAME—America (WB)
 - 4 BACK OFF BOOGALOO—Ringo Starr (Apple)
 - 5 MOTHER AND CHILD REUNION—Paul Simon (CBS)
 - 6 NEW MEXICAN PUPPETEER—Tom Jones (Decca)
 - 7 HEART OF GOLD—Neil Young (Reprise)
 - 8 I'VE FOUND MY FREEDOM—Western Union Band (Libra)
 - 9 I GOTCHA—Joe Tex (Dial)
 - 10 ALONE AGAIN (Naturally)—Gilbert O'Sullivan (Mam)

SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers and Distributors Association)

- This Week**
- 1 BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing) Stirling McQueen (Teal)
 - 2 MOTHER AND CHILD REUNION—Paul Simon (CBS) Laetrec (G.R.C.)
 - 3 AMAZING GRACE—Pipes and Drums and the Military Band of the Royal Scots Dragon Guards (RCA) Essex (Teal)
 - 4 SON OF MY FATHER—Chicory Tip (CBS) Laetrec (GRC)
 - 5 WITHOUT YOU—Nilsson (RCA) Essex (Teal)
 - 6 SACRAMENTO—Middle of the Road (RCA) Laetrec (Teal)
 - 7 HOW DO YOU DO—Rising Sons (Trutone) Intersong (Trutone)
 - 8 HEART OF GOLD—Neil Young (Reprise) Silver Fiddle (Teal)
 - 9 MOTHER OF MINE—Neil Reid (Decca) Chappell (Gallo)
 - 10 ROCK & ROLL LULLABY—Waterloo (RPM) Laetrec (RPM)

SPAIN

(Courtesy: "El Musical")

- This Week**
- 1 YO NO SOY ESA*—Mari Trini (Hispavox) Hispavox
 - 2 SON OF MY FATHER—Chicory Tip (CBS) Armonico
 - 3 GIVE IRELAND BACK TO THE IRISH—The Wings (EMI) EGO
 - 4 I LOVE YOU BABY (Spanish)—*Tony Ronald (Movieplay) Penta/Quiroga
 - 5 WITHOUT YOU—Nilsson (RCA) Essex Espanola
 - 6 AMARILLO—Tony Christie (Movieplay) Armonico
 - 7 MY WORLD—The Bee Gees (Polydor) Fontana
 - 8 VE CON EI*—Basilio (Zafiro) Sagitario/Belter
 - 9 TELEGRAM SAM—T. Rex (Ariola) Essex Espanola
 - 10 UN BESO Y UNA FLOR*—Nino Bravo (Polydor) Fontana/Zafiro

SWITZERLAND (French)

(Courtesy: Radio Suisse Romande)

- This Week**
- 1 HOW DO YOU DO—Mouth & MacNeal (Philips)
 - 2 BLACK DOG—Led Zeppelin (Atlantic)
 - 3 TELEGRAM SAM—Middle of the Road (Ariola)
 - 4 POPPA JOE—Sweet (RCA)
 - 5 LET IT ROCK—Rolling Stones (Rock)
 - 6 OLD MAN MOSES—Humphries Singers (Decca)
 - 7 L'AUBE—Musique de Film (Az)
 - 8 MOTHER AND CHILD REUNION—Paul Simon (CBS)
 - 9 BABY I FEEL SO FINE—Gilbert Montagne (CBS)
 - 10 MAMINA—Pascal Danel/Dalida (Sonopress)

WEST GERMANY

(Courtesy: Musikmarkt)

- This Week**
- 1 HOW DO YOU DO—Windows (Golden 12) Phoenix
 - 2 SAMSON AND DELILAH—Middle of the Road (RCA) RCA Musik
 - 3 POPPA JOE—Sweet (RCA) Melodie der Welt
 - 4 AM TAG, als CONNY KRAMER starb—Juliane Werding (Hansa) Gerig
 - 5 BEG STEAL OR BORROW—New Seekers (Philips) MCA/Gerig
 - 6 ES FAHRT EIN ZUG NACH NIRENDWO—Christian Anders (Columbia) Anders Musik
 - 7 BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon) Altus
 - 8 KOMM, GIB MIR DEINE HAND—Tony Marshall (Ariola) Young/Intro
 - 9 ONE WAY WIND—Cats (Columbia) Accord
 - 10 SACRAMENTO (A Wonderful Town)—Middle of the Road (RCA) RCA Musik

From The Music Capitals of the World

Continued from page 48

at Flamboyant Hotel. Leo Marini, veteran singer who has recorded for several labels, played the Hipocampo Club.

Local recording talent, Awilda (Borinquen) at La Coneja Nightclub. . . . Joe Quijano (Cesta) at Mateus a new lounge in Hato Rey. . . . Paul Roman recorded in Miami his first "Funky Latin" album for Tone Records. . . . Oscar Solo (Maxie) finished his new LP that includes seven of his own tunes. . . . Santos Colon's latest Fania album, recorded in Buenos Aires, is called "Fiel" (True to You). . . . Iris Chacon's next Borinquen album features "Damele Betun." . . . Celines (Borinquen) played the Great End Club in Old San Juan. . . . El Gran Combo (EGC), Julio Angel (TR Records) and Jose M. Class (Neliz) all booked for Alfred D. Herger's one-hour daily show "Alta Tension" over Channel 11.

La Pandilla (FM Records) Spanish group visited Puerto Rico for the first time, booked by Holsum Bread Industries. Their TV shows over Channel 4 scored high rating and a Mother's Day show at the Caribe Hilton Hotel played to standing room only crowd. . . . Sandro, Caytronics/CBS top selling singer from Argentina, broke attendance records at Quito, Ecuador, "Monumental Stadium" at a concert. Sandro beat the attendance figure of Spanish bullfighter El Cordobes.

ANTONIO CONTRERAS

AMSTERDAM

Phonogram has given instructions to its employees to stop any freelance work for Dutch radio stations. The company has allowed staff currently involved in outside work to complete their obligations which must end by the Summer. . . . The Dutch team for this year's Knokke Le Zoute song contest has now been fixed and will include the Blue Diamonds, Frits Lambrechts, and Anneke Konings. The team leader will be local broadcaster

'Will Not Cry' Singer in Sweep

Continued from page 47

six Japanese entrants, featured 12 songs from 11 countries.

The international section opened with Australian Rick Springfield, accompanying himself on electric guitar and singing his own song. He was followed by Spanish artist Julio Iglesias who again was a performer singing his own song.

In the international section four out of the 12 performers played their own material.

Russian singer Antonina Zhmakova, because of language difficulties, did not realize she had been given the singer's award in third place for her "Zvezdam Navatrechu" (Meeting the Stars). She finally learned of her success when the trophy was placed in her hand.

Four guest singers also performed at the Festival—Danyel Gerard, France, the Sylvers, U.S., Nicola Di Bari, Italy, and Michel Delpach, France. There were some complaints that too much time was taken up with guest appearances but the different styles of the performers made it very interesting. The Sylvers were making their first appearance in Japan.

The first Tokyo Music Festival

closed with Izumi Yukimura singing "I Will Not Cry."

It was the third time the Japanese singer, dressed all in yellow, had performed the song for Festival audiences.

Tunes 'Big Attraction'

Continued from page 47

terest in the artist from Gordon Mills, manager of Tom Jones.

"Como El Alamo Al Camino" performed at the Festival by Spain's Julio Iglesias, who also wrote it, will be released by King Records in Japan in the middle of June. Iglesias has recorded his song in Japanese but King plans to release the Spanish language version first.

After the Festival the U.S. group, Sylvers received several offers to work and be promoted in Japan. They appeared merely as guest artists in the Festival. Ike Cole, who sang "If You Ever Change Your Mind" and was another ULS representative in the international section, gaining a third place award, also received offers from Japanese industry executives for work in Japan.

Philosophy Of The Festival

When the Tokyo Music Festival was first formed—it was officially announced Dec. 23, 1971—the purpose was stated to be 1) 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 these were performed on television between Feb. 9 and April 12. Five songs were performed weekly and on a points basis the top ten were selected for the national finals.

Then the 30 Japanese judges heard the 40 remaining songs over again at a three hour judging ses-

sion and selected ten other songs for the national finals.

From foreign entries the judging committee selected 12 songs for the international finals.

Col to Distribute Can-Base Prod

VANCOUVER—Jack Herschorn, president of the Can-Base production company, has completed negotiations with Columbia for the distribution of the West Coast label's product.

Can-Base will continue to exercise control over its artistic direction in both product and packaging. The initial album release is "Christian" which was produced by Mike Flicker. Can-Base is available through the North West U.S. by independent distributors. Most of the product will be cut at the Can-Base Studios here.

Billboard FM ACTION

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

Representing more than 30 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically and the markets researched include: NEW YORK: Dick Bozzi, WCBS-FM; Dennis Elsas, WNEW-FM; MILWAUKEE: Steve Stevens, WMF-FM; COLUMBUS: Lou Henry, WCOL-FM; TORONTO: Benjy Karch, CHUM-FM; RICHESTER: Tom Teuber, WCMF-FM; PHILADELPHIA: WMMR-PM, Ed Sciaky; BALTIMORE: WKTK-FM, Pete Larkin; HARTFORD: Ron Berger, WHCN-FM; NEW ORLEANS: Hugh Dillard, WENO-FM; PROVIDENCE: Jon Rodman, WBRU-FM; CLEVELAND: Seth Mason, WNCN-FM, Bill Bass, WMMS-FM; VALDOSTA: Bill Tullis, WVVS-FM; ATLANTA: Mike Caldwell, WREK-FM; MIAMI BEACH: Sandy Thompson, WBUS-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; CHICAGO: Ed Shane, WGLD-FM; BOSTON: Bill Heizer, WVBF-FM; KANSAS CITY: Bob Ellis, KBey-FM; TUCSON: Allan Browning, KWFM-FM; SAN JOSE: Doug Droese, KSJO-FM; LONG BEACH: Ron McCoy, KNAC-FM; SACRAMENTO: Robert Williams, KZAP-FM; NASHVILLE: Ron Huntsman, WKDA-FM; MEMPHIS: Ron Michaels, WMC-FM.

MILLER ANDERSON, "Bright City," Deram
Cuts: All.
Stations: WKTK-FM.

AUDIENCE, "Lunch," Elektra
Cuts: All.
Stations: WMMR-FM, WBRU-FM, CHUM-FM, WNEW-FM, KWFM-FM, KBey-FM, WKDA-FM, WBUS-FM, WRNO-FM

JOAN BAEZ, "Come From the Shadows," A&M
Cuts: "Rainbow Road," "Love Song to a Stranger."
Stations: WKTK-FM, WCBS-FM, WNCN-FM, WZMF-FM, WMMS-FM, WMMR-FM, KWFM-FM, WRNO-FM

BEACH BOYS, "Carl and the Passions . . . So Tough," Warner Bros.
Cuts: All.
Stations: WMC-FM, WCMF-FM, KNAC-FM, KZAP-FM, WRNO-FM, WHCN-FM, WNEW-FM, WCOL-FM, KZAP-FM, WMMR-FM, WBUY-FM, WNCN-FM

CHUCK BERRY, "Chuck Berry London Sessions," Chess
Cuts: All.
Stations: WHCN-FM, KNAC-FM, WMMB-FM, WVBF-FM, CHUM-FM, WNCN-FM, KZAP-FM

GERONIMO BLACK, "Geronimo Black," Decca
Cuts: "L.A. County Jail."
Stations: WMMR-FM, KNAC-FM, WVUD-FM, KBey-FM

RONEE BLAKELY "Ronee Blakeley" Elektra
Cuts: "Dues," "Gabriel," "Along the Shore," "Fred Hampton."
Stations: WHCN-FM, CHUM-FM

BLOOD ROCK, "Blood Rock Live," Capitol
Cuts: All.
Stations: WKTK-FM, CHUM-FM

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

DAVID BOWIE, "The Rise and Fall of Ziggy Stardust—The Spiders From Mars," RCA
Cuts: All.
Stations: WNCN-FM, WMMS-FM, WMC-FM, WBRU-FM, KNAC-FM, WHCN-FM, WBUS-FM, WMMR-FM, WNEW-FM

DAVID BUSKIN, "David Buskin," Epic
Cuts: "When I Need You Most of All," "It Will Come to You Again," "Just for the Children."
Stations: WCBS-FM, KWFM-FM, WVVS-FM, WNEW-FM

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

WALTER CARLOS, "Sonic Sasoning," Columbia
Cuts: All.
Stations: WCMF-FM, WBRU-FM

DAN CASSIDY, "Dan Cassidy," Little David
Cuts: All.
Stations: KNAC-FM

DADDY COOL, "Teenage Heaven," Reprise
Cuts: "Hi Honey Ho," "Daddy Rocks Off," "Teenage Move."
Stations: KWFM-FM, KNAC-FM

