'Illegit' Disco Tapes Peddled by Jockeys

By IS HORIZAWITZ

NEW YORK—A traffic in discotheque tapes, skirting normal restrictions against dubbing, has surfaced here. In some cases it is bringing popular disco jocks well over $1,000 a month in added revenue.

But in no cases are the proprietors of commercial rights to the material dubbed—record company, artists or publisher—participating in the income, and attempts from one quarter, at least, to "legitimize" the practice have so far failed to find a workable formula.

The tapes are dubbed from records by disk jockeys active in the growing number of disco clubs in the metropolitan area. One to three-hour programs bring anywhere from $30 to $75 per tape, mostly read-to-sell, but increasingly on cartridge and cassette.

They are not only sold to individuals, but also to commercial dance locations. Some, in addition, are sold to foreign buyers.

One observer reports he is personally aware of a dozen disk jockeys, each of whom makes and sells from "10 to 30 tapes a month at an average price of $20 a program." But more are engaging in the trade every day, he adds.

Tape prices reflect the popularity of the jockey or location. At Le Jardin, discotheque front runner in the Times Square area, tapes are offered to patrons at a hefty $75 per program. Anyone telephoning the boss, who asks that he leave his name.

Record Hunter Challenges Labels' Pricing Policies

By ROBERT SOBEL

NEW YORK—The Record Hunter, which has become a viable retail operation since it was acquired a little more than a year ago, is embroiled in a large-scale fight which challenges the manufacturers' policies on pricing and promotion.

Since the takeover, Jay Sonin, owner of the Fifth Ave. store, claims that the outlet has experienced a volume of $1 million in over-the-counter business and $400,000 in mail-orders.

The sales momentum Sonin has generated, however, has been fraught with difficulty, he says. He claims that Record Hunter is a sub-distributor operation and, therefore, should be getting subdistributor prices from the manufacturer. He alleges that the former Record Hunter management received a wholesale price.

Return Controls Tighten In U.K.

By CHRIS WHITE

LONDON—Record dealers will face tougher record return controls here. Three major companies, CBS, WEA and A&M, have introduced restrictions and indications are that other companies will follow suit.

The new measures at the three labels, who share joint pressing and distribution, were announced last week at a WEA sales conference. As of Oct. 1 the 5 percent allowance on unsold stock will be retained, but faulty records will only be returned.

State Fairs Adore Country Artists

Reggae Lurks as A Salable Style

By BOB KIRSCH

LOS ANGELES—Country Music, not really a particularly major draw at large state fairs until the overall country expansion began several years ago, has now become an increasingly important staple of the fair circuit.

Billboard queried a number of strategic state fair booking directors and found that they generally consider country music one of their most consistently successful attractions.

Country might have increased in recent years, their percentage of total fair entertainment dates, among the majority of operations surveyed. And most of the fairs want to book even more country stars in the future.

The fair directors particularly cite the professional, mature and cooperative attitude of the country artists they deal with. They also are grateful for the self-contained nature of most pure country acts, whose stars tend to tour in luxurious buses that pull out for the next night's show immediately after the encore.

As for the stars themselves, they

Radio Pulling Record Ad $1

By CLAUDE HALL

LOS ANGELES—The record industry is spending anode millions of dollars in advertising records and recording artists on FM progressive radio and there is speculation that even more is probably being spent in AM Top 40 advertising.

One of the largest record retailing chains in California is spending $1.5 million alone in radio and television—with a large part of this more than likely shared by record companies.

The retail chain is spending that much in California alone and one progressive station claims to be earning $140,000 of that. Tower Records, another West Coast chain, is also labeled "a big hitter" by FM progressive radio station managers.

One U.S. major market radio station reports that seven record labels (Continued on page 14)
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*Tentative as of 9/13/74.*

Produced by Larry Cox and Jefferson Starship.
Subpoena Issued For Stax

MEMPHIS—A federal grand jury here has issued a subpoena to Stax Records, Inc., to deliver records of its 1973 financial transactions for inspection Oct. 16.

The subpoena, issued to Stax president Jim Stewart, ordered him or his "authorized representative" to deliver to all of those records unless they have been destroyed.

Earlier this year, U.S. District Judge Robert McRae, Jr., ordered that all men of the grand jury testimony and documents concerning July 1971 and 1972 Stax finances be released to the grand jury and to the Internal Revenue Service.

His order said the release was "for the purpose of determining whether there are additional tax liabilities due and owing to the United States for the years 1971 and 1972."

EX-CAPITOL PRESIDENT Livingston Active In Film Track, Old Kiddie Records

LOS ANGELES—Former Capitol president Alan Livingston is producing the upcoming LP for the film "The Trial of Billy Jack" and is also about to do a deal to have his early Internet company, Direct TV, use his former label for usage in major markets.

Livingston, who left Capitol in 1968 and formed Medirts as a film/music-disk operation which lasted four years, is heavily involved in the recording business.

He has been inking with record companies as a producer, including the late Tom Laughlin asking him to put the Elmer Bernstein music into an album and find someone to record it.

Livingston has signed the LP to ABC/Dunhill which will issue the score prior to the film's release Nov. 13 in 1,400 theaters simultaneously. Bernstein's score of about 40 minutes of music is the most he's done here last week. Five of the tunes have lyrics by Delores Taylor and Teresa Laughlin, daughter of the film star, who appears and sings in the film.

There is also a tune by Lennon and McCartney, "Give Peace a Chance," which is played in the film by a roadie. The tune will be released over the LP.

Livingston says the LP will be targeted in media advertising for the LP.

This project plus the leasing of such labels as The Who and The Clowns plus a catalog of around 100 kiddie titles, does not mean Livingston is serious in the recording industry, he says.

During his early days with Capitol in the late 1950s, he claims sundry children records by such "artists" as Bugs Bunny, Twixie Pies, Woody Woodpecker plus several Walt Disney characters and performances by Jerry Lewis and Jack Benny.

Livingston is leasing the masters to channel them into such special.

Continued on page 4

Audio Industry Affected By Warranty Bill Passage

WASHINGTON—The House has passed a consumer warranty bill to set standards for warranty coverage, a measure that has obvious consequences for the audio equipment manufacturers, distributors and dealers.

Differences between the House bill and an earlier Senate passed bill will have to be resolved by conference and both houses will vote on the compromise legislation.

The Federal Trade Commission (FTC) will implement the bill in rulemaking and the commission itself will be affected by a second part of the bill, the part with consequences for the audio industry. The FTC will be requested to make a determination on going to court on its own, with its attorneys to challenge unfair business practices, is nothing more than a request by FTC chairman Lewis Engdahl. The commission must give the Justice Dept. a chance to bring suit. The FTC can go to court on its own, if the attorney general fails to act on a commission request within 10 days.

Up to 33 attractions will be continued on page 29

Ampex Produces 30 Million Tapes In 1974 Fiscal Year

REDWOOD CITY, Calif.—The music division of Ampex Corp. produced more than 30 million prerecorded tapes during the fiscal year, a figure that far exceeded the total U.S. prerecorded tape production during fiscal 1974, according to Arthur E. Butz, Ampex president and chief executive.

Hausman attributes the division's success to a partnership between the company and Ampex, which he said involved a major trend in the recording industry.

Butz further noted that the backbone of Ampex's performance was the Ampex Corp. 200 and 300 series of tape heads.

Continued on page 29
So. California: Low-Ball Discount Capital of U.S.

LOS ANGELES—Southern California has become the low-ball discount capital of the U.S., according to recent record retail advertising and newspaper advertisements. Ads researched ran from Sept. 22 through Sept. 29 in metropolitan daily.

Representative of the greater Los Angeles price knockdowns were:

**Sales and Discounts**

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<tr>
<th>Artist/Label</th>
<th>Retail Price</th>
<th>Store Location</th>
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</thead>
<tbody>
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<td>Hardware</td>
<td>$4.97</td>
<td>Los Angeles, CA</td>
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<tr>
<td>Discount in</td>
<td>$4.97</td>
<td>Orange, CA</td>
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<tr>
<td>Olivia Back to Pussycats</td>
<td>$4.97</td>
<td>Santa Monica, CA</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>$4.97</td>
<td>Riverside, CA</td>
</tr>
</tbody>
</table>

This conclusion is based on a study of the Los Angeles metropolitan area, which has the highest concentration of discount stores in the country. The study was conducted by a team of economists from the University of California at Los Angeles, who analyzed sales and price data from a sample of 100 retail stores in the area.

The economists found that the average discount on goods in Los Angeles is 15%, compared to 10% in the rest of the country. The high discount rates are due to the large number of discount stores, which are able to sell goods at lower prices due to their lower overhead costs.

The study also found that the discount rates are declining, as more stores are offering their goods at full price. This is due to the increased competition from online retailers, who are able to sell goods at even lower prices.

In conclusion, the low-ball discount capital of the U.S. is Southern California, with Los Angeles leading the way. This trend is likely to continue, as more discount stores open in the area and competition increases.

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**Executive Turnaround**

Altec Corp., Anaheim, Calif., has named D. H. Palmquist vice president and general manager of its new international division. Charles E. Van Liew is now vice president-general manager of Altec's sound production division.

The new marketing manager, professional products, is Jerry Hogan.

**New Product Development**

Elevate to vice president, marketing, for Altec's sound product division is Robert K. Moore, Jr. Vincent J. Lacks is vice president of marketing operations.

The director of new product development will be Mark Engstrom, and finally, Rich Mandella has been appointed manager of Altec professional relations.

| Discount | $4.97 | Orange, CA |
| Discount in | $4.97 | Orange, CA |
| Olivia Back to Pussycats | $4.97 | Santa Monica, CA |
| Los Angeles | $4.97 | Riverside, CA |

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**Lifestyle Returns**

- *Continued from page 3*

markets as a mail-order, premium TV advertising or non-record dealer outlets.

Although he sold Medlans to United Artists he still owns copyrights to 25,000 Dan McLean tunes plus many songs by Dry Persson with McLean in the Medlans Music. Th he shares in all profits of McLean and Prin., Inc., for the time being.

Livingworth holds Hollywood Partners, a financial investment firm which is 21 clients. He has also written two TV movies which Universal is developing for series showing.

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**Phonics/MCA Vidisk May Be Marketed**

NEW YORK—First public discus- sion on a consumer video disk system since the Phonics/MCA joint venture announcement (Billboard, Oct. 5) was thus far not presented. The Phonics/MCA joint venture, said the move "should not be construed as a change in policy towards our independent distribution network throughout the country, which we believe in implicitly.

**VIDCOM Trade Fair Is Event of World Scope**

CANNES—The VIDCOM trade fair, held in Cannes Sept. 16-21, concluded the previously separate video and cable TV shows VIDCA and MCA/B in one event. An International Market Filling Four Days of the Palais des Festivals allowed hardware, software and associated companies to exhibit their products in an area three times larger than was available last year's VIDCA. A total of 10 International Study Sessions were held during the week, with some sessions, contributions from over 50 experts, elaborate closed circuit monitoring, simultaneous translation facilities and extensive participation from the audience.

Continued on page 48
EASY STREET.

In two weeks, the new Edgar Winter Group single, "Easy Street," is breaking out of Boston, Baltimore, Chicago, Philadelphia, Kansas City, Charlotte, Seattle and Denver. It's the fastest breaking EWG single since "Frankenstein." So let The Edgar Winter Group put you on "Easy Street" this week.


Produced by Rick Derringer
Return Controls Tighten in U.K.

**Continued from page 6**

be exchanged instead of credited against future orders.

WEA managing director Richard Robinson claims that there has been a "tagging" number of increases in this period. "This has arisen from the difficulty in meeting the demand," he said. "We have increased the price of some products." He will continue to support the new delivery system. WEA also plans to increase its sales force.

**Continued from page 6**

The old Record Hunter had a sub-division operation and as such was getting the wholesale price. This is certainly not the case here. Another label executive says that "Record Hunter is a retail operation only and it would be against the Federal Trade Commission's rule if we were to give him a different price from what we give others. The executive also notes that a single retail operation Record Hunter is in a different volume class with different discount terms and therefore cannot expect the same treatment as others. However, Sonin says that one major firm was now supporting his major line with a price break for sales to retailers.
Rod Stewart
“SMILER”
Worth its wait in gold.
When you think of Gold
We're the One
Special Deal

Goldies 45

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Year</th>
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<td>1960</td>
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<td>Ray Charles Blue</td>
<td>Blue</td>
<td>ABC</td>
<td>1960</td>
</tr>
<tr>
<td>Ray Charles Red</td>
<td>Red</td>
<td>ABC</td>
<td>1960</td>
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When you think of Gold
We're the One
Special Deal

You can save a fortune during the
Available at these ABC Branches:

Burbank
ABC/DuSABLE Records Branch
200 S. Lake Street
Burbank, California 91200
LOU VENZOLA - 213-869-9639

Chicago
ABC/DuSABLE Records Branch
135 N. King Street
Elk Grove Village, Illinois 60007
JOHN CONNORS - 312-439-3090
ies 45's...think of us!
Stop's One Stop.
S in October

From the abc Records Family goldies 45

month of October! Deal-Deal-Deal!!!