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

DILLARD, S. "Roots and Branches," Anthem
Cuts: All.
Stations: WHCN-FM, WVUD-FM

BO DIDDLEY, "Infatuation," Chess
Cuts: All.
Stations: WVBF-FM

NICK DRAKE, "Pink Moon," Island
Cuts: All.
Stations: KSJO-FM, WZMF-FM, WBRU-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, WNEW-FM

FLYING BURRITOS, "Last of the Red Hot Burritos," A&M
Cuts: "Ain't That a Lot of Love," "Hot Burritos."
Stations: WCBS-FM, KZAP-FM, KWFM-FM, WRFK-FM, CHUM-FM

FOUR TOPS, "Nature Planned It," Motown
Cuts: Medley—"Hey Man," "We Got to Get You a Woman."
Stations: WCBS-FM, KWFM-FM

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

FREE, "Free at Last," A&M
Cuts: "Catch a Train," "Little Bit of Love," "Goodbye."
Stations: KSJO-FM, WNCN-FM, WMMR-FM, WVBF-FM, WRNO-FM, CHUM-FM, WKDA-FM, WBUS-FM

GOOSE CREEK SYMPHONY, "Words Of Earnest," Capitol
Cuts: All.
Stations: CHUM-FM, WBRU-FM, WVVS-FM

ARLO GUTHRIE, "Hobo's Lullaby," Reprise
Cuts: All.
Stations: WCMF-FM, KNAC-FM,

JOHN PAUL HAMMOND, "I'm Satisfied," Columbia
Cuts: "If You Ever Need a Man," "I'm Satisfied," "Man in the Road."
Stations: WCMF-FM, WMMR-FM, WREK-FM, WKDA-FM

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

HEADS, HANDS AND FEET, "Tracks," Capitol
Cuts: "Show on the Road," "Hot Property," "Harlequin," "Song and Dance."
Stations: WHCN-FM, WKTK-FM, KSJO-FM, WMMS-FM, WBUS-FM, CHUM-FM

HOOKFOOT, "Good Times A-Comin'," A&M
Cuts: All.
Stations: KSJO-FM, KWFM-FM

ELTON JOHN, "Honky Chateau," DJM (Import)
Cuts: All.
Stations: WNEW-FM, KNAC-FM

JOY OF COOKING, "Castles," Capitol
Cuts: All.
Stations: KSJO-FM, WVVS-FM, WNEW-FM, WHCN-FM, WKTK-FM, WMMR-FM

B.B. KING, "Doing My Thing Lord," Kent
Cuts: "Precious Lord," "Old Time Religion," "I'm Working On the Building."
Stations: WDAS-FM

FREDDY KING, "Texas Cannonball," Shelter
Cuts: "Ain't No Sunshine," "Alodi."
Stations: KSJO-FM, WGLD-FM, WMMR-FM, CHUM-FM, WDAS-FM, KBey-FM, KWFM-FM

HARVEY MANDEL, "The Snake," Janus
Cuts: "Pegasus," "Levitation," "The Snake," "The Divining Rod."
Stations: WKTK-FM, CHUM-FM, KBey-FM, WBUS-FM, WREK-FM

CHUCK MANGIONE, "Chuck Mangione Quartet," Mercury
Cuts: "Self Portrait," "Land of Make Believe."
Stations: WKTK-FM, WDAS-FM, WCMF-FM

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

JOHN MAYALL, "Jazz Blues Fusion," Polydor
Cuts: All.
Stations: WNEW-FM, WDAS-FM, WVVS-FM, WMMR-FM, KZAP-FM, WBRU-FM

MOTHER NIGHT, "Mother Night," Columbia
Cuts: "Guitar Man," "Warm Spot," "Groupie."
Stations: WKTK-FM

RANDY NEWMAN, "Sail Away," Reprise
Cuts: "Last Night I Had a Dream," "Simon Smith and Amazing Dancing Bear."
Stations: WCMF-FM, WNCN-FM, WMMR-FM, WBRU-FM, KWFM-FM, WKTK-FM, WHCN-FM

PINK FLOYD, "Pink Floyd," Harvest
Cuts: All.
Stations: WVVS-FM

PAMELA POLLAND, "Pamela Polland," Columbia
Cuts: "Sing a Song Man," "Sugar Dad," "Texas," "Light-house."
Stations: WKTK-FM, WGLD-FM, WNEW-FM

RASPBERRIES, "Raspberries," Capitol
Cuts: "Go All the Way," "I Saw the Light," "Rock and Roll Mama," "I Can Remember."
Stations: WKTK-FM

ROLLING STONES, "Exile On Main Street," Rolling Stones
Cuts: All.
Stations: WNEW-FM, WDAS-FM, WKTK-FM, WHCN-FM, KNAC-FM, WVVS-FM

STEPPENWOLF, "Rest In Peace," Dunhill
Cuts: All.
Stations: KNAC-FM

STRAWBS, "Grave New World," A&M
Cuts: All.
Stations: WHCN-FM, WBUS-FM, WREK-FM, WRNO-FM

ERIC QUINCEY TATE, "Drinking Man's Friend," Capricorn
Cuts: All.
Stations: WCOL-FM, WBUS-FM, KWFM-FM

HOUND DOG TAYLOR, "Hound Dog Taylor and the House Rockers," Alligator
Cuts: All.
Stations: WCMF-FM

DEWEY TERRY, "Chief," Tumbleweed
Cuts: "Do On My Feet What I Did in the Street," "Funky Old Town."
Stations: WHCN-FM, WREK-FM, CHUM-FM

TOWER OF POWER "Bump City," Warner Bros.
Cuts: "You're Still a Young Man," "Of the Earth," "What Happened to the World That Day," "Gone."
Stations: WCMF-FM, KNAC-FM, WBRU-FM, KZAP-FM

IKE TURNER, "Blue Roots," United Artists
Cuts: "Laudy Miss Claudy," "Broken Hearted," "Think."
Stations: WDAS-FM

VELVET UNDERGROUND, "Live At Maxine's," Atlantic
Cuts: All.
Stations: WVVS-FM

MUDDY WATERS, "The London Muddy Waters Sessions," Chess/Janus
Cuts: All.
Stations: CHUM-FM, WNCN-FM, WVBF-FM, WMMR-FM, KZAP-FM

BOB WEIR, "Ace," Warner Bros.
Cuts: "Mexicali Blues," "Playing In the Band," "Greatest Story Ever Told."
Stations: WCOL-FM, KZAP-FM, WBRU-FM, WNEW-FM, WKTK-FM, WMMR-FM, KNAC-FM

WISHBONE ASH, "Argus," Decca
Cuts: "Time Was," "The King Will Come," "Blowin' Free," "Warrior."
Stations: WKTK-FM, KWFM-FM, WVUD-FM, WKDA-FM

BILL WITHERS, "Still Bill," Sussex
Cuts: All.
Stations: WHCN-FM

NUMBER OF
SINGLES REVIEWED
THIS WEEK
124

LAST WEEK
92

The records listed on this page represent the new additions and picks of more than 150 radio stations in 50 markets polled each week for Top 40, MOR, country and soul, along with the picks of the Billboard Review Board. The picks are based upon the commercial potency of the disc.

POP

WINGS—MARY HAD A LITTLE LAMB (3:30)

(prod: the McCartneys) (writers: McCartney-McCartney) (MacLen/McCartney, BMI) Flip: "Little Woman Love" (2:06) (MacLen/McCartney, BMI) APPLE 1851

GRASS ROOTS—THE RUNWAY (2:52)

(prod: Steve Barri with Rob Grill & Warren Entner) (writers: Lambert-Potter) (Trousdale/Soldier, BMI) Flip: No info available. DUNHILL 4316

BETTY WRIGHT—IS IT YOU GIRL (3:10)

(prod: Clarke & Reid) (writers: Reid-Clarke) (Sherlyn, BMI) Flip: No info available. ALSTON 4611 (Atlantic)

RADIO ACTION: KGFJ (Los Angeles)

ROBERT JOHN—HUSHABYE (2:55)

(prod: Hank Medress & Dave Appell) (writers: Pomus-Shuman) (Brittany, BMI) Flip: No info available. ATLANTIC 2884

T. REX—METAL GURU (2:27)

(prod: Tony Visconti) (writer: Bolan) (Wizard) Flip: No info available. REPRIS 1095

MARTHA REEVES & THE VANDELLAS—TEAR IT DOWN (2:54)

(prod: Nickolas/Ashford) (writers: Ashford-Simpson) (Jobete, ASCAP) Flip: No info available. GORDY 7118 (Motown)

CLARENCE CARTER AND CANDI—IF YOU CAN'T BEAT 'EM (2:27)

(prod: Rick Hall) (writers: Matthews-Carter) (Future Stars, BMI) Flip: No info available. ATLANTIC 2875

JERRY LEE LEWIS—TURN ON YOUR LOVE LIGHT (2:34)

(prod: Jerry Kennedy) (writers: Scott-Malone) (Don Music, BMI) Flip: "Lonely Weekends" (1:44) (Knox, BMI) MERCURY 73296

DAWN featuring Tony Orlando—VAYA CON DIOS (3:04)

(prod: Henry Medress, Dave Appell and the Tokens) (writers: Russell-James-Pepper) (Morley, ASCAP) Flip: No info available. BELL 45-225

ANNE MURRAY—ROBBIE'S SONG FOR JESUS (2:33)

(prod: Brian Ahern) (writer: MacNeill) (Jolly Cheeks, BMI) Flip: "You Can't Have a Hand On Me" (2:50) (Central Songs, BMI) CAPITOL 3352

DAVID BOWIE—STARMAN (3:59)

(prod: Ken Scott and David Bowie) (writer: Bowie) (Tantric, BMI) Flip: "Sufragette City" (3:25) (Tantric, BMI) RCA 74-0719

HOLLIES—LONG COOL WOMAN (In a Black Dress) (3:02)

(prod: Ron Richards & the Hollies) (writers: Cook-Clarke-Greenaway) (MCPS) (Timtobe) (BMI ASCAP) EPIC 5-10871 (CBS)

JOHNNY NASH—STIR IT UP (3:09)

(prod: Johnny Nash) (writer: Marley) (Caymen, ASCAP) Flip: No info available. EPIC 5-10873 (CBS)

BOONES FARM—IF YOU CAN'T BE MY WOMAN (3:00)

(prod: Jimm Messina) (writers: Stovall-Sprague) (Boones Farm, ASCAP) Flip: No info available. COLUMBIA 4-45623

OVATIONS—TOUCHING ME (3:37)

(prod: Don Greer & George Jackson) (writer: Greer) (Sounds of Memphis, BMI) SOUNDS OF MEMPHIS 708 (MGM)

RADIO ACTION: WIFE (Indianapolis); WGRT (Chicago)

also recommended

LIGHTHOUSE—*I'd Be So Happy* (3:37) (prod: Jimmy Lenner) (writer: Prokop) (CAM-USA, BMI) EVOLUTION 1061 (Stereo Dimension)

BELLS—*Lord, Don't You Think It's Time* (2:59) (prod: Cliff Edwards) (writer: Mills) (White Dove, BMI) POLYDOR 15039

FIVE MAN ELECTRICAL BAND—*Country Girl (The Devil & Miss Lucy)* (2:50) (prod: Dallas Smith) (writer: Emmerson) (4 Star, BMI) LION 112 (MGM)

JIM CAPALDI—*Oh How We Danced* (3:00) (prod: Jim Capaldi & Chris Blackwell) (writers: Chaplin-Jolson) (Mood Music Company, ASCAP) ISLAND 1205 (Capitol)

MICKY DOLENZ—*Unattended In the Dungeon* (2:12) (prod: Michael Lloyd) (writer: Jones) (Mad Dogs/Almo, ASCAP) MGM 14395

DAN HICKS & HIS HOT LICKS—*Moody Richard (The Innocent Bystander)* (4:00) (prod: Tommy LiPuma) (writer: Hicks) (Great Guns, ASCAP) BLUE THUMB 211 (Famous)

MUNGO JERRY—*Open Up* (3:24) (prod: Barry Murray) (writer: Dorset) (Our Music, ASCAP) PYE 65-009 (Bell)

VIKKI CARR—*Big Hurt* (2:14) (prod: Snuff Garrett) (writer: Shanklin) (Gladys, ASCAP) COLUMBIA 4-45622

NAZARETH—*Morning Dew (Take Me for a Walk)* (3:08) (prod: David Hitchcock) (writers: Rose-Dobson) (Nina, BMI) WARNER BROS. 7599

SHADOW—*I'm Drifting (Think of Emotions)* (3:11) (prod: Earl McGrath & Lou Hahn) (writers: Gilbert-Memmer) (R.S.O., ASCAP) CLEAN 60002 (Atlantic)

RADIO ACTION: WRJN (Racine, Wis.); KGRC (Quincy, Ill.); WSBT (South Bend)

VIC DAMONE—*Come Live Your Life With Me* (3:12) (prod: John D'Andrea) (writers: Rota-Kusik-Meshel) (Famous, ASCAP) MGM 14398

FLEETWOOD MAC—*Sentimental Lady* (3:00) (prod: Fleetwood Mac Prod) (writer: Welch) (WB, ASCAP) REPRIS 1093

MIMI FARINA and TOM JANS—*Good God, I'm Feeling Fine* (2:51) (prod: Michael Jackson) (writer: Jans) (Almo/Chando, ASCAP) A&M 1339

RADIO ACTION: KLA (Los Angeles)

MANDRILL—*I Refuse To Smile* (3:15) (prod: Alfred V. Brown and Mandrill) (writers: Wilson Bros.) (Intersong-U.S.A./Mandrill/Chappell, ASCAP) POLYDOR 14127

JANE BLUE—*Dreams* (2:27) (prod: Twenty-Three Prod) (writer: Blue) (Round Gamut, ASCAP) ALITHIA 6038

RADIO ACTION: WGLI (Babylon)

EDDIE REEVES—*What's Goin' Down* (2:54) (prod: Craig Doerge and Eddie Reeves) (writer: Reeves) (United Artists, ASCAP) KAPP 2164 (MCA)

BILLY LEE RILEY—*I Got a Thing About You Baby* (2:30) (prod: Chips Moman) (writer: White) (Swamp Fox, ASCAP) ENTRANCE 7508 (CBS)

JOHN HURLEY—*Salvation Lady* (1-3-5) (3:37) (prod: Rick Jarrard) (writers: Hurley-Wilkins) (Hurley-Wilkins, BMI) BELL 45-216

JIMMY SMITH—*Sag' Shootin' His Arrow* (2:57) (prod: Eddie Ray) (writers: Smith) (Jimmy Co., BMI) VERVE 10672 (MGM)

STU PHILLIPS—*Outback* (2:51) (prod: Stu Phillips) (writer: Scott) (Knollwood, ASCAP) CAPITOL 3335

COUNTRY

JERRY LEE LEWIS—LONELY WEEKENDS (1:44)

(prod: Jerry Kennedy) (writer: Rich) (Knox, BMI) Flip: "Turn On Your Love Light" (2:34) (Don Music, BMI) MERCURY 73296

RADIO ACTION: WPNX (Columbus, Ga.)

FREDDIE HART—BLESS YOUR HEART (1:53)

(prod: Earl Ball) (writers: Hart-Lebsack) (Buckhorn, BMI) Flip: "Conscience Makes Cowards (Of Us All)" (2:09) (Blue Book, BMI) CAPITOL 3353

RADIO ACTION: WPAB (Ft. Worth)

FREDDY WELER—THE ROADMASTER (2:11)

(prod: Billy Sherrill) (writers: Weller-Oldham) (Young World/Central Star, BMI) Flip: No info available. COLUMBIA 4-45624

also recommended

GUS THOMAS—*Daddy Don't You Walk So Fast* (2:38) (prod: Ray Pennington) (writers: Callender-Stephens) (Jewel, ASCAP) JAMBOREE U.S.A. 100 (Perception)

RADIO ACTION: WWVA (Wheeling, W. Va.); WYDE (Birmingham); WV0J (Jacksonville)

CLYDE BEAVERS—*Clyde* (2:18) (prod: Bobby Boyd) (writer: Cale) (Moss Rose, BMI) DOT 17413

RADIO ACTION: KAYO (Seattle); WINN (Louisville)

BILL WOODS—*Truck Drivin' Man* (1:50) (prod: Dave Bell) (writer: Fell) (American Music, BMI) CAPITOL 3328

RADIO ACTION: KUZZ (Bakersfield); KFDI (Wichita)

O.B. McCLINTON—*Six Pack of Trouble* (2:35) (prod: Jim Malloy) (writer: Ward) (Song City, BMI) ENTERPRISE 9051 (Stax/Volt)

RADIO ACTION: WINN (Louisville)

DOUG KERSHAW—*Sally Jo* (2:55) (prod: Buddy Killen) (writers: Kershaw-Killen) (Tree, BMI) WARNER BROS. 7590

RADIO ACTION: WKDA (Nashville)

STONEY EDWARDS—*All She Made of Me* (2:31) (prod: Earl Ball) (writer: Chestnut) (Passkey, BMI) CAPITOL 3347

TIA CAMARILLO—*Strap A Little Bit of Lovin' On Him* (2:07) (prod: Jack D. Johnson) (writer: Peters) (Playback, BMI) CAPITOL 3347

RADIO ACTION: WPNX (Columbus, Ga.)

SOUL

BETTY WRIGHT—IS IT YOU GIRL (See Pop Pick)

MARTHA REEVES & THE VANDELLAS—TEAR IT DOWN (See Pop Pick)

CLARENCE CARTER and CANDI—IF YOU CAN'T BEAT 'EM (See Pop Pick)

OVATIONS—TOUCHING ME (See Pop Pick)

also recommended

Z.Z. HILL—*Second Chance* (5:00) (prod: Jerry Williams, Jr.) (writers: Williams, Jr.-Bonds-Hollinger) (Williams/Excellorec, BMI) MANKIND 12012 (Nashboro)

RADIO ACTION: WGIV (Charlotte); WWIN (Baltimore)

PERSIANS—*Baby Come Back Home* (3:10) (prod: Phi-Mar Prod) (writers: Snyder-Perricone-Woods) (Belwin-Mills, ASCAP) CAPITOL 3333

RADIO ACTION: WWIN (Baltimore); KPRS (Kansas City); KYOK (Houston)

PARLIAMENTS—*Come In Out of the Rain* (2:45) (prod: Ruth Copeland-George Clinton) (writers: Copeland-Wilson) (Gold Forever, BMI) INVICTUS 9123 (Capitol)

MANDRILL—*I Refuse To Smile* (See Pop Pick)

NIGHTINGALES—*Don't Do It/I'm With You* (3:29) (prod: Sir Mack Rice) (writer: Pauling) (Fort Knox, BMI) STAX 0107

O'JAYS—*Peace* (4:55) (prod: H.B. Barnum) (writers: Craig-Barnum) (Hidle, BMI) ASTROSCOPE 106 (All Platinum)

SAM RUSSELL—*Fussin' and Fightin'* (3:10) (prod: RHM Prod) (writers: Russell-Hung-McWhorter) (Casa Alta, BMI) PLAYBOY 50007

BENSON BROWN—*The Goody Godfatha'* (3:03) (prod: June Taylor) (writer: Caskey) (Sound Syndicate, ASCAP) SOUND SYNDICATE 102

HOT CHART ACTION

17 * (28) OUTA-SPACE—Billy Preston, A&M

19 * (29) TROGLDYTE (Cave Man)—Jimmy Castor Bunch, RCA

23 * (31) AMAZING GRACE—Pipes and Drums and Military Band of the Royal Scots Dragoon Guards, RCA

64 * (new) IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT—Luther Ingram, Koko (Stax-Volt)

The Beatles Are Still Together!

POPULAR ARTISTS

BEATLES
Abbey Road
 LP Apple SO-383 12-422-0003-8...6.98
 8T 8XT-383 96-422-0003-2...6.98
 CA 4XT-383 92-422-0003-0...6.98
 8T Capitol 8XT-383 96-150-0920-7...6.98
Beatles
 LP Capitol SWBO-101 [2] 12-150-0696-4...11.98
Beatles VI
 LP Capitol ST-2358 12-150-0182-3...5.98
 8T 8XT-2358 96-150-0182-7...6.98
 CA 4XT-2358 92-150-0182-5...6.98
Beatles '65
 LP Capitol ST-2228 12-150-0184-5...5.98
 8T 8XT-2228 96-150-0184-9...6.98
 CA 4XT-2228 92-150-0184-7...6.98
Beatle Story
 LP Capitol STBO-2222 [2] 12-150-0641-9...11.98
Early Beatles
 LP Capitol ST-2309 12-150-0183-4...5.98
 8T 8XT-2309 96-150-0183-8...6.98
 CA 4XT-2309 92-150-0183-6...6.98
Hard Day's Night
 LP United Artists UAS-6366 12-407-0170-5...5.98
 8T U3006 96-407-0170-9...7.98
Help!
 LP Capitol SMAS-2386 12-150-0695-3...5.98
 8T Capitol 8XT-2386 96-150-0942-3...6.98
 CA 4XT-2386 92-150-1014-4...6.98
Hey Jude
 LP Apple SW-385 12-422-0004-9...5.98
 8T 8XT-385 96-422-0004-3...6.98
 CA 4XT-385 92-422-0004-1...6.98
In The Beginning (Circa 1960), w. Sheridan, Tony
 LP Polydor 24-4504 12-710-8053-5...4.98
 8T 8F4504 96-710-8053-9...6.98
 CA CF4504 92-710-8053-7...6.98
Let It Be
 LP AR-34001 12-407-0171-6...5.98
Magical Mystery Tour
 LP Capitol SMAL-2835 12-150-0177-6...5.98
 8T 8XT-2835 96-150-0177-0...6.98
 CA 4XT-2835 92-150-0177-8...6.98
 R7 Ampex 7B-2835 99-110-3561-6...7.95
Meet The Beatles
 LP Capitol ST-2047 12-150-0187-8...5.98
 8T 8XT-2047 96-150-0187-2...6.98
 CA 4XT-2047 92-150-0187-0...6.98

To place orders, select only this information from data shown below:
 (1) 10 digit bold face number, (2) artist name, (3) price (store will enter selling price if different from price).

Meet The Beatles Today/Magical

8T Capitol 8X3T-358 92-150-0187-0...6.98
 CA 4X3T-358 92-150-0187-0...6.98

Revolver

LP Capitol ST-2576 12-150-0187-8...5.98
 8T 8XT-2576 96-150-0187-2...6.98
 CA 4XT-2576 92-150-0187-0...6.98

Rubber Soul

LP Capitol ST-2442 12-150-0182-3...5.98
 8T 8XT-2442 96-150-0182-7...6.98
 CA 4XT-2442 92-150-0182-5...6.98

Second Album

LP Capitol ST-2080 12-150-0184-5...5.98
 8T 8XT-2080 96-150-0184-9...6.98
 CA 4XT-2080 92-150-0184-7...6.98

Sgt. Pepper's Lonely Hearts Club Band

LP Capitol ST-2576 12-150-0187-8...5.98
 CA 4XT-2576 92-150-0187-0...6.98

Some Time in the Country

LP Capitol ST-2576 12-150-0187-8...5.98
 8T 8XT-2576 96-150-0187-2...6.98
 CA 4XT-2576 92-150-0187-0...6.98

Yellow Submarine

LP Capitol ST-2576 12-150-0187-8...5.98
 8T 8XT-2576 96-150-0187-2...6.98
 CA 4XT-2576 92-150-0187-0...6.98

Yesterday & Today

LP Capitol ST-2553 12-150-0177-0...6.98
 8T 8XT-2553 96-150-0177-8...6.98
 CA 4XT-2553 92-150-0177-6...6.98

BEAU BRUMME

Best Of
 8T Ampex VTM81 12-110-3913-9...9.95

BEAVER & KRASNA

Gandharva—Carnatic Musician
 LP Warner Bros. WS-0010 12-1414-000-0...2.414.000

In A Wild State

8T Ampex M81 12-110-082-0...6.110.082
 CA M51909 12-110-082-0...6.110.082

BEAU BRUMME

LP Warner Bros. WS-0010 12-1414-0132-0...1.14.0132

BEAUCON GILBERT

His Newest Songs
 LP Liberty LST-7470 12-7470-9286-4...98
 Mon...
 LP Liberty LST-7495 12-7495-9287-4...98

POPULAR ARTISTS

To place orders, select only this information from data shown below:
 (1) 10 digit bold face number, (2) artist name, (3) price (store will enter selling price if different from price).