Cleveland
ABC/Dunhill Records Branch
2533 W. 11th Street
Cleveland, Ohio 44113
LOU MCMANUS - 216-262-2700

Beltsville
ABC/Dunhill Records Branch
16223 South End Drive
Beltville, Maryland 20706
RUSSELL FLANAGAN - 301-927-1890

Woodside
ABC/Dunhill Records Branch
1644 7th Avenue
Woodside, New York 11377
STAN DICKSON - 212-476-9500

Dallas
ABC/Dunhill Records Branch
4400 Cash Road
Dallas, Texas 75247

CHARLES STAGGART - 214-343-2770

Atlanta
ABC/Dunhill Records Branch
3030 Oaklawn Industrial Street
Atlanta, Ga. 30314

SKIF BYRD - 404-458-8712

Boston
ABC/Dunhill Records Branch
1892 Washington Street
Boston, Mass. 02116
PAUL BRICKLEDALE - 617-935-7430

Copyrighted material
Retailer Growing With Kids

by JOHN SIFFEL

LOS ANGELES—In a little over two-and-one-half years, 28-year-old Eric Brown has gone from a rented 10-by-15-foot basement store location on College Aves. in Columbus, Ohio, to a three-story near-campus base for 30 affiliated School Kids’ Records (SKR) stores in 17 states.

Most of the stores are operated by a former customer of the original store here. Brown attributes the burgeoning chain’s success to the simple philosophy of love you’re doing and it rubs off permanently on the person.

Brown’s attitude must be infectious. For original customers like Charles Nunez, who came in as student customers from the University of Georgia campus a block away, opened up stores just south of the center of Columbus, Ohio, at 5,000 student Ohio State campus.

The store is near Discount Records. Brown advised Nunez to open a small store at a foot long, a center that signifying list, Discount Records price and its price of $59.98 per foot. He bought it for $3.99 and $6.98 for $4.79. Brown advises his 30 outlets to offer no special.

All prices are marked on the album with felt pens. Price, Brown says, is an allure, but he feels the personal attitude of the store is the most important.

Starting from that 15-by-30-foot basement half wall, the SKR outlet was originally used for records, and now $2,500 inventory bought from Listen Music, an Atlanta retailer. "Because it's a college town, the local store grew to an $5,000 inventory, which we turn over on average to do a $100,000 profit in the first year," Brown boasts. "We did $800 the first day and $350 the next day."

Brown admits he loves Athens better than any city he's ever been in. He's an Atlanta native. He graduated from the university in 1967, then travelled and returned there to open post-graduate locations just to live in Athens.

He got the idea for the campus record store in October 1971 and found the neglected basement location soon after. By December, he negotiated the lease. Then he bought $100,000 for $500 and raised $100,000.

The day we opened Underground Records, the name we thought fit best the first store, we sold a glass to put the whole thing on and a make-shift box to hide our change. I was surprised people came.

"But I felt that the competition, a Record Bar, a Discount Records and a Budget Records was the usual discounters, but actually within two miles of us, were all too personal and I couldn’t run a record store. And it’s been just that. None of the stores carry anything but record albums. No tapes! Students don’t buy tapes. I am adding our first accessory now—record cleaning cloths.

"All our competitors there were bleak. They were all alike. I believed then and now that you had to have a customer you would have been in. Just like he was a guest in my home. I feel my prospective new store owner must sincerely love to be in the record retail business, honestly love the collegiate town he is in and love working with people.

"People walked in that first week who are still with me. From 20 to 100 different college students came in and offered to help Ed and Blair Tanner, both undergrads then, walked in. They own the Athens and Knoville stores, respectively. For example, I went out to scout store locations once and when I came back, was an 15-year-old working behind the counter. She worked two weeks without pay to prove herself. Today, at 18, David Giles owns and operates our Gainesville store.

Brown says his greatest fear was that his established competition would move to hamet. "We were taking away their business. Nobody reached. Every week, though, I heard rumors that we were folding up.

"We stayed with our buying philosophy which I learned the hard way. I knew nothing about stocking. I kept a mental list that first week of what customers asked for. Then it became a written list.

"Now our warehouses in Gainesville, Knoxville, Columbus, and Athens each carry 2,000 titles. There is a selection of around 400 to 500 different artists. We carry mostly progressive rock, with some progressive jazz. About 30 percent of our business is in current hip LPs. Anybody can stock and sell them. We think our catalog stock is what helps us most."

Brown admits that his relationship with his 30 stores is loose. That will lighten up in the future, he adds. Now they can buy anywhere, but most of them buy from our four outlets. There is no price for opening in just the promised hope they will continue to buy from one of the four warehouses.

Brown scouts most of the prospective store sites personally. Many of his University of Georgia store owners are now winning over new store owner prospects in their area. He has no accurate forecast of new store openings.

Ten stores have opened in the past six months. He admits he is making scouting forays into Michigan, Pennsylvania and West Virginia.

SKR stores do virtually no advertising. They have featured promotions in the newspapers. But they are blockbusters. For example, the Knoxville store recently did a six-hour special on the store over WROX-AM, during which all LP prices were dropped 40 cents for that time only. The store registered $4,500 for the six hours. "The college customers appreciate what you do for them. They do business the day after the sale, too."

Brown estimates the average age of his 30 store owners at 21. "I like working with younger people better. They are a little more innovative. They can keep overhead down because, for instance, they agree to operate jointly the kind of one-store warehouse right along with their retail store at the same location. They try to keep their store/warehouse at least a 200-mile radius."

SKR stores physically are homes. The only big sign says, "If we wanted the records out of order, we'd do it ourselves." Brown suggests, "So new store owners that they may use plywood self-made bin shelving mounted on inexpensive cement blocks for fixtures and that they build their own check-out counters. Stock is filled alphabetically by artists with divider cards. There is little similarity in the stores, except for that gregarious attitude that Brown stresses so often and well.

Stalemate In AFTRA Dickerlings

LOS ANGELES—Negotiations between record industry leaders and officers of the American Federation of Television and Radio Artists (AFTRA) ended last week in another stalemate.

While no strike is yet indicated by AFTRA, officers reportedly are "fed up" with the record industry representatives who, for months, have refused to consider a royalty arrangement for group singers on disks.

Music men, however, indicated that the costs of implementing such a plan would be "astronomical" and impractical.

No immediate solution to the stalemate was seen by representatives of either side.

Label spokesmen said they had offered the union a "bonus" plan which would pay bonus singers based on the sale of albums. If an LP sold a million copies, singers on the disk would get one percent of sales. They would be paid 50 percent for a sale of 300,000 copies and 25 percent on sales of less than 300,000.

Union officers, who since March have worked for a new contract covering records, refused the "bonus" offer and no progress has been made since.

A strike of singers against records was the next move, it was reported.

Cap Bosses in Europe

LOS ANGELES—A contingent of Capitol Records' chief executive officer Bhaskar Menon, visited London last week for an EMU Records meeting.

The executives presented their EMU association Capital of AFTRA report for the 1974 year, introduced fall and discussed marketing concepts for next year. Direc- tory officers were Dan Davis and special projects manager Charles Comelli offered a show slide to ideas into the general marketing plans.

Following the meeting the group went to Friends with EUrope managing directors and officer basically the same presentations given here.

Other Capitol executives participating in the trip were: Brown, Menon's chief operating officer; Dan Zimmernann, senior vice president marketing, and Jim Mazza, director, international marketing. Zimmermann and Mazza will visit several other nations following the Amsterdam meetings.

MCA ENJOYS GOLDEN SEPT.

LOS ANGELES—September proved profitable for MCA Records as four albums and one single went gold. Certified as million-sellers were "Love Me Let Me Know" by Olivia Newton-John, "Helping Hands" by Lydia Ludlum, "Golden Earring" and "His 12 Greatest Hits" by Neil Diamond.

In addition, MCA Records, with a cash grant, national promotion director, the "Last But Not The Sun Goes Down On Me" single by Elton John is a million-seller and Olivia Newton-John's single "I Honestly Love You" is on the way.

Also of interest, MCA Records has increased the price of its Red Seal line. All RCA Classics now carry a $59.98 suggested price tag.
General News

Disco Tapes Peddled by Jockeys

and phone number "If you require more information about Le Jardin Tapes."

Some of the tapes, it was learned, are being sold to non-discopic spots such as beauty parlors, cafes or other locations desiring hip background

music. In these cases they provide a sort of cool alternative to Muzak or other wired music services.

Tapes were originally dubbed by jockeys to serve as standbys for times when they were not in personal control of disco turntables. They represent each jockey's concept of programming, placing and segueing of record sides. The music is heard without interruption.

Patrons at the discotheques listed what they heard and began to ask for tapes copies, thus alerting disk jockeys to the potential for sales.

Spread of the practice so far has been largely by word-of-mouth.

The National Assn. of Discotheque Disk Jockeys (NADDJ) has made some recent stabs at "regularizing" the production and marketing of disco tapes, Robert Casey, an officer of the group and editor of its publication, the Mehting Pot, says he has contacted licensing organizations and record companies to discover the type and number of permissions required. He adds that offers have been made to help pay a fair recompense to the proprietors involved.

However, says Casey, no one has taken him up on the offer and, instead, have shunted him off to others who can explain any authority to grant permission.

NADJJ now claims 120 members, locally mostly on the East Coast. It is currently enlisting disco jockeys on the West Coast, as well, according to Casey and even has five members who operate out of Montreal.

Bartok Refused

"Continued from page 1"

Copyrights which state that a "posthumous" work is one "first published and copyrighted after the death of the author." It found the work in question a "posthumous" work in 1856, six years after the composer's death.

In its decision on Sept. 26, the court granted Boosey & Hawkes a summary judgment enjoining the publisher to the renewal rights of "Concerto," A spokesman for Peter Bartok said the decision would be appealed.

ABC, Polygram Looming

"Continued from page 1"

rate transaction the Word-Myth group.

ABC, occasionally thought by industry observers to be operating below its capability, has now been joined by one of the three broadcasting giants--American Broadcasting Co. and its CBS division--in the successful exclusive country line plus Blue Thumbl, Sire, Neighbor Records, and the Danthill, Impulse, BlueSwing, Daye-Peacock and Cartwheel lines.

The purchase of the Famous label is considered an absolute steal at that "low" price.

All of these lines are handled through ABC's own company- owned branches. ABC also owns the ABC Record And Tape Sales rack operation. And there's also the ABC in line as a major force in the music retail stores with locations in Orlando and Chicago and others are to follow.

Polygram has no retail stores but has its Phonocrit distribution division which handles product from Polydor, MCA (and its lines), DGG, United Artists (and its lines), ECM and Hickory. The last three labels are not owned outright by the German company. Polygram does not own the label of the Phonocrit group, which was acquired through the independent distribution.

The Phonocrit 15 branch operation was formerly USA's UL's own distribution company UDC which was sold to Polygram last year.

ABC has already consolidated many services formerly handled by some of the famous lines and the ABC logo now appears alongside Dot and Blue Thumb, for example.

Among ABC's family of commercial-sellling artists are: Bo Donaldson and the Heywoods, Rufus, Billy "Crash" Craddock, Carl Carlton, Sweet Dreams, Bobby Vinton, Three Dog Night, Fopp, Steely Dan, Notorius, Pointer Sisters, Renaissance, Jim Croce, Muse, Camakusa, Lefty Frizzell and Jim Mundy.

Polygram's sellers include: the Ossmonds, Donny and Marie Osmond, Danny Osmond, Sami Jo, Johnny Bristol, Jim Stafford, Eddy Arnold, Hank Thompson, Billy Walker and Tom T. Hall, Faron Young and Jeanie C. Riley (on Mercury) and Sue Thompson and Don Gibson on Hickory.

Effective October 7, 1974

NEW PRICE POLICY

$360

EVERY $6.98 LIST LP . . .
EVERY $7.98 LIST 8-TRACK AND CASSETTE . . .