CASEY

8T Ampex M81 12-110-082-0...6.110.082

GEES

1st
 8T Ampex M81 12-110-082-0...6.110.082

0394-3...6.95
 1394-1...6.95
 1394-9...5.95
 0045-1...5.98

3-0074-6...5.98

3-0010-0...5.98

0-0016-6...5.98
 0-0376-1...6.95
 0-0376-9...6.95

0-0381-6...6.95
 3-0023-5...5.98

03-0109-0...9.96

110-0411-7...6.95
 110-0411-5...6.95
 403-0068-8...5.98

12-125-0...5.98
 82-6...6.95

98-4...5.98
 87-9...6.95
 87-7...6.95

110-0411-5...6.95
 403-0068-8...5.98

12-125-0...5.98
 82-6...6.95

98-4...5.98
 87-9...6.95
 87-7...6.95

110-0411-5...6.95
 403-0068-8...5.98

12-125-0...5.98
 82-6...6.95

98-4...5.98
 87-9...6.95
 87-7...6.95

110-0411-5...6.95
 403-0068-8...5.98

12-125-0...5.98
 82-6...6.95

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

1. I have checked below the type of outlet with which I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

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
- Discount Store
- Variety Store
- Supermarket
- Drug Store
- 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
- Cassettes
- 8-Track Tapes
- Open-Reel Tapes

4. My record/tape department is:

- Clerk-serviced
- Self-serviced
- Self serviced with clerk assistance

5. I buy my record/tape product from:

- Distributors
- One-Stops
- Serviced by Rack Merchandiser

6. I subscribe to Billboard: Yes _____ No _____

Store Name: _____

Individual: _____
 Owner: Manager.

Telephone: _____

Address: _____

City, State, Zip: _____

#BB-6372

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending
June 3, 1972

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
	2	I'LL TAKE YOU THERE	Staple Singers (Al Bell), Stax 0125
2	1	OH GIRL	Chi-Lites (Eugene Records), Brunswick 55471
3	3	THE FIRST TIME EVER I SAW YOUR FACE	Roberta Flack (Joel Dorn), Atlantic 2864
5	5	CANDY MAN	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320
9	9	SYLVIA'S MOTHER	Dr. Hook and the Medicine Show (Ron Haffkine), Columbia 4-45562
6	6	MORNING HAS BROKEN	Cat Stevens (Paul Samwell-Smith), A & M 1335
7	7	TUMBLING DICE	Rolling Stones (Jimmy Miller), Rolling Stones 19103 (Atlantic)
11	11	NICE TO BE WITH YOU	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)
10	10	HOT ROD LINCOLN	Commander Cody & His Lost Planet Airmen (Bob Cohen & Commander Cody), Paramount 0146 (Famous)
10	4	LOOK WHAT YOU DONE FOR ME	Al Green (Willie Mitchell), Hi 2211 (London)
12	12	(Last Night) I DIDN'T GET TO SLEEP AT ALL	5th Dimension (Bones Howe), Bell 45-195
18	18	SONG SANG BLUE	Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)
13	13	LITTLE BITTY PRETTY ONE	Jackson 5 (Mel Larson & Jerry Marcellino), Motown 1199
20	20	WALKING IN THE RAIN WITH THE ONE I LOVE	Love Unlimited (Barry White), Uni 55319 (MCA)
15	17	IT'S GOING TO TAKE SOME TIME	Carpenters (Jack Daugherty), A&M 1351
19	19	DIARY	Bread (David Gates), Elektra 45784
28	28	OUTA-SPACE	Billy Preston (Billy Preston), A&M 1320
21	21	I SAW THE LIGHT	Todd Rundgren (Todd Rundgren), Bearsville 0003 (Warner Bros)
29	29	TROGLODYTE (Cave Man)	Jimmy Castor Bunch (Castor-Pruitt Prods), RCA 48-1029
20	8	I GOTCHA	Joe Tex (Buddy Killen), Dial 1010 (Mercury)
21	14	BETCHA BY GOLLY, WOW	Stylistics Featuring Russell Thompkins Jr. (Thom Bell), Avco 4591
22	22	ME AND JULIO DOWN BY THE SCHOOLYARD	Paul Simon (Roy Halee/Paul Simon), Columbia 4-45585
31	31	AMAZING GRACE	Pipes and Drums and the Military Band of the Royal Scots Dragon Guards (Pete Kerr), RCA 74-0709
24	25	TAXI	Harry Chapin (Jac Holzman), Elektra 45770
25	16	SLIPPIN' INTO DARKNESS	War (Jerry Goldstein), United Artists 50867
36	36	LEAN ON ME	Bill Withers (Bill Withers), Sussex 235 (Buddah)
38	38	I NEED YOU	America (lan Samwell with Jeff Dexter and America), Warner Bros. 7580
34	34	SOMEDAY NEVER COMES	Creedence Clearwater Revival (Creedence Clearwater Revival), Fantasy 676
29	30	ASK ME WHAT YOU WANT	Millie Jackson (Raeford Gerald & Don French), Spring 123 (Polydor)
30	32	ISN'T LIFE STRANGE	Moody Blues (Tony Clarke), Threshold 67009 (London)
31	33	OLD MAN	Neil Young (Elliott Mazer & Neil Young), Reprise 1084
40	40	ROCKET MAN	Elton John (Gus Dudgeon), Uni 55328 (MCA)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
39	39	I'VE BEEN LONELY FOR SO LONG	Frederick Knight (E. Walker), Stax 0117
34	35	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love)	Andy Williams (Dick Glasser), Columbia 4-45579
35	15	DAY DREAMING	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2866
36	24	DOCTOR MY EYES	Jackson Browne (Richard Sanford Orshoff), Asylum 11004 (Atlantic)
54	54	LIVING IN A HOUSE DIVIDED	Cher (Snuff Garrett), Kapp 2171 (MCA)
38	27	VINCENT/CASTLE IN THE AIR	Don McLean (Ed Freeman), United Artists 50887
39	41	LONG-HAIRED LOVER FROM LIVERPOOL	Little Jimmy Osmond (Mike Curb & Perry Botkin Jr.), MGM 14376
40	43	AUTOMATICALLY SUNSHINE	Supremes ("Smookey"), Motown 1200
46	46	IMMIGRATION MAN	Graham Nash & David Crosby (Graham Nash, David Crosby, & Bill Haverson), Atlantic 2873
49	49	DADDY, DON'T YOU WALK SO FAST	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)
50	50	HOW CAN I BE SURE	David Cassidy (Wes Farrell), Bell 45-220
44	44	THERE IT IS (Part 1)	James Brown (James Brown), Polydor 14125
45	45	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD	100 Proof (Aged in Soul) (Greg Perry & General Johnson), Hot Wax 7202 (Buddah)
46	47	WALK IN THE NIGHT	Jr. Walker & the All Stars (Johnny Bristol), Soul 35095 (Motown)
47	23	BACK OFF BOOGALOO	Ringo Starr (George Harrison), Apple 1849
48	26	ROCKIN' ROBIN	Michael Jackson (Mel Larson & Jerry Marcellino), Motown 1197
59	59	I WANNA BE WHERE YOU ARE	Michael Jackson (Hal Davis), Motown 1202
50	53	YOU'RE THE MAN (Part 1)	Marvin Gaye (Marvin Gaye), Tamla 54221 (Motown)
51	37	YOU COULD HAVE BEEN A LADY	April Wine (Ralph Murphy), Big Tree 133 (Bell)
52	42	SMILIN'	Sly & the Family Stone (Sly Stone), Epic 5-10850 (CBS)
73	73	TOO LATE TO TURN BACK NOW	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910
72	72	DAY BY DAY	Godspell (Steven Schwartz), Bell 45-210
55	58	HOW DO YOU DO	Mouth & Mac Neal (Hans van Hemmert), Phillips 40715 (Mercury)
62	62	LAYLA	Derek & the Dominos (Dominos) Atco 6809
57	60	HOT 'n NASTY	Humble Pie (Humble Pie), A&M 1349
63	63	YOU SAID A BAD WORD	Joe Tex (Buddy Killen), Dial 1012 (Mercury)
64	64	SUPERWOMAN	Stevie Wonder (Stevie Wonder), Tamla 54216 (Motown)
60	61	WOMAN'S GOTTA HAVE IT	Bobby Womack (Bobby Womack), United Artists 50902
61	65	WOMAN IS THE NIGGER OF THE WORLD	John Lennon/Plastic Ono Band with Elephants Memory (John & Yoko and Phil Spector), Apple 1848
62	52	I'M MOVIN' ON	John Kay (Richard Podolor), Dunhill 4309
84	84	CONQUISTADOR	Procol Harum (Chris Thomas), A&M 1347
—	—	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT	Luther Ingram (Johnny Baylor) Koko 2111 (Stax/Volt)
65	68	WE'RE FREE	Beverly Bremers (Levine/Brown/Eichner/Metz/Lipton) Scepter 12348
66	67	LOVE THEME FROM "THE GODFATHER"	Nina Rota (Tom Mack), Paramount 0152 (Famous)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
76	76	IT DOESN'T MATTER	Stephen Stills (Stephen Stills, Chris Hillman & Dallas Taylor), Atlantic 2876
68	70	LIFE & BREATH	Climax (Larry Cox), Rocky Road 30061 (Bell)
69	71	POWDER BLUE MERCEDES QUEEN	Raiders (M. Lindsay), Columbia 4-45601
70	66	AN AMERICAN TRILOGY	Elvis Presley, RCA 74-0672
71	48	TO GET TO YOU	Jerry Wallace (Joe Johnson), Decca 32914 (MCA)
83	83	AFTER MIDNIGHT	J.J. Cale (Audie Ashworth), Shelter 7321 (Capitol)
79	79	GUNS, GUNS, GUNS	Guess Who (Jack Richardson), RCA 74-0708
—	—	PEOPLE MAKE THE WORLD GO ROUND	Stylistics (Thom Bell) Avco 4595
—	—	ALL THE KING'S HORSES	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin) Atlantic 2883
76	55	YOU ARE THE ONE	Sugar Bears (Jimmy Bowen), Big Tree 122 (Bell)
77	78	KATE	Johnny Cash & the Tennessee Three (Larry Butler) Columbia 4-45590
78	82	THE HAPPIEST GIRL IN THE WHOLE U.S.A.	Donna Fargo (Stan Silver), Dot 17409 (Famous)
—	—	TAKE IT EASY	Eagles (Glyn Johns) Asylum 11005 (Atlantic)
80	80	YOUNG NEW MEXICAN PUPPETEER	Tom Jones (Gordon Mills), Parrott 40070 (London)
91	91	VICTIM OF A FOOLISH HEART	Bettye Swann (Mickey Bockins & Rick Hall), Atlantic 2869
96	96	BEAUTIFUL	Gordon Lightfoot (Lenny Waronker), Reprise 1088
83	88	FRANCENE	ZZ Top (Bill Ham), London 179
84	85	JUST AS LONG AS YOU NEED ME, PART 1	Independents (Art Prod) Wand 11245 (Scepter)
85	87	GIVING UP	Donny Hathaway (Jerry Wexler & Arif Mardin) Atco 6884
86	86	AIN'T THAT LOVING YOU (For More Reasons Than One)	Isaac Hayes & David Porter (Isaac Hayes & David Porter) Enterprise 9049 (Stax/Volt)
87	89	I ONLY HAVE EYES FOR YOU	Jerry Butler (Samuel F. Brown III), Mercury 73290
—	—	SCHOOL'S OUT	Alice Cooper (Bob Ezrin) Warner Bros 7596
89	93	FUNK FACTORY	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2878
—	—	WE'RE ON OUR WAY	Chris Hodge (Tony Cox) Apple 1850
91	92	BABY LET ME TAKE YOU ('N MY ARMS)	Detroit Emeralds (A. Katouzzian Prod.), Westbound 203 (Chess/Janus)
92	95	I GOT SOME HELP I DON'T NEED	B. B. King (Ed Michel), ABC 11321
93	94	IN A BROKEN DREAM	Python Lee Jackson (Miki Dallan), GNP Crescendo 449
94	97	GONE	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387
95	99	PASS THE PEAS	JB's (James Brown Prod.), People 607 (Polydor)
96	98	BRING IT ON HOME (AND GIVE IT TO ME)	Hot Sauce (Irene Productions), Volt 4076
97	—	GETTING IT ON/RIDE, SALLY, RIDE	Dennis Coffey and the Detroit Guitar Band (Mike Theodore) Sussex 237 (Buddah)
98	100	I THANK YOU	Curtoom 1971 (Buddah)
99	—	VANILLA OLAY	Donny Hathaway & June Conquest (Curtis Mayfield)
100	—	BEAUTIFUL SUNDAY	Jackie DeShannon (Jerry Wexler, Tom Dowd & Arif Mardin) Atlantic 2871
—	—	BEAUTIFUL SUNDAY	Daniel Boone (Larry Page) Mercury 73281

HOT 100 A-Z - (Publisher-Licensed)