MR. TOPP TAPE, INC.

For the best fill in the country call:
516 764-2512
TELEX: 14-3156

Every label—Every Artist Every Title

Rockville Centre, N.Y. 11570

WEA's president Joel Friedman's staff of veteran sales and promotion people are to work closely with keeping product moving through market pipeline.

The Columbia, true of the Columbia Records Sales organization which handles massive product from Columbia recording divisions. One aggressive distribution operation is London with four shipping departments that handle many independent labels on a select market by market situation.

So the move into the WEA of the digital tape operation from the ground up was an existed one.

People tend to take for granted the established distribution networks owned by RCA, Capitol and CBS because they seem to have always been there.

The struggles to make Polygram "No. 1" and the emergence of ABC on all levels of music from records to retail along with the development of its Lumber.'chain of Wide World of Music retail stores with locations in Orlando and Chicago and others are to follow.

Hitting a roadblock in the industry is to finally become a "big boys" trend in the industry in the way that the "old big boys" plan their competitive strategies.

Atlantic Sets Fall Promo

NEW YORK--Regional marketing directors of Atlantic Records are holding a series of meetings to present the company's fall releases to the WEA sales and promotion personnel, and to discuss specific promotional campaigns tailored to the individual needs of the featured artists.

The meetings are the forerunners of a more detailed advertising and promotional strategy still to be mapped out by the company. The merchandising and advertising for the company's fall releases are expected to be extensive, ranging from merchandise aids to a large scale TV advertising program.

Atlantic will also be launching a major national advertising campaign on all its 6-channel fall releases which feature such artists as Mike Oldfield, Eric Clapton, Duke Ellington, Aretha Franklin, Gil Evans, George Flynn and Bill Wyman.

STONE PAIN CAN'T STOP MEHTA MUSIC

LOS ANGELES--Zubin Mehta and members of the Los Angeles Philharmonic are due to return to their home base this week after a triumphant European tour during which they were acclaimed as a "resurrection". The maestro took a short break at intermission but returned to conclude the program. The audience responded with 37 minutes of applause.

Mehta and his musicians, 89 men and 15 women, will perform 72 subscription concerts at the Los Angeles Music Center, 24 concerts in the suburban and 13 youth concerts in Los Angeles county during the coming 1974-75 season.

See Mr. Topp Tape's

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BURKE WRAP

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with...
SPECIAL DEALER LP

How to Handle Obnoxious Buyer

BY FRED PERRI

NEW YORK—With Christmas looming, record dealers in 50 states await a new LP by the Blackwood Brothers that will light up the nights for Holiday shoppers. A new album by the reunited Beagles will fill the ticket but it's unlikely. Another "Sound of Musi-
col" could fill the void but Dick Rogers is busy with other things.

So we must all make do with an LP that will serve as a stopgap until the big chart buster comes.

The perfect pre-Christmas release will not make the cash register ring but all sorts of other conundrums. Its title is "Why?" It will be the first disk in history produced exclusively for retailers.

Set NMPA Symposium

NEW YORK—The National Mu-
sicians Publishers and Authors
Federation will hold a symposium, FORUM '74, at the Hotel Plaza here Nov. 22, to be devoted to the international music scene.

A morning session will cover the structure of mechanical and perform-
ance rights organizations, the international tax problems, and other matters which concern U.S. publishers doing business overseas.

Speakers for the session will in-
clude Michael J. Freytag, general manager of the Australian Phonograph Industry Ltd., and chairman of the executive committee of the Inter-
national Federation of Phonographic Industries, the Society of Authors and Composers; Stephen Stewart, director general of the International Federation of the Phonograph Industry and Georges Meyerstein-Mauger, president and director general of PolyGram. A top-
music authority from Japan has also been invited.

Robert R. Nathaniel, economist, will be luncheon speaker. In the after-
noon, Salvatore T. Cianci, head of NMPA's Federation, will open the FOR-
UM panel. The morning's speakers will be joined on the panel by several authors and publishers in a free exchange between audience and panel.

ABC Faces Separate Suits by the James Gang (Again)

LOS ANGELES—New James Gang members Dominic Troiano, and Roy Kenner and Belkin Pro-
ductions, Cleveland firm which men-
tioned the group; and founding members James Fox and Belkin. The crux has file separate multi-
lion-dollar damage Superior Court suit here against ABC, claiming that the label's president and executive vice president, respectively, Jay Laster and Howard Green.

Both suits charge defendants with

Japanese Notes For Kiss Album

LOS ANGELES—Liner notes will be printed in both English and Japa-
nese on the second Kiss album for Casablanca Records. "Hotter Than Hell" due this month.

According to Casablanca presi-
dent Neil Bogart, this is the first time a U.S. album has included Japanese notes. He says he is taking the step because Japan has become so colorful to the U.S. as a record market and the first Kiss album did well there.

Blackwoods Emerge Big Gospel Winners

NASHVILLE—The Blackwood Broth-
ers and their leader, James Blackwood, have been named one of the top 100 artists by the magazine of the Dove Awards of the Gospel Music Ass'n. Last Monday night.

Consistent winners over the years, the quartet was named gospel musi-
col's best group, James Blackwood was named best male vocalist, and he was inducted into the Gospel Music Hall of Fame.

One of their record albums, "Some Nights," won three more awards for liner notes, graphic design, and cover art.

Another steady winner was Bill Gaster, the LP's songwriter of the year. Of his tunes, "Because He Lives," was listed the No. 1 gospel hit for 25

Jim Myers, president of the Gospel Music Hall of Fame board of di-

ducers, announced that plans are being finalized for the first attempt to build house artifacts and memorabilia for an actual Hall of Fame.

The building site has been cho-

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Radio-TV Programming

Radio Pulls Disc Advertising $3

- Continued from page 1

all have contracts each of $100,000 or more for the year.

In a general survey of FM progressive radio stations, the percent of total advertising at each station with a record company or concert promoter source ranged from a low of 10 percent to a high of 60 percent. The percentage has been higher in years past. Now, with FM growing in popularity, the percent may be down, but the dollar amount is even higher.

David Mootenh, general manager of the KMET was quoted as saying: "Initially, progressive FM stations relied on the entertainment business—records, promoters, concerts for a large percentage. But over the last few or five years the successful FM station has been able to diversify because of the overwhelming growth in the advertising agency level for general consumer products." He points out that a market study by record promotion men and women in Los Angeles shows that KMET-FM is the major influence for album sales at the consumer level.

"Progressive radio—of all the broadcast media—has maintained in my opinion, credibility with the listening audience... through the era ofVinylmania, the Warner label, and through not only general advertising, but major independent advertising. But, for the record company, I think that the most important aspect of recording and promoting in FM progressive radio is the record company's ability to build sales and promotion at the store level for their product."

KMET-FM is a Metromedia station and Metromedia's other FM progressive stations are doing quite well. "Progressive FM's ongoing success seems to be quite strong," says Scott Muth, program director of WNEW-FM in New York, "and not only through the years, but major independent interest at the FM stations and their clients celebrate the Bicentennial.

The package, exclusively to one station per market on a price to fit the market size, include intros and outros with custom call letters, one vignette per day (a total of 731) each about one and a half minutes long that recreate on the air an event happening that particular day 200 years ago, a press kit with suggested newspaper advertising tie-ins for local sponsors, promo spots in each length customized for each radio station, a single with a music bed for local sponsors, (plus a monthly newsletter with Bicentennial happenings and promotions the “Komet” and approximately 30 products such as a kit for houses and cars, several types of coupons, cookbooks, maps and historical documents that radio stations can use for giveaways.

In addition, Brown says that the firm has produced several audio products—cassettes, 8-track cartridges, and records—and surrounding the Bicentennial.

Sales ads come with the package. To illustrate how Bicentennial-minded the American Legacy is, they have the phone number of 800-532-5776. "Brown is the former president of programming for RKO General, flew into town Monday (30) and took the station to an auto package.

Dallas Firm Signed By American Legacy

SALT LAKE CITY—The American Legacy has signed Concert Marketing, Dallas, as its exclusive sales rep., according to American Legacy vice president Jim Brown.

Roger Brown is president of American Legacy, which has already committed for 100 markets and is growing rapidly. The company covers two years, Jan. 1, 1975 through Dec. 31, 1976 as designed both a programming and sales tool to help FM stations determine their advertising.

The package, exclusively to one station per market on a price to fit the market size, include intros and outros with custom call letters, one vignette per day (a total of 731) each about one and a half minutes long that recreate on the air an event happening that particular day 200 years ago, a press kit with suggested newspaper advertising tie-ins for local sponsors, promo spots in each length customized for each radio station, a single with a music bed for local sponsors, (plus a monthly newsletter with Bicentennial happenings and promotions the “Komet” and approximately 30 products such as a kit for houses and cars, several types of coupons, cookbooks, maps and historical documents that radio stations can use for giveaways.

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WAXY-FM Switches

MIAMI—WAXY-FM, which had made a valiant stab at a rock format, has switched to oldies. Paul Drew, vice president of programming for RKO General, flew into town Monday (30) and took the station to an auto package.
On Sunday, October 13, 1974
The King Biscuit Flower Hour presents:

IN CONCERT

SANTANA

On October 13, The King Biscuit Flower Hour will present a taped live radio show featuring Santana. The show hosted by Bill Minkin (on FM only) is in Quadraphonic sound. So you can hear it the way you'd be seeing it. In the future, shows will be on the second Sunday and the last Sunday of every month. Check the listing below for times and stations.

For further information, contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 527 Madison Ave., N.Y. 10022. Or call 212-371-6850.

A radio show sponsored by Scotch RECORIDING TAPE
Radio-T.V. Programming

Vox Jox

By CLAUDE RALL
Radio-T.V. Editor

Pat Whiteley has departed WBNC-AM in New York; he'd programmed the station for at least three years and was responsible for its image and sound. His departure is a blow to the industry, and the music world will miss his presence.

Over 10 record orders per year will be placed through the mail order department of WBNC-AM. This is part of a wider strategy to increase sales and promote the station's image.

Robert Boyer, the program director of WRNR, carrier current station at Farming University in Pennsylvania, has been doing a great job. He's known for his excellent programming and innovative ideas.

There's an urgent need for more station management to be involved in advertising, working, and getting shows into the station. Many top DJs are now working with WUCA-FM, Philadelphia, and have their own shows. To get behind this, there's a need for more top DJs to work with KATZ in Dallas, now assistant in programming to the general manager.

George Savage has left American Radio Programs, Los Angeles. He's been general manager of the syndication firm for a while, but he'll be involved in advertising, working, and getting shows into the station. Many top DJs are now working with WUCA-FM, Philadelphia, and have their own shows. To get behind this, there's a need for more top DJs to work with KATZ in Dallas, now assistant in programming to the general manager.

Robert E. Jeske, executive vice president of American Communications, New York, Plans to move into the syndication field. He's the first to do so, but he had to cut the Hot Seat session. Next year? Okay.

The annual convention of the National Assn. of FM Broadcasters gets underway this week at the Fairmont Hotel in New Orleans. The date is Oct. 10-11, and the convention is called the National Radio Broadcasters Conference and Exposition. There's going to be some fantastic speeches by such men as Jack Thayer, president, NBC Radio; George Duncan, president, Meredith Radio; George Wilson, executive vice president in charge of broadcasting, Bertin Media; David Moorhead, general manager of KMET-FM in Los Angeles, and Sid Vallone, director of marketing and operations, Blair Radio. In addition, there's Jerry Sharrer, general manager of Elektra/Asylum Records; Tom Yahn, executive producer, Capitol Records; Rudy Saint-Marie, recording artist, MCA Records, and others. Going to be a fantastic convention.

Ward Austin, 602-264-4192, is looking. He's currently on KRIV in Phoenix, but there's been about two years. Seeks MOR or Top 40 position. Sometimes Tom Adams has resigned as air personality with KZAI in Phoenix. He's been there since 1972. He's a force in the market.

Alan Baxter has given up his program director and air personality job at WEEO-AM in Waynesboro, PA., to do his own show, WLCY-AM in Tampa, FL. But little does he know that by the time he reads this, I will have taken over his job. His show is a hit through the magic of Delta or something else with wings and will give me more airplay than you. Let's see how he sounds.

Keith Allgood, 714-302-0479, is looking for a country position. Has programming experience. Now working at KKUS-AM in the suburb of Los Angeles. Do Donovan, national program director of Sterling Recreation Organization, has programming experience. Heard that from about seven people today. Job scene is lousy at the moment. Jobs are coming up fast.

Jerry Lovett, new announcer, WLRW-FM, Champaign, IL, seeks a job. Both were on WEIC-AM-FM, Morgantown, WV. Lovett just took over for Judy Anderson, who left to play house with her new show. Judy was a hit at WLRW-FM, the 6-10 a.m. show for almost seven years on WLRW-FM. Our great-est hit was "The Stroops," then "The Jim Lawrence." The rest of the FM is solid, WCCR-FM, country classics, and WYPR-FM, oldies. Job openings are coming up.

Art Versnick has become the new program director of WIDEO-FM in Lima, OH, but he's 3-7 p.m. shift. Others in the lineup include Ted Williams, the 9-11 a.m. show; and Don Loverno, the 11 a.m.-1 p.m. shift. Both are doing well.

Randy Bynum has departed KGEE-FM, Los Angeles. He's leaving the music station that he programmed for several years and turned into an overnight hit. Replacing him is Gene Day. He's the all-night personality at KDAY-AM, Los Angeles. He does an excellent job of keeping the station on track.

The Bubbling Under The Hot 100

101. PENCIL, Trust Mustache, Jimmy Buffett, ABC/Unicorn 1501
102. TIME, Mighty Clouds of Joy, Argosy (DNL 1501)
103. -SAND DOLPHIN, Willie Nelson, ABC 6212
104. -STEVE HINDE, Harry Belafonte, ABC 6265
105. -THEI, Light of Love, Casablanca 9108

The Bubbling Under The Top LP's

201. -STATUE OF QUEEN, A&M SP 3568
202. -BOBBY PETERS, Warner Bros. SP 3821
203. -SM KELLEY, Down Home, A&M SP 3626
204. -THE WINDSOR STORM, Mercury 515-1050 (1972)
205. -T. MILL, Light of Love, Casablanca 9108

The Bubbling Under The Top LP's

251. -MIDNIGHT DINNER, The Great Pretender, Fantasy 9454
252. -HYRA, Hymn, Copata SP 1036 (Warner Bros.)
253. -JIMMY DURANTE, The World of Mercury, SMR 1-0005 (1973)
254. -T. MILL, Light of Love, Casablanca 9108

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Includes every Pop, LP, C&W, R&B record and artist to ever hit the Billboard charts. It's as easy to use as the yellow pages. Each book includes: Date (month/day/year) record first hit the charts, highest numerical position record reached, total number of weeks on chart, label and record number.

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Top Rhythm & Blues Records 1949-1971 @ $20.00 ea.
Top Country & Western Records 1949-1971 @ $20.00 ea.
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I'd also like these Supplements:
Top Pop Records 1973 @ $7.50 ea.
Top Country & Western Records 1972-1973 @ $10.00 ea.
Top Rhythm & Blues Records 1972-1973 @ $10.00 ea.
Top LP's 1973 @ $7.50 ea.
Set of all 4 supplements @ $30.00

*Special set prices may be withheld at any time. Check or money order for full amount must accompany order. Overseas orders add $3.00 per book, except supplements add $2.00 per book.
BOOK REVIEW

Stones’ Tour a Good Read

LOS ANGELES—Few bands have built and sustained such a large and loyal following, been involved in as much controversy or caused as much excitement over the past decade as the Rolling Stones. And there are few events in the music industry today to rival the excitement revolving around the upcoming Stones’ tours.

In “S.T.P., A Journey Through America With The Rolling Stones” (Saturday Review Press; E.P. Dutton & Co., Inc., $3.95), Robert Greenfield has done a superb job in documenting the group’s 1972 summer swing across America, exploring the personalities of the group members and those who make up the S.T.P. (Stones Touring Partnership) and their various roles and the tensions involved in the tour and the incredible amount of work required to keep the S.T.P. running smoothly.

Greenfield wisely explores the personalities of Stones Mick Jagger, Keith Richards, Mick Taylor, Bill Wyman and Charlie Watts through describing incidents and recalling conversations, focusing on the group’s creative and potential personality through potentially boring character sketches.

Autumn Titles
Continued from page 13

October, Lawrence Welk’s second book, “At One, At Two” has the melody line written in for the light “Maiden of the Mist” on the sheet music. The actual writing was done by Bernie McCrindle, who receives full credit.

Welk comes back in time as far as Miss Morgan but this volume covers his career only from the new season and onwards so ABC-TV cancelled his Saturday night show and he was forced to cancel the rest of the tour route—with the help of his manager Sam Lutz—to even more success.

The jewel of the Welk titles, however, just might be Bob Meech’s November issue of Oscar Thompson’s definitive work “International Cyclopedia Of Music And Musicians” edited by Bruce Bohle. It will carry a $45.95 price tag and fit most any coffee table.

The sudden, bountiful cornucopia of rock music and its makers. An equal number of classical titles is being rushed to market.

But that, as they say, is another story.

Zaire Festival Pulls 60,000 On Final Night; Many Free

KINSHASA—Zaire—More than 60,000 were on hand Monday (23) to cheer outstanding black American and Zairean artists and rock groups at the final night of the “74 Zaire Music Festival.”

Officials opened the gates and admitted thousands more to the concluding night of the three- concert festival. Esta James, the Spinners, Sister Sledge, the Fania All-Stars, Mann Dibango and others were featured in the international all-star group, stimulated by Jimmy and Leon Jordan.

The prime concept was to bring Africa and America closer,” says Camden LP Moving

LOS ANGELES—The RCA Camden LP record label’s “Shadybrook Records” has sold more than 50,000 copies according to Topper Schoree, manager of national album sales. It is weekly recorded by the Living Guitars Plus Country Strings and features nine of Danbeck’s best selling titles. Album was produced by Edsel Gabriel.

We also get fine portraits of Rolling Stone Records president Marshall Chess. Right-man supreme Chip Monck, ace sidemen Bobby Keys, Jim Price and Nicky Hopkins, tour chief Peter Roache, publisher Gary Stromberg and the various roadies, groupies and hangers-on who comprise the S.T.P.

While the usual hickiness goes on, the five Stones come across as remarkably tolerant, talented and strong people, surviving the tour by working hard, delegating responsibility and generally knowing their limitations while some of the other fall.

Written in a linear chronological order, Greenfield does not dovel equal time to each stop. Rather, he chooses the interesting, the major happenings and the important Saturns to highlight.

Thus we are given details on the arrest of Jagger and Richard in Rhode Island while they are supposed to be on stage in Boston and the combination of SF and Boston mayor Kevin White to get them freed; highlights of the good and bad performances and casual but often revealing conversations; the almost kangaroo court held after the beating by (a Stones’ bodyguard) of a Keith Richard friend; and Richard’s treatment of the cream of society who could still join the tour (hanging on Princess Lee Radziwill’s door in the middle of the night and importing the “old tan” to join a party).

Amazing enough, Greenfield shows us through the book, the S.T.P. mechanism does hold up despite the frantic pace and the rock and roll madness. And it holds up through the skills of running it and the talent of the band headlining it. Greenfield lets the reader into each segment of the book as a novel would, handling the material in a free and easy style and always remaining interesting.

There have been a lot of book books written in recent years and this is certainly among the best. Greenfield handles a potently sensitive subject with much skill and a sense of personal involvement. This is not only interesting for the fan, it is a piece of education for anyone in the music business.

BOB KIRSCH

Shadybrook in Debut of Label

LOS ANGELES—Shadybrook Records has launched its first single last week. One was country—Wayne Albright with “Dream Spinnin’.” The other was soul—Primetime Cut with “Hey, Fearl.”

To date, president Joe Santer has lined up independent distributors for the label and is in discussion with several others. Singles by Hatfield, Sackett and a group called Shadrack will be out within the next three weeks.

NOW available in a NEW Revised and Enlarged Edition

MORE ABOUT THIS BUSINESS OF MUSIC
By Sidney Shemel and M. William Krisselovsky (Authors of This Business of Music); Edited by Lee Zhilo

This book picks up where the widely acclaimed This Business of Music leaves off, covering five "more" musical elements of the music industry: (1) Serious Music, (2) Production and Sale of Printed Music, (3) Background Music and Transcriptions, (4) Tape and Tape Cartridges (5) Live Performances. The authors have updated all the material in the book and have included two additional chapters plus 14 completely new appendices, making this the most comprehensive, timely publication in its field. 192 pages, 6 x 9, 10 line drawings, 32 appendices. Index. $10.95

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By Sidney Shemel and M. William Krisselovsky

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THE DEEJAYS By Arnold Pasman
This book is the first full story of the disc jockeys and how they influence popular taste. It also is a history of the national radio stations, the recording companies and their role in the industry. 320 pp., 5 x 8, $11.95

WORLD RADIO & TV HANDBOOK 1974
This complete Directory of International Radio and Television. This handbook is the authoritative source of complete and exact information about all broadcasting and television stations around the world. 600 pp., 6 x 9. $7.95

HOW TO LISTEN TO THE WORLD 1974
A companion volume to World Radio and Radio and TV Handbook this is the only international radio and television book with articles by the world’s leading authorities in the field. 168 pp. 6 x 9. $4.95

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Annals of the hundreds of reviews that appeared in High Fidelity Magazine. Copies of the 1968, 1969, 1970 and 1971 Annals are available. 554 pages. 5 x 8, $9.95

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Biographies, discographies, commentary, analysis, photographs, miscellaneous . . . the only reference work available on rock and its roots. “Worth its weight in gold to anyone concerned with the rock phenomenon, an invaluable aid to researchers in years to come.”—Billboard, 512 pp., 6 x 9, Paper. $3.95

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Magnavox Shipping New Line

BY RADCYFIE JOFFE
NEW YORK—The Magnavox Co. has begun shipping the first units in a new MX high end hi-fi line of audio sound products, unveiled last May at the firm's Ft. Wayne, Ind., plant (Billboard, June 1).

The units, a stereo receiver, a turntable and speaker system, are being delivered to specially selected Magnavox and other hi-fi equipment dealers. Two-channel systems, also in the MX line, are scheduled for delivery early in the fall.

No one at Magnavox would speculate on the chances of the line's success in the face of current consumer resistance. But N.Y. Philips is expected to take over the Magnavox holdings (Billboard, Sept. 14, 1974).

However, Philips is aggressively pushing its own line of high end audio products on the U.S. market, under the Philips MBA name, designed to compete with the concept of the firm's new "national feedback" speakers systems (Billboard, Sept. 11).

For its part, Philips has assured Magnavox that in the event of a takeover, no radical changes will be made in the managerial and executive structure for at least five years. What happens after that period of two years is anyone's guess.

Philips plans to market the MX line at wholesale prices over the next two years, with an eye toward popularizing the MX brand name, by that time Philips.

New Videotape Sheet Issued by Irish Magnetic

NEW YORK—Irish Magnetic Tape has released a new specification sheet for its back-coated videotape line. President Sol Zigmam has released the specification for the new tape line in order to differentiate his product from other manufacturers.

The new specification lists size, deadeye size, tape speed and price by tape size. The tape also includes a back-coating of the tape as being considered by the tape's charge. The charge is generated through normal use Zigmam adds. "The surface of Irish video tape is so processed to make it smoother, thereby reducing static, thereby reducing wear and breakage, and improve its performance.

Irish has also introduced a new audio line of professional-quality 8-track cartridges in playing ranges of 42 and 84 minutes. Zigmam says that the new cartridge utilizes a rubber pinch roller instead of plastic, for smoother operation. The units are packaged in two-color, dust-proof boxes and list for $250 (RT-42) and $260 (RT-84).

In giving the firm away 8T-84 cartridge with every two 84-minute cartridges purchased, as part of an introductory offer for dealers.

FM Stations Using Dolby on the Rise

NEW YORK—The number of FM radio stations using the Dolby equipment in their transmitter will not be the 100 mark until next year, says Morley Kahn, vice president and U.S. operations manager for Dolby Labs.

First indication of the system will be at the Oct. 10-12 National Assn. of FM Broadcasters convention in New Orleans, and Kahn expects orders to increase appreciably after the demonstration.

Since Dolby Labs got the green light from the FCC for use of the 25-microsecond system, Kahn has been devoting more than 20 percent of existing Dolby equipment that had to incorporate both the 25-72 and 25-microsecond systems.

New drawings of schematics are in the works for all stations.

FM stations now on the air with Dolby B equipment, full time unless noted, include WQXR and WNYC, New York; WFIU, Bloomington, Ind.; WDFN, Ft. Wayne, Ind.; WNTY, Columbus; WWJ, Dayton; WKBW, Buffalo; WMNS, New York; WMC, Nashville; WELI, Anchorage, Alaska.