After Midnight (Moss/Rose, BMI) 73	Betcha By Golly, Wow (Bellboy/BMI) 21	The First Time Ever I Saw Your Face (Storm King, BMI) 3	I Got Some Help I Don't Need (Pamco/Sounds of Lucille, BMI) 92	I Wanna Be Where You Are (Stein & Van Stock, ASCAP) 49	Love Theme From "The Godfather" (Speak Softly Love) (Andy Williams) (Famous, BMI) 34	Slippin' Into Darkness (United Artists, ASCAP) 25	Vincent (Mayday/Yahwey Tunes, BMI) 38
Ain't That Loving You (For More Reasons Than One) (East/Memphis, BMI) 86	Bring It On Home (And Give It To Me) (Perk's Music/Su-Ma, BMI) 96	Francene (Landers, Roberts/India, ASCAP) 8	I Gotcha (Tree, BMI) 20	Old Man Broken Arrow (BMI) 31	Me and Julio Down by the Schoolyard (Charing Cross, BMI) 22	Walk in the Night (Jobete, ASCAP) 46	Walkin' in the Rain With the One I Love (January/Savette, BMI) 14
All the King's Horses (Pundit, BMI) 75	Candy Man (Taradem, BMI) 4	Funk Factory (Erva, BMI) 89	I Need You (WB, ASCAP) 27	Outa-Space (Irving/Wep, BMI) 17	Morning Has Broken (Irving, BMI) 6	Superwomen (Stein & Van Stock/Black Bull, ASCAP) 59	We're Free (Pocketful of Tunes, BMI) 65
Amazing Grace (Sunbury, ASCAP) 23	Conquistador TRO-Essex, ASCAP) 38	Getting It On (Interior, BMI) 97	I Only Have Eyes for You (Warner Bros., ASCAP) 87	Pass the Peas (Dynamite/Belinda/Unichappel, BMI) 95	Sylvia's Mother (Evil Eye, BMI) 5	Sylvia's Mother (Evil Eye, BMI) 5	Woman Is the Nigger of the World (Ono/also claimed by MacLenn/Northern Songs, BMI) 61
Ask Me What You Want (Will-Du/Bill-Lee/Gaucho/Belinda, BMI) 29	Day by Day (Valando/New Codenz, ASCAP) 54	Hot 'n Nasty (Rule One, ASCAP) 57	I Saw the Light (Earmark/Screen Gems-Columbia, BMI) 18	There It Is (Part 1) (Dynamite/Belinda, BMI) 41	Take It Easy (Benchmark, ASCAP) 79	Take It Easy (Benchmark, ASCAP) 79	Woman's Gotta Have It (Unart/Trocobob, BMI) 60
Automatically Sunshine (Jobete, ASCAP) 40	Day Dreaming (Pundit, BMI) 35	Hot Rod Lincoln (4 Star, BMI) 9	If Loving You Is Wrong I Don't Want to Be Right (East/Memphis, BMI) 1	There's a Place (Irving/Wep, BMI) 26	Vanilla Olay (Plain & Simple, ASCAP) 99	There's a Place (Irving/Wep, BMI) 26	You Are the One (Town Crier, BMI) 76
Baby Let Me Take You (In My Arms) (Bridgeport, BMI) 91	Diary (Screen Gems/Columbia, BMI) 16	How Can I Be Sure (Slasarc, ASCAP) 36	I'm Movin' On (Hill & Range, BMI) 62	Tommy Lee Jackson (Miki Dallan, GNP Crescendo) 449	Victim of a Foolish Heart (Fame, BMI) 81	Diary (Screen Gems/Columbia, BMI) 16	You Could Have Been a Lady (Buddah, ASCAP) 51
Back Off Boogaloo (Startling, BMI) 47	Doctor My Eyes (Open Window/Companion, BMI) 36	How Do You Do (WB, ASCAP) 43	Immigration Man (Giving Room, BMI) 41	Young New Mexican Puppeteer (Pincus & Sons, ASCAP) 80		Back Off Boogaloo (Startling, BMI) 47	You're the Man (Part 1) (Jobete, ASCAP) 50
Beautiful (Moose, CAPAC) 82	Everything Good Is Bad, Everything Bad Is Good (Gold Forever, BMI) 45		In a Broken Dream (Young, BMI) 93			Beautiful (Moose, CAPAC) 82	
Beautiful Sunday (Page Full of Hips, ASCAP) 100			Isn't Life Strange (Leads, ASCAP) 30			Beautiful Sunday (Page Full of Hips, ASCAP) 100	
			It's Going to Take Some Time (Screen Gems/Columbia, BMI) 15				
			I've Been Lonely for So Long (East/Memphis/Lowery, BMI) 33				

A BONUS PAK TWO RECORD SET
phase **4** stereo

LONDON

**Stan Kenton Today
Recorded Live in London
Stan Kenton and His Orchestra**



After too many years of absence, Stan Kenton has returned to Europe — and definitely in triumph. His current orchestra of 19 musicians are rounding out a lengthy and successful tour on the Continent as well as in England. It is significant that the throngs attending his concerts and appearances number equally the many dedicated admirers of his music through

BP 44179-80

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.

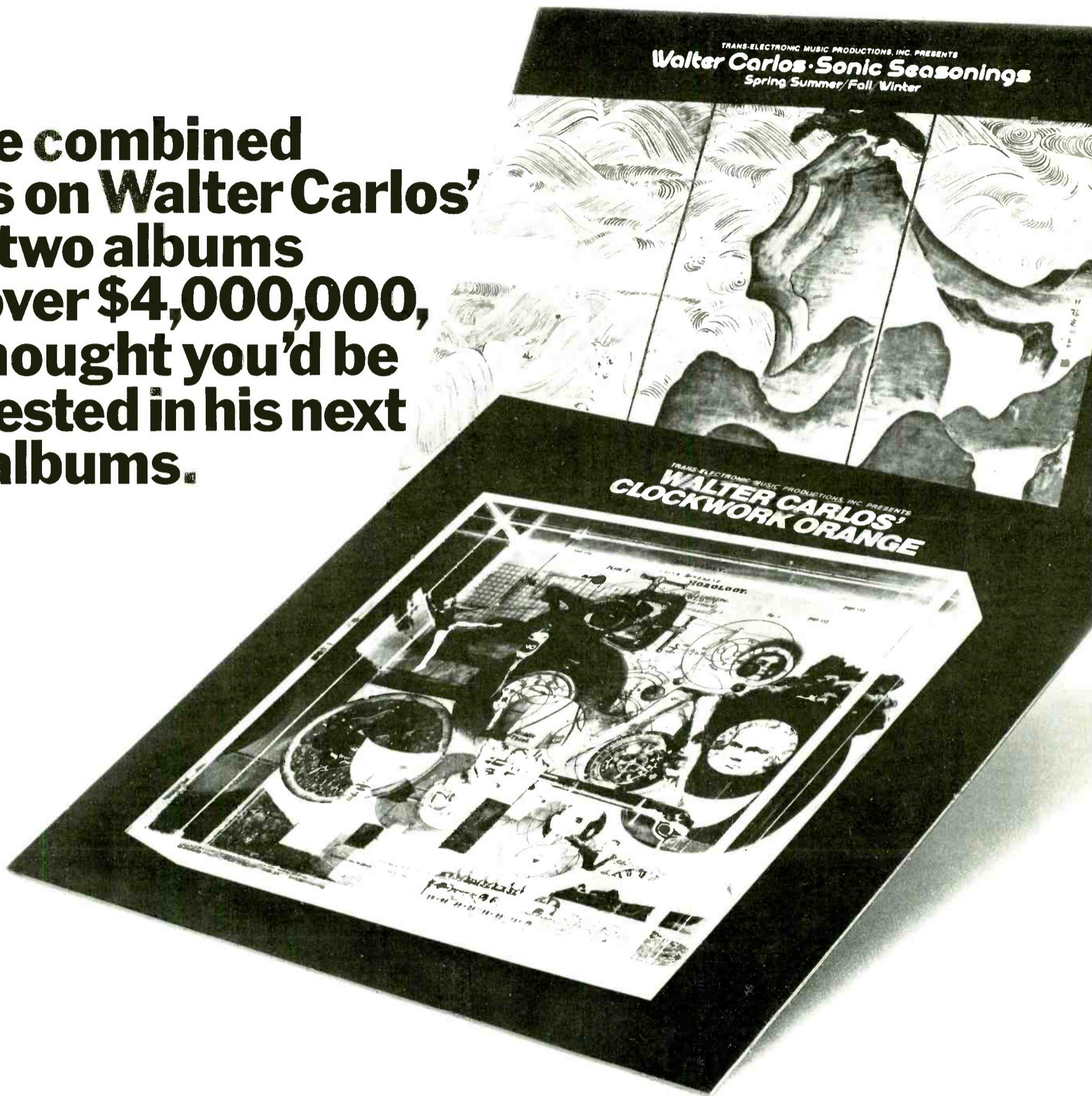
In Phase 4 Stereo.

And, it is a Bonus Pak Two Record Set.

ONE OF THE MOST IMPRESSIVE STAN KENTON RECORDINGS EVER.

LONDON phase **4** stereo
A BONUS PAK TWO RECORD SET

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.



KG 31234 A specially priced 2-record set

"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.

KC 31480

"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

TOP LP's & TAPE

POSITION
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
108	88	12	CHARLEY PRIDE Best of, Vol. II RCA LSP 4682			NA	170	170	9	BANG Capitol ST 11015			NA
109	103	31	T. REX Electric Warrior Reprise RS 6466				171	174	2	EDWIN HAWKINS SINGERS I'd Like To Teach the World to Sing Buddah BDS 303			NA
110	106	28	CARLY SIMON Anticipation Elektra EKS 75016				172	151	87	SANTANA Abraxas Columbia KC 30130			
111	93	36	SONNY & CHER LIVE Kapp KS 3654 (MCA)				173	166	9	CONWAY TWITTY I Can't See Me Without You Decca DL 75335 (MCA)			
112	112	11	DENNIS COFFEY Goin' for Myself Sussex SXBS 7010 (Buddah)			NA	174	184	3	RASPBERRIES Capitol SK 11036			NA
113	118	5	Z.Z. TOP Rio Grande Mud London XPS 612				175	176	8	FREDA PAYNE Best of Invictus ST 9804 (Capitol)			NA
114	117	6	JOHNNY CASH A Thing Called Love Columbia KC 31332				176	181	3	DAN HICKS & HIS HOT LICKS Strikin' It Rich Blue Thumb BJS 36 (Famous)			NA
115	113	17	DAVID CASSIDY Cherish Bell 6070				177	175	9	LORETTA LYNN One's On the Way Decca DL 75334 (MCA)			
★	127	3	FLASH Capitol ST 11040			NA	178	182	4	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA
117	107	20	EMERSON, LAKE & PALMER Pictures at an Exhibition Cotillion ELP 66666			NA	179	179	3	JOHN HAMMOND Wild Horses/Rock Steady Kudu KU 04 (CTI)			NA
118	95	7	MOTHERS Just Another Band From L.A. Reprise MS 2075				180	183	5	JOHN BALDRY Everything Stops For Tea Warner Bros. BS 2614			
119	126	5	CHARLIE MCCOY Real McCoy Monument Z 31329 (CBS)			NA	181	177	10	STEVE MILLER Recall the Beginning... Journey From Eden Capitol SMAS 11022			NA
★	149	6	JOHN KAY Forgotten Songs & Unsung Heroes Dunhill DSX 50120				182	—	1	GOOSE CREEK SYMPHONY Words of Earnest Capitol ST 11044			NA
121	100	56	JETHRO TULL Aqualung Reprise MS 2035				183	191	2	MANTOVANI Ammunzio Paolo Mantovani London XPS 610			NA
122	110	22	GLADYS KNIGHT & THE PIPS Standing Ovation Soul S 736 L (Motown)			NA	184	—	1	AL MARTINO Love Theme From "The Godfather" Capitol ST 11071			NA
123	105	33	THREE DOG NIGHT Harmony Dunhill DSX 30108				185	196	3	BUDDY RICH Rich in London RCA LSP 4666			NA
124	108	40	BLACK SABBATH Master of Reality Warner Bros. BS 2562				186	195	3	ANNE MURRAY Annie Capitol ST 11024			NA
★	148	4	DR. JOHN Gumbo Atco SD 7006			NA	187	187	5	EL CHICANO Celebration Kapp KS 3663 (MCA)			
126	124	12	SPIRIT Feedback Epic KE 31175 (CBS)				188	188	6	SOUL CHILDREN Genesis Stax STS 3003			
127	116	19	TEMPTATIONS Solid Rock Gordy G 961 L (Motown)				189	194	3	BLUE OYSTER CULT Columbia C 31063			NA
128	130	6	TOM RUSH Merrimack County Columbia KC 31306			NA	190	—	1	FLYING BURRITO BROTHERS Last of the Red Hot Burritos A&M SP 4343			NA
129	115	9	CHASE Ennea Epic KE 31097 (CBS)				191	192	2	DAVID PEEL & THE LOWER EAST SIDE The Pope Smokes Dope Apple SW 3391			NA
130	114	11	JOE SIMON Drowning in the Sea of Love Spring SPR 5702 (Polydor)			NA	192	—	1	TOM FOGERTY Fantasy 9407			NA
★	101	27	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)			NA	193	—	4	HILLSIDE SINGERS I'd Like To Teach the World To Sing Metromedia KMD 1051			NA
132	132	20	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)				194	—	1	BRIAN AUGER'S OBLIVION EXPRESS Second Wind RCA LSP 4703			NA
133	136	4	DUANE & GREG ALLMAN Bold 33-301		NA	NA	195	197	2	LUIS GASCA Blue Thumb BTS 37 (Famous)			NA
134	120	49	YES ALBUM Atlantic SD 8283			NA	196	—	1	ELECTRIC LIGHT ORCHESTRA No Answer United Artists UAS 5573			NA
135	135	5	MAGIC ORGAN Street Fair Ranwood R 8092			NA	197	—	1	PAUL ANKA Jubilation Buddah BDS 5114			NA
136	128	30	CHICAGO At Carnegie Hall Columbia CX 30865				198	200	3	ASSOCIATION Waterbeds In Trinidad Columbia KC 31348			NA
137	137	7	COLD BLOOD First Taste of Sin Reprise MS 2074				199	—	1	REDD FOX Sanford & Foxx Dooto DTL 853			NA
							200	—	1	BEACH BOYS Pet Sounds/Carl & the Passions— So Tough Reprise 2MS 2083			

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	8	151
Duane & Greg Allman	133	
America	9	
Lynn Anderson	169	
Paul Anka	197	
Apollo 100	163	
Association	198	
Brian Auger	194	
Badfinger	74	
Joan Baez	85	
John Baldry	180	
Bang	170	
Shirley Bassey	143	
Beach Boys	200	
Jeff Beck Group	35	
Black Ivory	158	
Black Sabbath	124	
Blood, Sweat & Tears	150	
Blue Oyster Cult	72	
Brady Bunch	189	
Bread	14	
Jackson Browne	53	
Paul Butterfield Band	138	
George Carlin	27	
Carpenters	93	
Johnny Cash	114	
David Cassidy	115	
Jimmy Castor Bunch	64	

Chakachas	141	
Harry Chapin	82	
Ray Charles	60	
Chase	129	
Cheech & Chong	52	
Cher	66	
Chi-Lites	7	
Eric Clapton	10	
Dennis Coffey	112	
Commander Cody	84	
Cold Blood	137	
Crusaders	99	
Sammy Davis Jr.	51	
Deep Purple	39	
Derek & Dominos	91	
Doctor Hook & The Medicine Show	80	
Doctor John	125	
Dramatics	73	
Bob Dylan	103	
El Chicano	187	
Electric Light Ork.	196	
Emerson, Lake & Palmer	117	
Fifth Dimension	69	
Robert Flack	2, 44	
Roberta Flack & Donny Hathaway	11	
Fleetwood Mac	116	
Fleetwood Mac	70	

Flying Burrito Bros.	190	
Four Tops	160	
Tom Fogerty	192	
Aretha Franklin	36	
Redd Foxx	199	
Free	107	
Luis Gasca	195	
Goose Creek Symphony	182	
Grand Funk Railroad	21, 131	
Al Green	15, 155	
John Hammond	179	
George Harrison & Friends	25	
Donny Hathaway	31	
Edwin Hawkins Singers	171	
Isaac Hayes	88	
Jimmi Hendrix	61	
Dan Hicks & His Hot Licks	176	
Hillside Singers	193	
Hot Tuna	92	
Humble Pie	18, 161	
Michael Jackson	68	
Jackson 5	71, 94	
James Gang	67	
Jesus Christ, Superstar	105	
Jethro Tull	1, 121	
Jo Jo Gunne	57	
Elton John	47	
Janis Joplin	6	
John Kay	120	
Eddie Kendricks	148	
B.B. King	152	
Carole King	13, 45	
Kinks	97	
Gladys Knight & The Pips	122	

Kris Kristofferson	104	
Led Zeppelin	42	
Jerry Lee Lewis	106	
Gordon Lightfoot	87	
Kenny Loggins w/Jim Messina	90	
Love Unlimited	159	
Loretta Lynn	177	
Charlie McCoy	119	
McKendree Spring	168	
Don McLean	34	
Magic Organ	135	
Mahavishnu Ork w/John McLaughlin	89	
Malo	29	
Henry Mancini & Doc Severinsen	84	
Mandrill	78	
Mantovani	183	
Al Martino	184	
Lee Micheals	149	
Steve Miller Band	181	
Mom & Dads	165	
Moody Blues	147	
Mothers	118	
Mountain	76	
Anne Murray	186	
Graham Nash & David Crosby	4	
New Riders of the Purple Sage	49	
Nilsson	58	
Original Cast	29	
Godspell	59	
Osibisa	157	

Donny Osmond	46, 153	
Osmonds	96	
Partridge Family	80	
Freda Payne	175	
David Peel & The Lower East Side	191	
Esther Phillips	154	
Pink Floyd	132	
Billy Preston	58	
Elvis Presley	101, 140	
Charley Pride	108	
Procol Harum	20	
Quicksilver	142	
Raspberries	174	
Buddy Rich	185	
Rolling Stones	41	
Todd Rundgren	75	
Tom Rush	128	
Buffy Sainte-Marie	139	
Santana	102, 172	
Savoy Brown	43	
Carly Simon	110	
Joe Simon	130	
Paul Simon	22	
Sly & The Family Stone	144	
Sonny & Cher	17, 111	
Soul Children	188	
Soundtracks		
Carabet	50	
A Clockwork Orange	56	
Fiddler On The Roof	62	

Godfather	26	
Shaft	32	
Spirit	176	
Staple Singers	19	
Cat Stevens	30, 81	
Rod Stewart	145	
Stephen Stills	5	
Stylists	300	
Supremes	108	
T. Rex	109	
Temptations	127	
Ten Years After	55	
Joe Tex	29	
B.J. Thomas	156	
Three Dog Night	123	
Lily Tomlin	63	
Traffic	95	
Conway Twitty	173	
Bobby Vinton	83	
Jr. Walker & The Allstars	167	
War	16	
Grover Washington Jr.	162	
Bobby Whitlock	164	
Andy Williams	33	
Flip Wilson	79	
Edgar Winter's White Trash	37	
Bill Withers	65	
Stevie Wonder	48	
Tammy Wynette	166	
Yes	12, 134	
Neil Young	3	
Z.Z. Top	113	

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
NA Indicates not available

ARTIST
Title, Label, Number (Dist. Label)

TAPE PACKAGES AVAILABLE

8-TRACK CASSETTE REEL TO REEL

TAPE PACKAGES AVAILABLE

8-TRACK CASSETTE REEL TO REEL

TAPE PACKAGES AVAILABLE

8-TRACK CASSETTE REEL TO REEL

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet).

ARTIST
Title, Label, Number (Dist. Label)

Troubadour's Weston Sets Radio/TV Wings

• Continued from page 3

wanted record companies to use that final day because you get a different feeling. Opening night the act is uptight and nervous. Saturday night with a full house you get a different feeling, especially when the crowd goes wild. Sundays gives you that mellow quality."

Weston's fees are \$1,500 the first night against 1 percent of the retail sales, \$1,200 the next day and \$1,000 for each additional day. That is a total of \$3,700. He provides the 16-track equipment from Far Out Productions.

Heider's in-town 16-track fee is \$1,800 the first night and \$1,600 for each additional day thereafter plus \$110 for each 2-inch roll of tape. That would be a total of \$5,400 for three days and four rolls 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 any one other than Far Out they pay Weston a \$500 fee.

Weston says that Heider has asked him to sit down and talk about remote recordings. Weston answers he will meet with Heider to work something out—if that is possible.

Anything recorded in the Troubadour has to be available to Weston for his radio program. The 15-year nightclub veteran plans to host the show which will feature the headliner plus the second act and banter with "whoever is colorful—the artist, producer or manager."

Weston and the local musicians union have worked out a rate schedule for the Troubadour program.

Weston has been signing acts to the club without any provisos for recordings. Now he feels perhaps he should clarify that point at the outset.

Pat Boone Opens Center To Aid 'Jesus Music'

• Continued from page 3

know something's happening, but they don't know how to get the music to the people."

Mail-Order Set-Up

Boone's company plans to advertise Jesus Music via mail-order on radio, TV and in print media, incorporating strains of what its authors are feeling.

Boone has taped one 60-minute TV special—"Jesus Christ Solid Rock"—with eight Jesus Movement music groups on a California beach. It has already been aired in Dallas and other play dates are contemplated. Boone soft sells his first two LP's, "Pat Boone Sings the New Songs of the Jesus People" and "Pat Boone Sings Golden Hymns" on the show.

Kessler has taken the two LP's along on Boone's two most recent concert tours and has sold over 1,000 units.

Boone is now blending religious and pop songs in his concerts. "I mix them to make the point that we should not segregate our religious experience from our everyday interests."

Pickwick/33 Special Rack

NEW YORK—Pickwick/33 Records has developed a special floor merchandiser rack with a holding capacity of up to 100 albums as part of the in-store display material for its 1972 summer promotions.

According to Rich Lionetti, director of marketing for Pickwick/33 Records, the emphasis of his company's summer release will be on the music from hit films and major recording artists.

As a pop vocalist he is signed to MGM, where he has cut several singles over the past year. MGM has given him a waiver to record religious music for his own label.

Boone hopes to sign other performers to Lamb & Lion, and if they need a publisher, his Pat Boone Productions companies will administrate their copyrights.

Boone says there are some Jesus People performers already signed to such labels as RCA, United Artists and Motown.

"Our gut feeling is that a lot of kids who buy Elton John and the Rolling Stones would buy a Jesus Music album if they saw it in a store," Boone says.

The problem exists, Kessler explains, in that the pop labels consider the material too religious and the religious labels consider it too commercial. Many of the groups use rock rhythms and amplified instruments to communicate their stories.

Kessler is a strong believer in the movement after undergoing his own "spiritual experience" in December 1969, and subsequently meeting Boone.

The release includes product by Sandler & Young; Shirley Bassey, James Dean, Quinn Bros. as well as albums of "Godspell," "Clockwork Orange," "The Godfather," and an LP titled, "Flick Themes '72."

Tape configurations of "Godfather," "Clockwork Orange," "Flick Themes '72," "Winnie the Pooh" and an Ike & Tina Turner LP.

HOFFMAN OF ASCAP RETIRES

NEW YORK — George A. Hoffman, top executive and long-time employe of ASCAP, will retire at the end of May, according to the Society's president, Stanley Adams.

Hoffman, a former comptroller of the Society, has been assistant to Adams since 1963, having begun his long career with ASCAP in 1929 as an investigator for the performing rights society. A graduate of New York University, Hoffman became acting comptroller in 1937 and was named comptroller of the Society in 1939.

It's understood that Hoffman will be replaced by Richard F. Frohlich, ASCAP's director of public relations.