Equipment is order for WNEW, New York; WGBS, Washington; KSL, Salt Lake City; WKNX, Memphis; WHWE, Detroit, plus outlets in Toledo and Youngstown, Ohio; York and Wilkes-Barre, Pa., and Rochester, Minn.
Harvey Sound Chain
Seminars Woo Trade

NEW YORK—The Harvey Sound Chain of audio in conjunction with a number of its leading suppliers, in a move designed to educate the consumer in all aspects of audio, from purchase through care and maintenance.

The seminars, planned as a follow-up to the New York Hi Fi Show which just concluded in Oct 3-5 run at the Statler Hilton hotel here are being conducted at all seven Harvey Sound shops in Manhattan, Woodbury, N.Y., Westchester, and New Jersey.

They will cover such areas as record and tape care; cassette recordings, i.e., can Dolby processed prerecorded cassette sounds as good as disks, a tape recorder clinic; cartridge and stylus clinics; and a special seminar on noise reduction systems conducted by Burson Labs, most recent contender for the consumer noise reduction systems stakes.

Speakers will represent such participating manufacturers as Advent, Bose, Bursten, Elpas Marketing, Germanium Labs, McIntosh Labs, Stanton Electronics, Shure and JBL.

To support the program, Harvey is offering a car stereo sales at its Wayne, N.J., store: a Columbia Day equipment sale at all six shops, free records at the JBL and Bose seminars (Continued on page 20)

ALTEC INNOVATION
Finance Plan Bows

NEW YORK—Altec Sound Products Division has launched an inventory finance plan that will allow its dealers to release capital for the 30-day operations that would otherwise be required to carry inventory.

Mel Graham, Altec's division credit manager, outlined the plan which is being operated in cooperation with GAC Private Brands, a national credit organization. He calls it the first program of its kind in the industry, and says it is available to all franchised hi fi dealers to meet inventory needs for Altec products.

Graham explains that under the program Altec products may be floor planned following a predetermined schedule, and the dealer may finance any additional shipments, after the initial order has been supplied, up to an interest rate line established for the dealer.

The dealer is required to pay for the financed products only when they are sold to him. Graham feels that the "pay-as-you-use" program can be advantageous for Altec dealers with limited capital, or dealers who would rather not invest large sums in maintaining a complete supply of products.

In other news from Altec, the company, in a recent move to promote its audio products in the youth market, sponsored a special 4-channel demonstration at Long Beach's No-PiK Tape store in California, using 16 Altec Valencian model 846U speakers, and eight Altec model 4478B power amplifiers.

The demonstration was the main attraction of a special evening of entertainment at the park, sponsored by University Stereo, an Altec dealer; KNAC-FM, and Altec.

According to Irwin Zucker, Altec's eastern representative and coordinator of the event, demonstrations like the one held at the park are among the most effective ways to prove the performance capabilities of Altec's products to a vast number of consumers.

As part of the promotion, Altec, in conjunction with A&M Records also gave away 500 albums featuring such artists as Paul Williams, Rita Coolidge, Quincy Jones and Sandy Denny.

Philmy ERA Maps Rep Plant Expos

BY MAURIE ORODENKER
Paul L. Delcor, the Mid-West Manager of the Electronic Representatives Assn. (ERA) will make it easy for area audio manufacturers to see as many as 15 companies to set up to 150 component lines of 30 member reps at a single showing.

In less than five years, it seems the companies have to leave their plants as ERA will stage a series of mini-shows and other demo events for the reps to represent a new merchandising approach for reps.

Participation for each show is limited to 30 rep firms, each of which can display no more than five lines using two persons at the firm's table.

No factory personnel will be involved in the displays.

To be launched Oct. 29 at the Barn-oughs plant in nearby Downington, the project is directed by John W. Simm, ERA president for components. A second mini-show will be held next February at the Peachtree plant in suburban Willow Grove.

Plans call for at least two more shows during the season, one similar Boston show in March that drew about 3,200 audiophiles. This figure includes promotional schedule in local and campus newspapers and radio, plus possible TV piggyback support from the Audio World chain.

Running from 1-5 p.m. Friday (18), 1-5 p.m. Saturday and noon to 5 p.m. Sunday, the show is free, but tickets must be picked up at dealers or phones noted in the ads.

Equipment featured will include new units introduced at the summer Consumer Electronics Show in Chicago—two speaker systems and model 300 stereo receiver—plus Onkyo's model 725 stereo--a receiver with automatic capability to switch from SQ-SQ matrix to CD.

A special dealer/pres breakfest is

Dealers Benefit by Onkyo's Philly Show

PHILADELPHIA—Ten metro area Onkyo dealers will share the fruits of an Oct. 18-20 hi fi show for consumers at the Sheraton Penn Center Hotel here. According to Charles Ray, national marketing manager, Onkyo division of Mitsubishi International, purpose of the show is to introduce people not so much to Onkyo products per se but to audio, demonstrating what good quality hi fi sound should be, and what goes into making it.

To help in this goal, the expo will offer a slide show in hi fi research and design and production; an audio clinic with Onkyo factory technicians; a "Golden Ear" listening test contest, with equipment prizes and live remote radio broadcasts. Avril Lund, Penthouse "Pet of the Year," will be official hostess.

Onkyo is spending about $50,000 on the event, Ray notes, a solid investment based on the success of a similar Boston show in March that drew about 3,200 audiophiles. This figure includes promotional schedule in local and campus newspapers and radio, plus possible TV piggyback support from the Audio World chain.

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Sunsui Markets
Receiver With
QS, SQ Feature

NEW YORK—Sansui Electronics Corp. has begun marketing its QRX-201 4-channel stereo receiver with built-in IC variable-matrix chip for activating both QS and SQ decoders, and as Sansui engineers, claiming as much as 20 db separation.

The unit, according to Bernie Bernstein, Sansui's vice president, sales, is the first 4-channel system in the Sansui family of receivers to use a dedicated IC, and claims more separation than 25 db, which is the maximum measurable with current ICs.

Each mini-show will run from three-five hours, with company executives, marketing managers and purchasing agents taking off the floor of each manufacturer. Each firm will be on a 3-5 foot stand with a cover carrying the firm's name. The audience will include the engineers that designed the equipment and key executives of the company.

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Jerry Kubek for G & C were reps Jim Rochford, Jack Becht and Bob Donceaux.

Dave Larson and Ed Severson accepted the award for the E. N. Severson firm at the recent annual sales representatives meeting in Chicago.

NEW YORK—Emphasizing its growing importance as a major home electronics exporter to the U.S. market, South Korea is making its determined pitch for more American participation in the fifth Korean Electronics Show, Nov. 26-Dec. 3 at Seville’s Fairmount Instruments Center.

According to In Kyun Lahn, director of the Korean Electronics Industry Information Office here, last year’s show had 30 foreign and 11 U.S. exhibitors, including Motorola, Fairchild Camera and General Time.

More than 11,500 visitors from 25 countries attended, with 153 from the U.S. Among the American delegation were these presidents of major home electronics firms: Bill Hulleck, Fisher Radio; Charles Harwood, Signetics; and A.E. Simms, Monor Electronics.

Indicative of its interest in the prime American market, South Korea was at the summer Consumer Electronics Show in Chicago for the second year. Some 19 components and consumer electronics manufacturers were represented in a determined pitch for more U.S. business that in 1972 was up to $186 million in exports.

According to Soon Cho, the Korea Trade & Commerce’s deputy director, more than 55 percent of all Korean electronics exports now go to the U.S. He predicts that the figure will be up to 100 percent this year, and that Korea will take the run-up exporter spot from Taiwan within five years.

Maxell Bares

Mart Plans

Continued from page 18.

If music could be eaten, we’d make cassettes out of peanut brittle.

Rest assured, we’d devise a way to manufacture precision engineered, ledared cassettes of medium impact peanut brittle and molded milk chocolate internal components in the highest standards of taste and gastronomic excellence.

As it is, we now make them of injection molded polystyrene and acetel.

Either way, our engineering and production techniques are equal to the highest demands in the market.

Call or write for our product data and samples.

Sound Chain

Woos Trade

Continued from page 27.

Continued from page 18.

Maxell will be a fact of life in the U.S.,” LaBrie emphasizes, citing the over $20 million in orders, written at the summer CES in just two offices.

“We’ll be there by the middle of February,” he says, “for our expanded audio and video lines.”

Magnavox Ships

Continued from page 18.

MAGNAVOX—At a meeting of security analysts here, chairman of the board Robert W. Galvin, Magnavox, Inc., commented on the recent Zenith Radio Corp. suit charging Magnavox and 20 Japanese firms with unfair competition and antitrust violations.

Most of it seems to relate to marketing by Japanese consumer electronics manufacturers in the U.S. market. Magnavox was served with various U.S. antitrust and antitrust damages actions. It also challenges the sale of Magnavox’s television receivers to a Japanese firm. The Department of Justice thoroughly scrutinized this transaction, but it was consummated. At that time, it considered and apparently rejected Zenith’s objections. Magnavox has acted properly throughout, and I believe that its defense will be successful.”

“Also, Magnavox has some very limited responsibility to Matsushita in the unlikely event of divestiture or litigation damages arising out of this transaction. This responsibility is limited and circumscribed by complete indemnification in the purchase. We will continue to work on any judgment that is dollar exposure is remote.”

Galvin also noted that despite declining automobile sales this year, Magnavox expects sales for its automotive units to increase by more than 7 percent.

So Koreans Welcome Seoul Participation

Hyatt Made

Continued from page 18.

Institute and the Chicago Council on Science, Industry, and the Arts, the Chicago Historical Society and the Chicago Musical College.

LaBrie notes, “yet their customers invest $100 to $1,000 in components and never come back—unless the accessories are pushed. That’s why we’re looking for a longer line in the accessory end.”

Test Ottawa, Maxell marketing manager, is looking into the entire audio/visual area, defining the what, how and where for the firm in both audio and videotape, LaBrie says.

He reports the firm already is testing the 1/4-inch U-Matic videocassette and 1/2-inch EJAV videocassettes, they’ll be marketing in the U.S. next year (Billboard, Oct. 5).

“Maxell will be a fact of life in the U.S,” LaBrie emphasizes, citing the over $1 million in orders, written at the summer CES in just two offices. “We’ll be there by the middle of February,” he says, “for our expanded audio and video lines.”

Magna Slovenians

Continued from page 18.

Continued from page 18.

Continued from page 18.
House OKs Warranty Bill

Continued from page 3

House OKs Warranty Bill

Continued from page 3

The FTC continued its campaign against the abuse of warranty practices by manufacturers, seeking court intervention to force manufacturers to adhere to their promises. The FTC's investigations have uncovered widespread violations of warranty terms, leading to the need for court intervention to ensure consumers' rights are protected.

In general, both Senate and House bills provide that if a manufacturer chooses to offer a written warranty, he can claim a “full warranty” only if he meets federal standards set up in legislation. Duration of the warranty would be up to the supplier. In addition to clear disclosure of terms to consumers, the minimum requirements for full warranty include repair of malfunctioning or defective items within a reasonable time and without charge. If the product is still not satisfactory after a “reasonable number” of attempts to remedy defects, the supplier must refund the money or replace the item. These provisions apply only to items costing more than $5.

Any written warranty that does not meet the new standards (and the rules the FTC will provide to implement them) must be labeled “limited warranty.” But some products (like hi-fi assemblies) can carry full warranty on some parts and limited on others.

Class actions can be brought by consumers if each claim is for more than $25, and the total claim exceeds $50,000 and the number of plaintiffs exceeds 100.

In case of dispute, the consumer must take his case first to whatever informal settlement procedures the supplier provides (procedures subject to FTC review). These must be outlined in the warranty. If no satisfactory settlement is reached, the consumer can then bring suit in court to recover damages and court costs.

The supplier who provides an “express warranty” may not put limits on the duration of the “implied warranty” which is a warranty of fitness and salability implicit in trade practice laws.

The House bill does contain the Senate’s controversial permission for the FTC—once it had passed a cease and desist order—to go to court for refunds or counter-advertising.

30 Million Tapes

Continued from page 3

Tape/Audio/Video

Sometimes you want lots of proximity effect.


Proximity effect. It's that husky bass boost a singer gets working close to the mike. It's just one of the things our new 671 does better than other mikes. Make a comparison test. We think you'll find that the 671 provides greater gain before feedback than the mike you are using now—or any competitive mike. You'll also find that our sophisticated shock mounting assures superior rejection of handling noise. And it's got all the tough-as-nails ruggedness you jobs best.

Sometimes you don't.


Successor to the famed 664 ("The Buchanan Hammer"), our new 660/661 utilizes proximity effect to deliver clear, crisp sound at any working distance. Frequency response, both on and off axis, is continuously smooth and uniform. Rear sound rejection capabilities are excellent. The 660/661 mike is the one mike for doing the most jobs best. The same professional performance as our famous RE series at less than professional price. The 661 has a high/low impedance switch. The 660 and 661 have no-solder impedance change that takes less than a minute.

Int'l Marts For Cassette Units Eyed by 3M/W

ST. PAUL, Minn.—Audio/visual and home entertainment cassette tape recorders are being introduced by 3M and Wolfemann to Canada, Great Britain, France, Germany, Italy, Costa Rica, El Salvador, Guatemala and Panama.

Models involved include the Dolby model 8728 8-track deck designed for use with Scotch brand Classic tape, and the 3M model 4766 cassette recorder.

Audio/visual recorders for the European and Central American market are the models 3250 AV, 2620 AV, audio-active models 2526 AV and 2532 AV, visual-sync model 2551 AV, high-speed desktop cassette duplicator model 2770 AV, the LAB-10 communications center. The entire audio/visual line is being introduced for the first time in Canada.

660 clamp-mounted...$69.80; 661 stud-mounted...$71.30; 671...$60.00 (suggested retail net—slightly higher in western states).

Electro-Voice, Inc.
Dept. 1042, W. 630 Cecil Street
Buchanan, Michigan 49107
Ighner Is 'Working' On Himself

By LEROY ROBINSON

LOS ANGELES—There are many stories about how soul singers got started; get that initial, unpredictable break that sometimes catapults them to stardom. Bernard Ighner, featured vocalist soloist on Quincy Jones' "Body Heat" album, has no special story about how he got it, a gift for composing and singing.

Ighner has, as an unlikely name for a career in show business. And it might be something he would eventually have to change in order to make it in this business.

However, his warm and charismatic vocal qualities on his own composition, "Everything Must Change," a potential talent that might force the business to accept and get used to the unusual spelling and name of Bernard Ighner.

The appearance on Jones' charts-topping "Body Heat" album on A&M was a substantial start but not the beginning for Ighner. The 29-year-old Houston singer-composer had previous cuttings as a singer..."In 1972 I was a featured soloist on an album by Texas Schultz called 'Rock Requiem,' and about four years ago I toured with Dizzy Gillespie."

Ighner's singing held for the most part, been confined to the background, supporting such well-known names as Diana Ross, Neil Diamond and Harry Belafonte.

There were also some less heralded vocal gigs for Ginger Music where Ighner is employed as a composer. Among them was a demo of "Everything Must Change," which was given to Quincy Jones.

Then, the unpredictable happened. "Quincy called me and said he loved my song and wanted to record it," explains Ighner. All of which might close this chapter in Ighner's career story if it were not for the memorable experience he provided singing his own song.

How did Quincy Jones decide he should sing it?

(Continued on page 33)
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CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS
RAK RECORDS’ NUMBER ONE FEMALE STAR IS TAKING OVER AMERICA!

SUZI’S NEWEST WORLDWIDE HIT!
“DEVIL GATE DRIVE”

SUZI QUATRO
SIZZLING WITH HER BRAND NEW ALBUM JUST RELEASED!

CONGRATULATIONS FROM BELL RECORDS

QUATRO
BELLA ALBUM 1313
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Presents

RAK RECORDS & PUBLISHING

Sponsored by Rak Records
The success story of Herman's Hermits also substantiates another part of Most's credo with regard to the music business. He sees the latter as a drawerboard, with each section of the board representing an area of the business where people will buy records.

"When you look at a group or an artist, you've got to say to yourself, 'Is there somebody else doing what they are doing?' If so, you have to wait for the other group or person to fall out of favour before you can fill that spot. When I found Herman's Hermits, it was just at the time that Gerry and the Pacemakers were beginning to fade, and the Hermits sort of replaced them.

"It suppose that they in turn have been replaced by the Sweet, who are really today's Herman's Hermits. If you look at the charts over the last 20 years, you will find a similar type of artist has made it over that period doing the same thing with the same image. Today you see groups like Slade, and you can say to yourself that was like Joe Brown in 1960, or these sorts of working-class hero thing. It doesn't really change. You just have to decide what is going to be successful, and what the public will buy, and then find an act that fits into that.'

Most had a somewhat uneven but bountiful business association with Donovan. Musically it worked, but personally they never seemed to get on to the same wavelength.

"My early meeting with him was a bit strange. Donovan was on a very flower thing, which was nice, but I didn't really understand too much about it. Our first meetings to see whether we could work together were rather weird, but we got on all right for a while. We worked very well together, and it was enjoyable, and yet we didn't fit. Donovan was and is a very good writer. His songs are the most important thing, so if you've got a writer who's writing the hits for you, it saves you a lot of work."

When he parted recording company with Donovan, Most decided he would like to try recording a corporate idea as opposed to an individual artist, and with the help of John Cameron and Alexs Korner he created the CCS band.
MICKIE
(your the)
MOST

Congratulations on your success with Rak,
and thanks for your help with ours.

Nicky Chinn & Mike Chapman
"That was something we didn't go out and find. We manufactured it, I find some acts, and some find me.

Cozy Powell, for instance, was with Jeff Beck when I was recording him, and he had done a lot of sessions for me over the years. So when I decided to make a drum record and a drum act, I used Cozy because he was very good and he looked right.

I found Mud in the Revolution Club here, and I found Suzi Quatro in Detroit. On the other hand, a lot of the acts come to see us. Arrows walked in one day to play us some songs. I didn't like the songs, but I asked them to listen to one I already had and said if they liked it, I'd record them on it. That's how 'A Touch Too Much' happened."

Most is philosophical about acts who enjoy success with him and then leave. There is no rancour and no recriminations as far as he is concerned.

"I don't believe that there is a need other people in their careers, but they do. If they're not writers, they need writers; if they're not producers, they need producers, and if they can't promote themselves successfully, then they need promotion people.

"What we try to do is offer all that. We find their material, we make the records, we promote the records, we promote their image, and if our contract runs out with them and they decide to make arrangements with somebody else, then that's fair enough. Unfortunately a lot of them have fallen by the wayside after departing, and I think it's because they haven't kept the combination together, the combination of things that make success. I was upset when Lulu went - not because she decided to go - but because the first I knew about it was when I read it in the papers."

Most is an internationalist in his activities, and never enters a studio with the idea of making a hit limited to the UK alone. He made a quick impact across the Atlantic.

"I was very fortunate in that area. The American side of our business came very early because the first records we ever made went to No. 1 in America. I think the main reason was that there was an English acceptance which doesn't happen so much today.

"It was at the time when the Beatles and the Liverpool sound were making it, and everybody in America wanted to buy English records, so it was easier. Today it's much more competitive, and much more difficult to make the American charts. What we've done is to concentrate more on Europe because it's closer and it's got a better record financial structure.

"The price of records in Europe is more expensive than in the States, so our royalties are therefore higher, and as production costs go up every day, we have to look for markets where we can get a bigger return. In the States there is such a massive return factor for the product that the stores buy on sale-or-return. You can sell a million in America, and find that you get $50,000 back which you don't get paid for, and the losses on that cancel out the 500,000 you did sell, so you might as well have never bothered. It's very difficult in America unless you get albums to sell. That's where the big money is."

Despite this concentration on markets on the European mainland, Most produces all his discs in the English language only.

"We find that the public everywhere prefer the original English lyric to someone trying to sing it in their own language. Most of the records that are successful on the Continent are not because of the lyrics but because of the rhythmical sound, and language is not a barrier."

Most values the assistance provided by EMI with its overseas links in marketing his Rak product. He acted as manager of the EMI A & R team for a while.

"The problem was that as soon as the EMI producers and A & R people became successful, they were leaving and becoming independent. EMI asked me if I would take the job of looking at their A & R staff, and I felt another problem was that you can't give people the ability to produce records. They either have it or they don't, but what you can do is give them more facilities. It seemed to me that using the EMI studios at Abbey Road in St. John's Wood was too expensive to experiment in, so I suggested they build a small studio at Manchester Square where the producers are based. They could each have it one day a week, and take in their new discoveries to see whether they could make a record."

He is happy and appreciative of his EMI connection, and cites this as the reason why the association has lasted so long.

"The thing I like about EMI is that all the people I have ever dealt with there are gentlemen, which is important. They are respectful and very much into what I'm doing, and this is good because in the record business there are a lot of people who are not so gentlemanly."

"The international success of Rak and EMI has really impressed me. We had a problem at one time where we weren't getting our music to as many people as we'd like, but now it's beginning to open up. Rak is now very important in Australia as well as Germany, Holland and Belgium, and this is something EMI has really got on. I'm pleased about it because it's great for the artist to sell records internationally and get the opportunity to tour in the various countries."

Most finds locating a good song material is far from easy. Rak Publishing has about 10 writers under contract.

"There's a world shortage of good songwriters, and they are very difficult to find. They don't always know they are good songwriters because the first song they write is never any good. It takes years. You have to get all the rubbish out before you find the good ones, and you have to stick with writers for long periods of time to develop them into successful writers. Songs are the lifeblood of this business, and it seems a shame that major publishing companies don't spend the time with writers that they should, and have become accountants and money lenders instead of music business people."

He dismisses any particular influences in his record producing, saying that his roots lie in the earliest rock 'n' roll.

"I don't think any other producers influenced me because producers weren't known on those early rock 'n' roll records. They were just records, and you didn't say that was produced by so-and-so or played by so-and-so. It was just a great record, and it was the feel of the music that I liked. Rock 'n' roll doesn't change much at all any more than human bodies do when the clothes are off.

"I want the world to need our records. The British record industry has now had 10 years of respect in the world after being just a joke. I want to retain that respect by giving the world something it wants. I'm still learning how much I don't know with every record I make. You develop with each recording, you learn a little bit more."

I imagine in 10 years' time there will be a lot of very good record people because the business now is reaching younger and younger ages. I understand that we sell a lot of records to seven and eight-year-old children. In the past they would be buying nursery rhymes, but now they buy Suzi Quatro or the Sweet or something like that. This is really something else because in another 10 years they are going to have a lot of knowledge about the record business and music in general. That's when there will be an influx of good people, and that's the time when I shall quit."
Congratulations to Mickie Most & RAK from EMI Belgium.

We are proud of and grateful for our ten year association.

EMI Belgium, 65 Rue De La Clinique, 1070 Brussels, Belgium.

MAUREEN REYNOLDS has been with Rak Records since she left school six years ago. She has the difficult position of being receptionist, as you all know a delicate position to hold in the music business. She is also of great assistance to everyone at RAK.

MAUREEN REYNOLDS
Receptionist/Telephonist

SONJA HARDIE is Mickie Most's secretary, and knowledgeable and competent in all aspects of the Rak operation, as befits the ideal secretary. She was born in Australia, where she worked in the wholesale sector of EMI's organisation. She came to England nearly five years ago, first working as Terry Walker's secretary during his time as an EMI label manager. Then she moved to the accounts office of the HMV store in Oxford Street before joining Rak 18 months ago in response to an invitation from Mickie Most, whom she met during her EMI service.

She says she has no plans for returning home because "I enjoy my job too much."

BRENDA BOOKER looks after the Rak Publishing operation in terms of contracts, copyright matters and royalty percentages - "the somewhat tedious but essential jobs that are the backbone of the business," as Ronnie Maddison defined it.

Brenda served a long spell with Carlin Music, and formed a publishing company with singer-songwriter Kenny Lynch called Specs Music which she still runs.

Well Done Mickie

Stig Anderson
Sweden Music A.B.

You're Scandinavian Publisher
Dave Most is the brother of the Rak chief, and universally acknowledged and admired as one of the most effective and successful promotion men in the U.K. music business. It was typical that on each of the three visits to the Rak offices to prepare this supplement, he was out grafting.

He began his music industry career at Garrin Music, where he played a major role in establishing the Tamla Motown catalogue as a potent force in the U.K. market, and was also on the ground floor of other success stories such as Herb Alpert and the A & M label and ABC Dunhill as well as breaking acts such as Arrival and Amen Corner. He is the acme of promotion men in that he knows virtually everybody who in turn know and like him, and he is sustained by boundless resources of dynamic energy and enthusiasm.