BMI Citations To Songwriters And Publishers

• Continued from page 12

- PEACE TRAIN**
Irving Music, Inc., Cat Stevens (PRS)
- PROUD MARY**
Jondora Music, John C. Fogerty
- PUT YOUR HAND IN THE HAND**
Beechwood Music Corp., Gene MacLellan (BMI Canada)
- RINGS**
Unart Music Corp., T. Alex Harvey, Eddie Reeves
- SHE'S A LADY**
Spanka Music Corp., Paul Anka
- SMILING FACES SOMETIMES**
Stone Agate Music Division, Norman Whitfield, Barrett Strong
- SNOWBIRD**
Beechwood Music Corp., Gene MacLellan (BMI Canada)
- SOMETHING**
Harrisons Music, Inc.-Abkco Music, Inc., George Harrison (PRS)
- SONER OR LATER**
Young City Music Publishers-Paribros Music, Gary Zekley, Mitch Bottler, Ted McNamara, Ekundayo Paris, Adenaye Paris
- SPANISH HARLEM**
Hill and Range Songs, Inc.-Trio Music Co., Inc., Jerry Leiber, Phil Spector
- STAY AWHILE**
Coburt Music Publishing Co., Inc., Ken Tobias (BMI Canada)
- STONED LOVE**
Stone Agate Music Division, Frank E. Wilson, Kenneth Thomas
- STONEY END**
Tuna Fish Music, Inc., Laura Nyro
- STRANGERS IN THE NIGHT**
Screen Gems-Columbia Music, Inc., Champion Music Corp., Bert Kaempfert (GEMA), Charles Singleton, Eddie Snyder
- SUNNY**
Portable Music Co., Inc.-MRC Music Corp., Bobby Hebb
- SUPERSTAR**
Skyhill Publishing Co., Inc.-Delbon Publishing Co., Bonnie Bramlett, Leon Russell
- SWEET AND INNOCENT**
Tree Publishing Co., Inc.-Tune Publishers, Inc., Rick Hall, Billy Sherrill
- SWEET CITY WOMAN**
Corral Music Publications, Richard Dodson (BMI Canada)
- TEMPTATION EYES**
Trousdale Music Publishers, Inc., Dan Walsh, Harvey Price
- THEME FROM SHAFT**
East/Memphis Music Corp., Isaac Hayes
- THERE GOES MY EVERYTHING**
Blue Crest Music, Inc., Husky Music Co., Inc., Dallas Frazier
- TIME AND LOVE**
Tuna Fish Music, Inc., Laura Nyro
- TWO DIVIDED BY LOVE**
Trousdale Music Publishers, Inc., Soldier Music, Inc., Dennis Lambert, Brian Potter, Marty Kupps
- UNCLE ALBERT/ADMIRAL HALSEY**
MacLen Music, Inc., ATV-Kirshner Music Corp., McCartney Music, Inc., Paul McCartney (PRS), Linda McCartney
- UP, UP AND AWAY**
Dramatic Music Corp., Jim Webb
- WATCHING SCOTTY GROW**
Screen Gems-Columbia Music, Inc., Mac Davis
- WE'VE ONLY JUST BEGUN**
Irving Music, Inc., Paul Williams, Roger Nichols
- WHAT IS LIFE**
Harrisons Music, Inc.-Abkco Music, Inc., George Harrison (PRS)
- WHAT'S GOING ON**
Stone Agate Music Division, Renaldo Benson, Al Cleveland, Marvin Gaye
- WHEN YOU'RE HOT, YOU'RE HOT**
Vector Music Corp., Jerry Reed
- WILD WORLD**
Irving Music, Inc., Cat Stevens (PRS)
- WOODSTOCK**
Siquomb Publishing Corp., Joni Mitchell
- YELLOW RIVER**
Noma Music, Inc., Jeff Christie (PRS)
- YESTERDAY**
MacLen Music Inc., ATV-Kirshner Music Corp., John Lennon (PRS), Paul McCartney (PRS)
- YO-YO**
Lowery Music Co., Inc., Joe South
- YOUR SONG**
Dick James Music, Inc., Elton John (PRS), Bernie Taupin (PRS)
- YOU'RE MY MAN**
Flagship Music, Inc., Glenn Sutton
- YOU'VE GOT A FRIEND**
Screen Gems-Columbia Music, Inc., Carole King

Marketing Savvy and Name Product Aid Daybreak's 1st

LOS ANGELES—In operation only since last October, Daybreak Records will have released 16 albums during its first 12 months. These albums feature some of the biggest names in the entire history of pop music, artists like Bing Crosby, Count Basie, Dick Haymes, Nelson Riddle and Les Brown, as well as Frank Sinatra Jr. and Laurindo Almeida.

At the same time, Daybreak has set an international distribution network extensive enough to belong to a much bigger company. Its product is merchandised in the U.S. and Canada by RCA, in both the United Kingdom and Japan by Polydor, and by EMI in France, Belgium, Holland, Italy, Malaya, Indonesia, Hong Kong, Australia, New Zealand and South Africa. Mareco handles Philippines distribution. Teldec has the Daybreak line for Germany, Austria, Switzerland and Scandinavia.

Neither of these Daybreak accomplishments is particularly surprising, however, in view of the two men who run the label. Daybreak president Sonny Burke, in charge of the artistic end, was a musical director at Warner Bros. Records and films for seven years, after a 14-year a&r stint with Decca.

Robert Weiss, executive vice president and general manager of Daybreak, opened Capitol's first Paris office in 1952 and has been director of international operations for both Warner Bros. and Montume Records.

Daybreak's best seller to date was their Bing Crosby Christmas album, "A Time to Be Jolly." A

tie-in campaign with a California clothing store chain, Desmond's, netted the label thousands of dollars of free exposure in the store's print ads and window displays.

Highly imaginative merchandising campaigns is already a Daybreak trademark. Sinatra Jr.'s first album on the label was titled "Spice," and copy sent out with the release is still popping up in the nation's many food trade magazines. One major spice company provided kits of samples for a radio and press mailing.

Daybreak has just obtained U.S. rights to an Australian hit by singer-disk jockey John Laws, "Comin' After Jinny." And already Laws has been set for a series of transcontinental jock-to-jock phone interviews at top radio outlets.

Artistically, Daybreak has also experimented with some offbeat concepts. Included in their latest release is "Bing and Basie," a first-time-ever collaboration between the two giants.

After over a decade away from entertaining, Dick Haymes is suddenly hot again, on the basis of an impressive appearance on a nostalgia TV special and a follow-up booking into the Grove here. Daybreak promptly signed Haymes and recorded him live at the showroom, where he was backed by the Les Brown Band which also records for the label.

However, Daybreak is not exclusively an MOR revival label, having signed contemporary Texas writer-singer Larry Groce as well as top Brazilian keyboard artist Manfredo Fest.

A Comedy Album of

PURE FUN

For 200,000,000

Television

Fans!!!



SANFORD & FOXX

REDD FOXX

Dooto 853

DEEJAYS: SEND FOR YOUR FREE COPY.

The finest collection of impeccable humor by television's hottest comedian. Hilarity packed and especially edited for the mass family market. Airplay and sales guaranteed. Order today for early delivery.

Heavy sales in racks, super markets, discount houses, dept. stores etc. . . . not based on T.V. series "Sanford and Son."

Dooto Records

13440 S. Central Ave., Compton, Calif. 90222

213-774-0743



No, the Osmond Brothers are not a sextet. Leftmost is MGM President Mike Curb presenting the fraters with two more gold record awards for Donny's "Puppy Love" and the group's "Down By The Lazy River."

Knight & Lawyers File 14 Mil Suit Vs. R, C&B

• Continued from page 3

The libel action also says that the press release stated that "the complaint charges Knight . . . in collusion with Beldock and Kushnick, made a record deal with Capitol Records and took 66 2/3 percent of all the record royalties for himself leaving only 11 percent of all the record royalties for each of the three members of the group" and that "of approximately \$2,500,000 of record royalties paid by Capitol Records for Grand Funk records, Knight, it is believed, kept for himself in excess of \$1,700,000." These statements, according to Knight's lawsuit, "are false and misleading in the plaintiffs did not do the acts charged, in that now such charges are made in the complaint in the Federal action, and in that the dollar figures of record royalties stated in the third paragraph are inaccurate and falsely imply the amount of record royalties received by Farner, Brewer and Schacher, when in fact Farner, Brewer and Schacher received a greater amount of record royalties."

Knight's suit says that the press release stated that "the complaint also charges that Knight improperly took 68 percent of all publishing royalties for songs written and recorded by Grand Funk through the artifice of a non-existing corporation designed to defraud Grand Funk." Knight's

M'media Drive On Davis LP

NEW YORK—Metromedia Records is launching a major advertising campaign on the West Coast in support of Tim Davis' first album for the label, "Pipe Dream."

Radio time-buys and ads in the rock press will be used to assist the promotional efforts of West Coast distributors. Spots advertising "Pipe Dream" will be placed on FM stations in Los Angeles, San Francisco, San Diego, San Jose and Sacramento, and full-page ads will be placed in underground newspapers on the West Coast.

The campaign is under the direction of Mort Weiner, director of marketing and merchandising for Metromedia.

CMA Sues Osmonds Over Pact

LOS ANGELES—Creative Management Associates is suing the Osmonds for some \$119,500 in Superior Court here. CMA's suit charges that the Osmond brothers and their parents canceled an exclusive AGVA-AFTRA management representation deal with the firm before its legal expiration date.

lawsuit asserts that these statements "are false and misleading . . . no such charge is made in the complaint in the federal action."

The libel suit further says that the press release stated that "the complaint charges that Knight, Beldick and Kushnick created a company, GFR Enterprises, Ltd., to receive all income from Grand Funk's personal appearances" and that "not only did Knight, Beldock and Kushnick take 30 percent of stock in GFR Enterprises for which no payment was made but in addition they improperly took fees believed to be in excess of \$750,000 from the company's receipts." Knight's suit calls these statements "false and misleading in that plaintiffs formed GFR, Ltd., in connection with and at the direction of Farner, Brewer and Schacher; in that plaintiffs did not take 30 percent of the stock of GFR, Ltd.; in that payment was made for their stock of GFR, Ltd.; in that they did not improperly take fees; and in that none of such acts are alleged in the complaint in the federal action."

According to Knight's suit, the press release stated that "the complaint also charges that Knight, Beldock and Kushnick fostered a plan whereby the balance of GFR Enterprises' receipts from the group's personal appearances amounting to more than \$1 million was improperly invested in an oil drilling company, White Shield." These statements, charges Knight's suit, are false and misleading and no such charge is made in the original federal court action. Finally, Knight's lawsuits says that the Rogers, Cowan and Brenner press release stated that "the complaint also seeks . . . an explanation as to why out of millions of dollars earned by Grand Funk the three members of the group are virtually left with nothing." These statements, charges the Knight suit, are "false and misleading in that the complaint seeks no such explanation and in that the members of the Grand Funk Railroad have not been virtually left with nothing."

Knight's suit charges that the press release was "maliciously intended by defendants to hold, did hold and continues to hold plaintiffs up to hatred, contempt and ridicule."

The contract, calling for CMA to receive 10 percent of Osmonds' earnings, was to run from Dec. 30, 1968, to Dec. 31, 1971. Filed with the suit is a letter from the Osmond parents, Olive and George, breaking off the contract Oct. 19, 1970. CMA contends that the Osmonds owe them at least \$119,500 in unpaid commissions.



K. WHITE SONNER, vice president, marketing; Herb Hershfield, vice president, sales; and President Alan J. Bayley, celebrate their 100th cumulative release, the new product from Chess Janus.

Scion Suing Doris Day In Money Hassel

LOS ANGELES — Doris Day has been sued in Superior Court here for an accounting of her earnings since 1955. The suit was filed by Miss Day's son, recorder producer Terry Melcher, acting in his role as administrator of the late Martin Melcher's estate.

Martin Melcher had been married to Doris Day at the time of his death in April 1968. Miss Day signed a management contract with him in December 1955, giving Melcher 25 percent of her gross earnings until such time as either party ended the agreement in writing with 30 days' notice. According to the contract, Melcher was still to get 12 1/2 percent of Miss Day's gross earnings even if the agreement was terminated.

According to the Melcher estate's suit, Miss Day never paid over the full amounts called for by the contract, which the estate claims is still in force. The suit calls for a full accounting and payment of all monies due since the contract went into effect in 1955.

B'nai B'rith Fete June 24 in N.Y.

NEW YORK—The eighth annual awards dinner of the Music and Performing Arts Lodge of B'nai B'rith will be held on June 24 in the Trianon Ballroom of the New York Hilton. The dinner chairman is Ken Rosenblum of Shorewood Packaging.

Last year, Dionne Warwick received the creative achievement award, while Bill Graham was honored for his involvement in various charitable and social service works.

As in previous years, a souvenir journal of the event will be prepared. Individual tickets are available at \$50 per person for the black-tie affair. Further information may be obtained from Rosenblum at JU 2-6885.

Letters To The Editor

• Continued from page 6

Does Mr. Diamond actually read and write music, or are his "head songs"? And, when his new contract with Columbia becomes effective next spring, will Tom Catalano continue to produce him or will he be working with a Columbia in-house producer?

I hesitated to write sooner for I realize you are not in the question and answer business, but it is difficult to get information on Mr. Diamond and my curiosity is persistent.

Though I'm a regular reader of Billboard my interest is merely a layman's—I'm afraid my only legitimate claim to the music business is the fact that my father is the president of the AF of M.

Sincerely,
Ruth L. Ayres

EDITOR'S NOTE: Yes, Neil Diamond does read music, but I think he likes to do "head" stuff sometimes and it seemed that he and his musicians constantly improve in the studio seeking that subtle sense of music difficult to write down on paper . . . something closer to perfection. And it was my understanding that Tom Catalano will continue to work with Neil after his Columbia contract takes effect.