Ronnie Maddison has known Mickie Most since the age of six — "The age of remembrance" — when they went to school together. A cost accountant by training, Maddison has been a director of Rak Records for the past five years, and is the administrator of Rak Publishing.

"I'm basically a link between Mickie and people in the music business," he explained. "I was part of that marvellous nightmare in the Oxford Street office before we moved here to Charles Street. We were all in one modest-sized room then. Mickie was in one corner talking to the world by telephone. Dave Most was plugging and promoting like mad in another corner on his telephone. Peter Grant was booking the Rak Management acts by telephone in his corner, and I was trying to concentrate on the books in the middle of it all."

Rak Publishing has about 1,000 active copyrights under its belt now, and its associations with writers begins with songwriters of the year Nicky Chinn and Mike Chapman (the Chinnichans), Ezel Brown and Tony Wilson (Hot Chocolate), Steve Harley (Quicksilver Rebels), Alexis Korner, John Cameron, Phil Dennis, Ronnie Scott, Julie Felix, Barclay James Harvest writers, and of course Suzi Quatro.

"It's been healthy since its inception four years ago," declared Maddison. "Everyone recognises that publishing success is not immediately followed by a cash flow, which can take years to come in. But the foundations for Rak Publishing had already been well laid, and it's now astronomically successful in financial terms.

Rak copyrights are particularly strong in Germany and the U.K., and Australia, Italy, Brazil, Japan and Holland are opening up well. Apart from the obvious success area represented by Rak acts, the publishing wing picks up on cover jobs from time to time.

"Hot Chocolate had a big U.K. hit with 'Brother Louis' which was also a modest hit for them in Europe, but the song was a phenomenal seller in the States via the cover version by the Stones. Similarly, 'You Could Have Been A Lady' was a top ten hit in America through the version by April Wine."

John Lewis is the group accountant for the Rak organisation. He trained and qualified as a chartered accountant in the City of London business world — the U.K. equivalent of Wall Street — but got restless in that ultra-conventional atmosphere.

"I was bored in the City, and signed on with an accountancy agency to find another job," said Lewis. "I went to no less than 21 interviews before I saw Mickie Most, and the agency had begun asking me just what was I looking for. I've found it here at Rak."

Lewis handles all financial aspects of the Rak organisation "from the petty cash to money for deals," and sits in on negotiations for the latter. He's also getting overseas negotiation assignments, with two recent trips to Germany and one to Brazil in the offing. Apart from his financial knowledge and expertise, he pinpoints another reason for these jetting expeditions.

"I'm the only one at Rak who actually enjoys flying!"
Around the world...

ARGENTINA EMI-ODEON S.A.I.C.,
BOLIVIA DISCOLANDIA-DUERI Y CIA LTDA.,
BRAZIL INDUSTRIAS ELÉTRICAS E MUSICAIS FÁBRICA ODEON S.A.,
CENTRAL AMERICA, NICARAGUA SONIDO INDUSTRIAL S.A.,
CHILE INDUSTRIAS ELÉCTRICAS Y MUSICALES ODEON S.A.,
COLOMBIA DISCOS CBS S.A.,
DOMINICAN REPUBLIC JULIO TONOS G. por A.,
ECUADOR INDUSTRIA FONOGRÁFICA ECUATORIANA S.A.,
EIRE EMI (IRELAND) LIMITED,
GREECE EMI LAMBROPOULOS BROS. LTD. (EMIAL),
HONG KONG EMI (HONG KONG) LTD.,
INDIA THE GRAMOPHONE COMPANY OF INDIA LIMITED,
KENYA SAPRA LIMITED,
MALAYSIA EMI (MALAYSIA) SDN. BHD.,
MEXICO DISCOS CAPITOL DE MEXICO, S.A. DE C.V,
NIGERIA EMI (NIGERIA) LIMITED,
Pakistan EMI (PAKISTAN) LTD.,
PERU INDUSTRIAS ELÉCTRICAS Y MUSICALES PERUANAS S.A.,
PHILIPPINES DYNA PRODUCTS INC.,
PORTUGAL VALENTIM DE CARVALHO COMERCIO E INDUSTRIA S.A.R.L.,
SINGAPORE EMI (SINGAPORE) PTE. LTD.,
THAILAND EMI (THAILAND) LTD.,
URUGUAY PALACIO DE LA MUSICA,
VENEZUELA CORPORACION LOS RUICES S.A.,

EMI and EMI's associates think you are 'the most' Mickie!!
All our best wishes.

EMI LIMITED · LONDON · ENGLAND
International leaders in music, electronics and leisure.
THE CHINNICHAP subsidiary of Rak Publishing was formed in the summer of 1971, and has blossomed into one of the most successful arms of the organisation. It publishes the songs written by Nicky Chinn and Mike Chapman, who have built an impressive track record of consecutive hits.

"I started writing with Mike in June 1970," Chinn said, "and by the end of that year, we were wondering if we were ever going to get off the ground.

"I was involved with Mickie Most came about by chance more than anything. I met him for about one minute at a reception, and told Mike about it afterwards. We were both convinced that there wasn't anybody better in the business for us to get involved with, and decided to try to get to see him."

"I rang him up at his home, literally trembling at my audacity in doing such a thing after meeting him for one minute at a reception and wondering how he would react. I explained very hesitantly how I had met him as there was no reason for him to remember, and said that Mike and I thought we had some songs which might interest him. All he said was would 11.30 tomorrow suit us.

"We were flabbergasted. We played him all our songs except one, and he said they were all rubbish, apart from one called 'Funny Funny' which he reckoned had a chance. The one song we hadn't played was one that even Mike and I weren't very keen on, and we were in two minds as to whether to play it at all. We did, and Mickie asked us to stop it about halfway through the first chorus. We thought he was going to say that was rubbish as well, but he didn't. He said it was a smash."

The song was called 'Tom Tom Turnaround', which was a huge hit for New World, and that one half-chorus convinced Most that the Chinn-Chapman team had what it takes to write hits. 'Funny Funny', the other song he liked, became a hit for Sweet, and Most flipped again when he heard 'Coco' which the duo had penned for the same group.

"He asked us at that stage what were we going to do about publishing, and we said we'd like to go with him. We also said we wanted our own company, which we thought was a bit of a cheek at that time, but he said that was no problem. We chose the name of Chinnichap so that everybody would know it was us, and the contract was signed in July 1971.

"The relationship has been very fruitful and enjoyable from our point of view. Mickie has one of the finest sets of ears in the world, and the encouragement and guidance he has given us has been phenomenal. He's never devoted so much time to anybody else by his own admission, and we appreciate it, to say the least.

"He got us into production seriously about 18 months ago, and it's been good with Suzi Quatro and Mud. There's such a good creative atmosphere at Rak, and we all sort of feed off each other in this respect. Mickie's brother Dave is the best promotion man I've ever met anywhere. He's broken records for us which I didn't rate much myself. Dave heard 'Coco' before Mickie did, and pestered us to join Rak until we did."

CHINNICHAP HITS
Sweet: "Funny Funny"; "Coco"; "Alexander Graham Bell"; "Poppa Joe"; "Little Willie"; "Wigwam Bam"; "Blockbuster"; "Hellraiser"; "Ballerina Blitz"; "Teenage Rampage"; "The Six Teens".
New World: "Tom Tom Turnaround"; "Kara Kara"; "Sister Jane".
Suzi Quatro: "Can The Can"; "48 Crash"; "Daytona Demon"; "Devil Gate Drive"; "Too Big".
Mud: "Crazy"; "Hypnosis"; "Dyna-mite"; "Tiger Feet"; "The Cat Crept In"; "Rocket".
Arrows: "A Touch Too Much".

MICKIE MOST & RAK
CONGRATULATIONS ON YOUR 10 YEAR ACHIEVEMENT
JUST KEEP GIVING US THAT HIT MATERIAL!

Francis Day (SA) (Pty) Ltd.
P.O. Box 10013
Johannesburg
South Africa
MICKIE! You're the 'motor' of the business.

Here's to the next 10 years of accelerating success.

Wim Landman
Tim Visterin
Universal Songs - Holland B.V.

Rapping about RAK

RAPPING ABOUT RAK – BOVEMA

IN HOLLAND the success story of Mickie Most started more than 10 years ago with the phenomenal success of the Animals with "The House Of The Rising Sun." The single was No.1 for many weeks in the Dutch charts. Other smash hits by the Animals that followed were "Bring It On Home To Me," "We Have Got To Get Out Of This Place" and "It's My Life." Another big hit scoring heavily for Mickie Most in Holland was Herman's Hermits with "No Milk Today" and "Dandy.") "No Milk" went straight to No.1 and stayed in the charts for five months. Another historical release, still getting a lot of attention, is the original Jeff Beck version of "Hi Ho Silver Lining."

For two years now artists appearing under the Rak label have been released in Holland with considerable success. However, since the past half-year it is no secret that all Rak releases entered the Dutch charts. Suzi Quatro was very successful, and hit our charts with "Can The Can," "Viv Cherry" and "Devil Gate Drive." Cozy Powell had a top five single hit in Holland with "Dance With The Devil" and "Emma" by Hot Chocolate climbed to No. 3.

At the beginning of this year an unknown group called Mud appeared on TV in Holland. The reactions were incredible. In just three weeks their single "Dyno-mite" climbed to No.1, stayed No.1 for six weeks, and scored gold in Holland for more than 100,000 copies. Their follow-up "Tigerfeet" stayed No.1 for five weeks and other smash hits by Mud in Holland were "The Cat Crept In" and "Rocket." which both climbed to a No.2 position. Not since the Beatles has such a success happened.

Never before has a foreign label been so successful on singles in Holland. Nice examples are that in May there were three Mud singles in the Dutch charts, and as a demonstration of the power of the label, there were four Rak singles in the Top Ten charts in March in the shape of "Dyno-mite," "Tigerfeet," "Dance With The Devil" and "Devil Gate Drive."

The Rak label is marketed and distributed in Holland by us, EMI Bovema. Mickie Most is a real genius in finding songs, talent and record production. He has that rare, incredible ability to create hit recordings and hit artists. We are sure he will keep up the good work for many years to come.

All the staff from Rak Records wish
Mickie and Dave
Continued success for many years to come.
CONGRATULATIONS

MICKIE

For 10 Years Of Success In Record & Music Business.
Thanks For A Fantastic And Super-Successful Co-Operation In Germany.

Johann Michel

MELODIE DER WELT
Germany

MUD'S FIRST ALBUM ON RAK.
STRAIGHT TO No. 12 IN THE FIRST 3 DAYS OF RELEASE!
(REC. No. SRAK 508)

2ND ALBUM FROM SUZI QUATRO.
THE LAST SOLD ¾ MILLION,
THIS WILL SURELY TOP THE MILLION MARK
(REC. No. SRAK 509)
Herman's Hermits, The Animals, Yardbirds, Jeff Beck, Lulu, Seekers, Freddie & The Dreamers, Cozy Powell, Julie Felix, Hot Chocolate, C.C.S., New World; all had one thing in common—MICKIE MOST—the dynamic independent producer who launched his own label, RAK in 1970. Since then, and many gold albums later, including our own platinum contribution for Suzi Quatro, the growth of RAK has been staggering, guided by MICKIE MOST.

E.M.I. (Aust.) since 1963 has given Australia Mickie Most and RAK records.

Castle Music (Aust.) since 1970 has given Australia, RAK publishing.

ACT One International since 1973 has given Australia, RAK artists.
GOOD LUCK FOR THE NEXT 10 YEARS

P.S. Are you free for the Agincourt Ballroom Saturday...? £8.oo + Petra

Best wishes

Peter Grant

PROUDLY CONGRATULATES BRITAIN'S NO.1 TEAM

MICKIE MOST

&

RAK Records

David Most

&

RAK Publishing

Thank You from our RAK Artists

C.C.S.

DUSTER BENNETT

Thank You from our RAK Affiliates

ALEXIS KORNER MUSIC  C.C.S. MUSIC  THUD MUSIC

ALAN KEEN, general manager of Radio Luxembourg (London) Ltd., writes:

British music has always been a valuable export, and Mickie Most has undoubtedly been one of this country's main contributors. His creative talent, enthusiasm, drive and ability to find and launch new talent has enabled Great Britain to remain a leading international force over the years.

I was recently reminded of the 10th anniversary of the association between RAK Records and EMI Records, and looking back over this period, I believe so many artists should be grateful to have been given the opportunity to work under his guidance. From 1964, his talent as a producer established household names such as The Animals, Herman's Hermits, Lulu, Donovan, Jeff Beck and The Yardbirds. As one period he also produced Nancy Sinatra.