Disk, Tape Buying Is Family Affair: Study

• Continued from page 1

In the four activities in which more families engage than collecting records and tapes—lawn care, painting, auto maintenance and sewing—discounters failed to turn these higher activities into bigger sales share than records and tapes. Discounters did best in lawn and garden share, with 66 percent of all customers purchasing products from them, but fared much worse in paint, where only 46 percent of customers made their purchases from discounters. Better than three-fourths of all discount store shoppers engage in lawn/garden care and painting.

Sales Loyalty

The study clearly indicates that discounters have won the sales loyalty, because of low price, of a large majority of their customers who collect records and tapes. And judging from discounter comments at the convention here, many discount retailers were surprised at the large percentage of the "family" shoppers who collect records and tapes. Only adults were interviewed, but presumably most adult interviewees answered for their teen-age children.

The study, which is expected to be studied carefully by operators of the nation's estimated 11,000 self-service department stores, also would seem to indicate that with the discounters' low-price image in records and tapes, an even larger market share could be gained by

broadening their product assortment. Thirty percent of the discount store families purchased their records and tapes from other types of retailers mainly because of a better variety of offerings, the survey found.

The study was commissioned by the Mass Retailing Institute, retail trade association for discount department stores; paid for by DuPont, and conducted by Ralph Head & Associates Ltd., market research firm, on the basis of personal interviews.

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 London office in the Mellin Music headquarters.

Robert Mellin becomes director of international operations for the Dutchman labels.

Mellin will also oversee European visits by Dutchman artists such as Leon Thomas, Gil Scott Heron, Gato Barbieri and Bernard Purdie.

Thiele also reports activity on the import side which "outweighs the pressing business. There is a definite market in Europe for imports. People like the original U.S. product," he said.

Executive Turntable

• Continued from page 4

regional promotion director and a&r 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 1969.

Barry Shaw, formerly director of advertising and publicity for Metromedia Records, has been appointed advertising coordinator for Elektra. He will be responsible for creating advertising concepts, producing radio spots and merchandising all Elektra product.

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

Metropolitan Music owns and operates the studios used by Mercury Records on Music Row, and has majority holdings in Famous Artists, Musicians and Educators. Hitt succeeds Jerry 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.

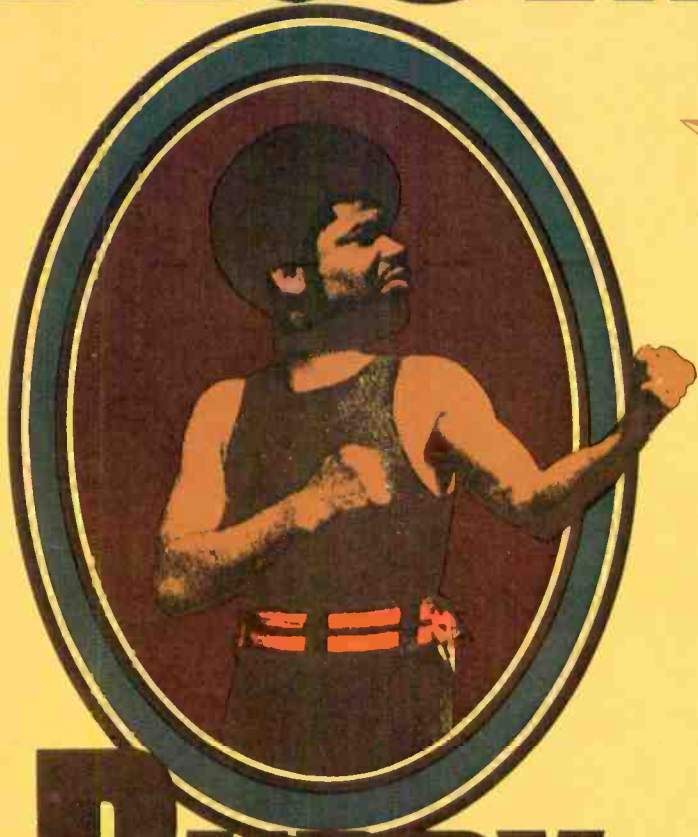
Ronnie Bledsoe, vice president in charge of Columbia's Nashville operation, said no replacement has been hired yet.

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 songwriters for Peso and Senor Music. . . . **Edward F. Taylor, Jr.**, has been appointed Southeast regional manager for Teledyne Packard Bell. He moves from Magnavox, where he held the same title. **Art Marquardt** has been shifted from Southeast regional manager to become responsible for Tennessee and Arkansas.

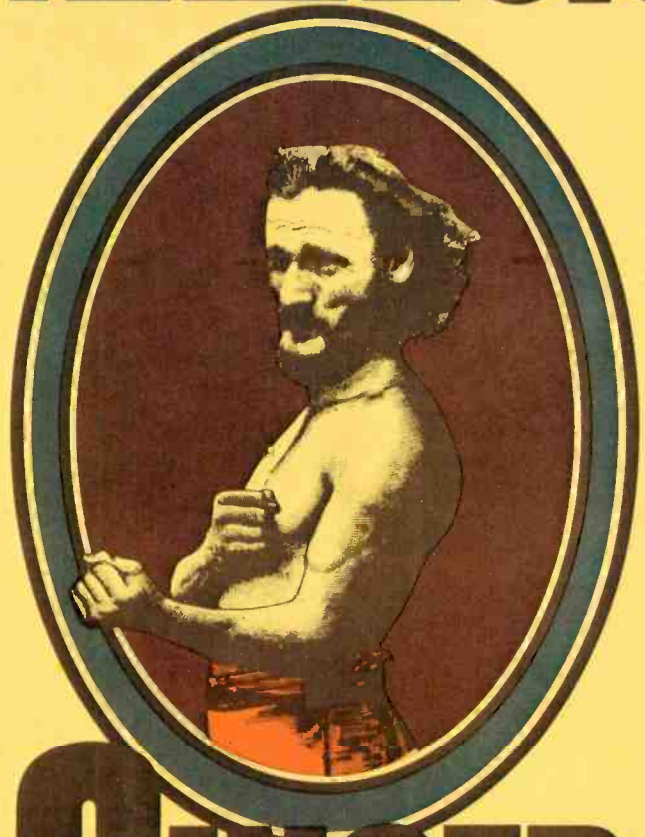
Jack Mass has been named professional manager of Daybreak Music, the new publishing office of Sonny Burke and Bobby Weiss's Daybreak Records. . . . **Sammy Alfano**, last with Capitol regionally, has joined ABC's national promotion staff. . . . **Pat Quinn**, formerly associated with the Bristol Bay Trading Co. club in Long Beach, Calif., is now a manager of Funky Quarters, San Diego. . . . **Dan Moss**, principal of Entertainment Artists Representatives and Jolie Productions, has become a law partner of Thompson, Shankman, Bond & Moss of Los Angeles, while continuing his other affiliations.

Retiring from ASCAP are Al Roth, chief auditor; Jerome Loeb, ASCAP's purchasing agent; Ethel Robinson, executive assistant to the society's Symphonic Committee since 1945; and Lillian Tiedrich, who has been employed in ASCAP's tape recording department.

HEAVYWEIGHT CHAMPIONSHIP BATTLE OF THE DRUMMERS



**BUDDY
MILES**
AND HIS BAND



**GINGER
BAKER**
AND HIS BAND

VS.

REFEREED BY

ASHTON, GARDNER, DYKE & CO.

ITINERARY

SEPTEMBER

- 2 Central Park New York
- Available
- Rain date
- Available
- Available
- Capitol Theater Passaic, N.J.
- Spectrum Philadelphia, Pa.
- Hara Arena Dayton, Ohio

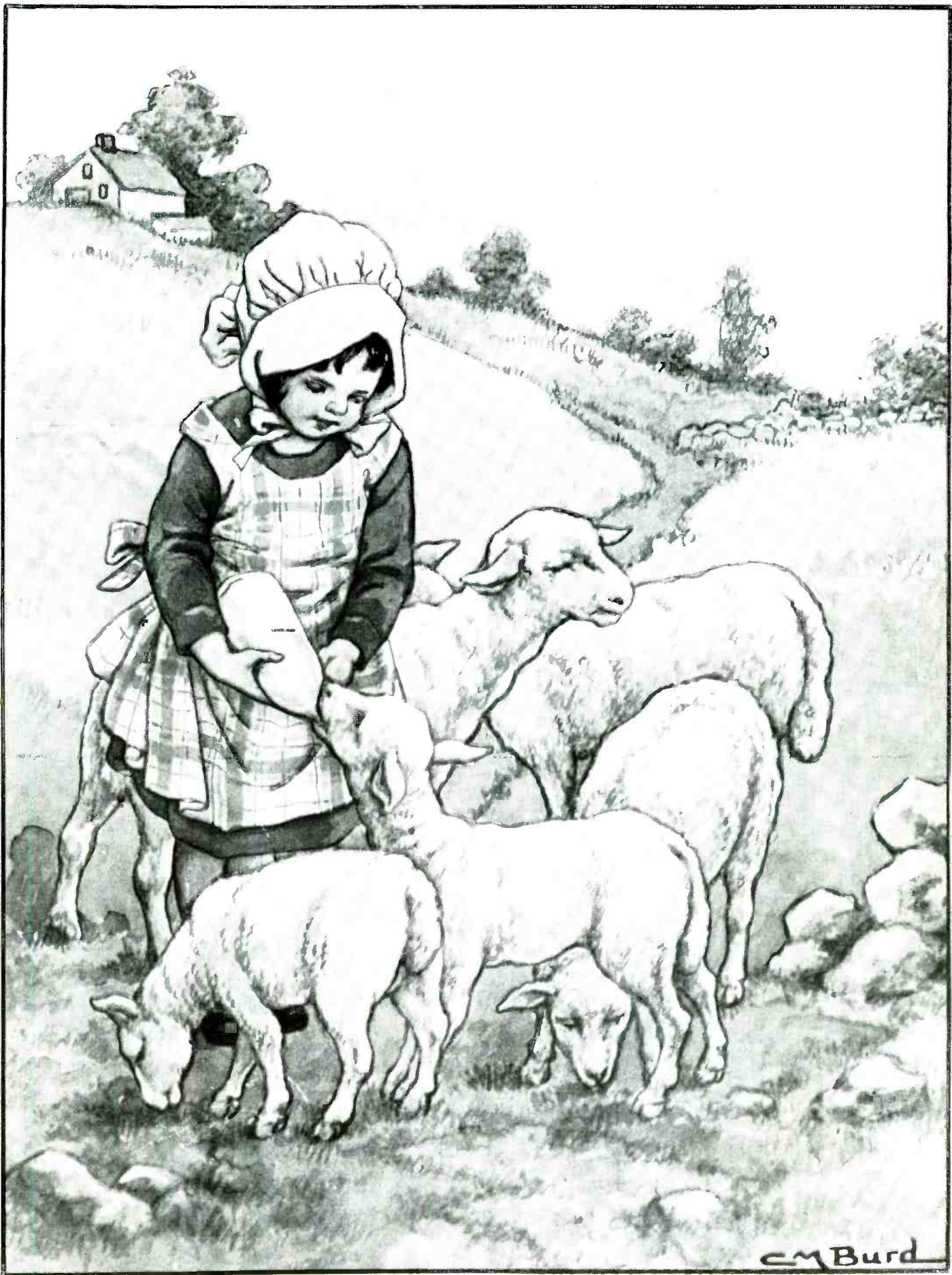
- 10 Sports Arena Toledo, Ohio
- 11 Available
- 12 Available
- 13 Available
- 14 Kent Theater Des Moines, Iowa
- 15 Sports Center Minneapolis, Minn.
- 16 Arie Crown Theater Chicago, Ill.
- 17 Kiel Auditorium St. Louis, Mo.
- 18 Available
- 19 Available
- 20 Available

- 21 Garden Auditorium Vancouver, Canada
- 22 Coliseum Portland, Oregon
- 23 Coliseum Spokane, Wash.
- 24 Arena Seattle, Wash.
- 25 Available
- 26 Available
- 27 Available
- 28 Comm. Center Tucson, Arizona
- 29 Swing Auditorium San Bernafidino, Calif.
- 30 Sports Arena San Diego, Calif.

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.

Another **ATI** Presentation
888 Seventh Ave., New York, N.Y.
10019 (212) 765-1896
211 S. Beverly Drive, Beverly Hills,
Calif. (213) 278-3820



© 1929 T V Salfield Publishing Co., USA

Mary Had A Little Lamb

*a single record from
your old chums Wings*