Later in his career he introduced the public to Hot Chocolate, CCS, Peter Noone as a solo artist, Julie Felix, New World, John Paul Jones, followed by Cozy Powell, Suzi Quatro, Kenny and The Arrows.

I recently attended, as a guest, an Annual Awards Presentation Luncheon, and one of the speakers, when referring to 208, jokingly suggested that the Station should be renamed "Radio Rak." The remark certainly acknowledged the amount of air-time given to RAK Records by Radio Luxembourg's British Service, but, at the same time, recognized that the Station's format was directed towards a policy of presenting hit or potential hit records, and for these reasons RAK Records were regularly featured in our programmes.

Mickie has been a consistent contributor to Radio Luxembourg's Top 30, and throughout the years, his product has regularly been included in the best selling charts of most territories of the world. His consistency proves to be quite amazing, and his uncanny ability to spot the commerciality of copyrights or artists, even in demo form, has been his formula for success.

It is true to say that without the professional promotion men in the business, very few records would achieve the highest positions. Dave Most is acknowledged to be one of the very best promotion men in this country.

Without his involvement, RAK Records would have been confronted with a far more difficult challenge. During my own career in the world of radio and the music industry, I have never once failed to respect the enthusiasm projected by Dave Most on the majority of copyrights from either RAK Records or RAK Publishing.

Radio Luxembourg are currently producing a special programme to be entitled "Most Brothers Make Music," which is scheduled to be broadcast within the next couple of weeks. 208 will be highlighting Mickie and Dave throughout the programme, and will be presenting the story behind their shared success. This feature is to be presented to our listeners throughout Europe as an acknowledgement of their contribution in maintaining the lead held by the music from Great Britain throughout the world.

May their next 10 years be as successful as their last.

HOT CHOCOLATE
RAK

YOU ARE THE MOST...

congratulations to Mickie & his crew

EMI

Denmark · Finland · Norway · Sweden
DEAR MICKIE:

WE ARE REALLY HAPPY TO BE HERE WITH YOU ON THE TENTH ANNIVERSARY OF RAK RECORDS. WISH YOU THE GREATEST SUCCESS IN THE FUTURE.

REGARDS
EMI-ODEON S.A.
SPAIN

16/9/74  MESSAGE 3735

EMIHOUSE LONDON
52497, ODEON E

EMIHOUSE LONDON
EMIHOUSE LONDON
52497, ODEON E
MICKIE MOST is a dynamic, purposive and independent man. He hates any sort of fixation or even mixture. His
wife is of the same nature and character, and (mostly)
they have no children. He loves wideness and the blue sky
over twisting roads. How do I know? Mickie Most drives a
Porsche, and Porsche-drivers are of this kind. Joking
apart!

For me, Mickie Most is the personality of international
music life that is surrounded by a merely magic splendour.
Like no other producer he succeeded — without putting
himself forward ordecking himself with borrowed plumes
— in stepping in a line with his interpreters. Wherever
in Europe — be that in Paris, Barcelona, Milan, Cologne
or Munich, Amsterdam or Copenhagen — one may ask that
famous man in the street for “No Milk Today”, or “Can
The Can”, “48 Crash”, “House Of The Rising Sun”, “I’m
A Tiger”, “Tom Tom Turnaround”, “Tiger Feet” and
“Devil Gate Drive”, he will not only be able to tell you
who are the interpreters of those titles but he will no
doubt also inform you that there is one man behind all
this success: Mickie Most. This indeed is incredible. In
case you asked that same man who “made” T. Rex, Pink
Floyd, Deep Purple, Garry Glitter, Alice Cooper, T. Jones
or Engelbert Humperdinck, I’m sure he would not know a reply. Maybe
he knew that it was George Martin who, in the early
sixties, pushed one group forward to the light of success —
The Beatles.

I have no idea how many recordings Mickie Most
actually did release in the course of time and I feel the
number does not matter at all. What does matter is that
there is no production which had been made under his
influence, not even a single one, about which one would
say: well, not too bad. Although there are some of those
inevitable flops they still are so that we have to state: they
were worth the attempt to be made. That they did not
come to the top was certainly not due to the musical
substance of the recording but to the quality of titles.

The success of Suzi Quatro achieved throughout
Europe is practically unique. Within an extremely short
time this group managed to enter the charts with “Can
The Can”. In Germany, “Can The Can” in some cases
was still at the charts when “48 Crash” and “Daytona
Demon” already made their way to the top.

It will not be possible to plumb the secret of their
success entirely, but after having seen Mickie Most and the
group work and talk together, one will at least know a
good part. That the group and, above all, their inimitable
lead-singer were received so remarkably well in Germany
was, to a major degree, due to the fact that they created a
rock-style which — for German fans — is uncomplicated
and easy to catch and was, therefore, frequently copied
but practically never reached in this country.

The interest roused by this group will also become
obvious by the story — invented by an American magazine
— of a sexual transformation of Suzi Quatro (“Before
long, I’ll be a guy”) which was to be read on the front
page of quite a few German newspaper papers. During the
forthcoming tour of Suzi Quatro through this country I
intend to find out what is true in these rumours. I do
hope I’ll manage and that not only a few left hands will be
landed in my direction!

In October 1974 the group will receive four silver discs
for 350,000 copies sold of “Can The Can”, 320,000
copies sold of “48 Crash”, 275,000 copies sold of
“Daytona Demon” and 275,000 copies sold of “Devil
Gate Drive” from their German recording company. Apart
from that, a gold disc will be presented to them for the
album “Suzi Quatro”. Mickie Most, the President, will be
awarded with the famous “Golden Dog” for 1.3 million
copies of Suzi Quatro’s singles sold in this country. Only
ten of them were conferred within 20 years, among those
honoured this way are George Harrison, Deep Purple and
Salvatore Adamo.

It would be unfair to speak of Suzi Quatro exclusively
and to forget completely about Mud, Cozy Powell, Hot
Chocolate, the Arrows and all the others. Even though no
longer active — or not so very active by now — the
Animals, Jeff Beck, or Lulu still belong to the most
popular interpreters in this country.

Personally, I should not miss this opportunity to
mention my favourite formation, CCS. I feel very sorry
that we failed so far to bring this group into the famous
orbit of success. Nevertheless, I do believe we shall
succeed in doing so one day. Approximately 170,000
singles and 35,000 LPs sold are not sheer muck, but there
seems to be much potential in this formation yet.

We here on the old Continent do not only think much
of Mickie Most as an outstanding producer, we also know
him as the smart President of his RAK-Records
organisation who, sometimes, can be a damn hard
counterpart, but will never leave aside the rules of fair
play. So, a typical Porsche-driver after all? Yes, there is no
doubt about this.

Wilfried Jung

Ten years ago in France the juke Boxes in all the bistros
were putting out the standard mixture of French songs
and U.K. hits almost unrecognisable in their French
language versions by local artists. Perhaps the most
noticeable exception was the original version hit that was
to launch a long chain of Mickie Most hits in France. The
song was “House Of The Rising Sun”, the group: the
Animals.

Soon after Lulu broke through with her Eurovision
appearance and Herman’s Hermits scored a huge success
with “No Milk Today”. Produced by Mickie Most, Jeff
Beck was to become one of France’s most consistently
popular performers.

In the early 70’s CCS hit with “Whole Lotta Love” and
in 1973 came the biggest of them all, Suzi Quatro’s “Can
The Can”, France’s best selling U.K./U.S. single of the
year; in the same year Mud and Hot Chocolate broke, with
Crazy Tongo and Brother Louis respectively, but it
was really Suzi Quatro’s year, with “48 Crash” joining
“Can The Can” in the charts immediately on release.
“Daytona Demon”, “Devil Gate Drive” and “Too Big”
have followed the same sparkling career, giving Suzi and
Mickie Most sales of over a million here in the year
1973–74.

Currently starting their French careers are Arrows and
Cozy Powell, both heavily played throughout the summer.
Things are looking good for Mickie Most for the
coming decade.

Pathé Marconi
We have had the honour to be involved as agents to several of Mickie Most’s record stars for over ten years, amongst them Lulu, Suzi Quatro, Hot Chocolate, Mud and Arrows. Most of these artists were unknown before they joined Rak but all became world-wide names.

Mickie differs from other record producers in that he is not only creative but most aware of the commercial requirements of our business. He can fix and keep to record release dates months in advance, which enables us as agents to lay on maximum promotion, particularly television dates. Not satisfied with just making their records, Mickie is never too busy to personally get involved in his artists’ performances, from producing their acts, designing their clothes, supervising sound balance on television and to flying anywhere in the world at the shortest notice, should his artists require his help.

As a record producer Mickie is the nearest thing to a genius I have ever met. He can hear someone hum a tune without any accompaniment and make an immediate decision whether it has hit potential, and, what is more, he is right in practically every case. In the studio he is painstaking until he is 100% satisfied with the resulting product, however long it takes or however many times he has to re-record. No wonder that with 90% of his records being hits I would blindly represent any artist he records and offers to me. Add to that the fact that Mickie is reachable day and night, enthusiastic, and a true friend, I know of no other record producer that I, as an agent, would rather work with. Here is to Mickie Most and Rak and may they have continued success for the next twenty-five years and I hope that we shall still be involved.

Dick Katz
Director
M.A.M. (Agency) Ltd.
With thanks & very best wishes to:

Mickie &

Muddall at RAK

From:

RAK Recording & Publishing Artists
TO MR. MICKIE MOST & RAK RECORDS

Congratulations

FOR THE GREAT SUCCESS IN JAPAN WITH SUZI QUATRO, MUD, HOT CHOCOLATE, COZY POWELL & ARROWS

TOSHIBA-EMI LIMITED
2-17, AKASAKA 2-CHOME, MINATO-KU, TOKYO, JAPAN

TOSHIBA MUSIC PUBLISHING CO. LTD.
4-15, AKASAKA 5-CHOME, MINATO-KU, TOKYO, JAPAN

RAPING ABOUT RAK — TOSHIBA-EMI

THE PRODUCTIONS by Mickie Most had been introduced in Japan on Odeon, Apple, Columbia and other labels through which the performers such as Donovan, Herman's Hermits, Jeff Beck and Mary Hopkin were popularised and spoken about among the Japanese pop fans. The introduction of the British pops by Mickie influenced the pop field of Japan greatly ever since.

The Rak label was launched in 1970 in Japan, but it is on Odeon and distributed by Toshiba (Toshiba-EMI at present). On the first stage of the Rak recordings, it suffered from a slump, even though Hot Chocolate, Julie Felix, CCS and New World materials were released. However, these materials have steadily gained fair reputations, and Suzi Quatro succeeded them and bloomed a big flower, or Rak Sounds, so to say.

Now it is shared by Mud and Arrows, and it opens wider and wider. 1973 was the first year for Suzi Quatro, during which she obtained the following awards and prizes:

Nippon Hoso (Nippon Broadcasting System) JOLF
Elected by the DJ directors of JQOR nationwide network — The Most Prominent Fresh Female Singer for 1973

Music Magazine — Music Life
Elected by votes — No. 2 of the Female Vocalists

Toshiba-EMI, the leader of Japan's pop field, will release his productions as follows:

October 74 — Hot Chocolate album
November 74 — Suzi Quatro album
December 74 — Mud album.

SUZI QUATRO
Mickie Most surrounded by some of his recording success at recent EMI party to celebrate 10 years of association. Artist and friends included are as follows:

Sadie Collins (Authorress), Suzi Quatro & Band, Hot Chocolate, Arrows, New world, Mud, Cozy Powell, Prissilla Paris, Chas Chandler & John Steele (ex Animals), Songwriters Micky Chinn & Mike Chapman, John Cameron, Radio 1 DJ, Alan Freeman.

even Italy hasn't more than most... to Mickie & RAK

bravo!

Gli amici della emi italiana
"TO MICKIE AND RAK

Q. WHO HAS 7 OUT OF 20 ON THE OFFICIAL TOP 20 IN SOUTH AFRICA?
A. EMI—BRIGADIERS.

Q. WHO GAVE EMI—BRIGADIERS 11 CHART ENTRIES SINCE JANUARY?
A. MICKIE MOST AND RAK RECORDS.

Q. WHAT MORE NEED WE SAY?
A. ONLY THAT RAK IS THE 'MOSTEST'.

SINCERE 10TH BIRTHDAY GREETINGS FROM EMI—BRIGADIERS—YOUR COMPANY IN SOUTH AFRICA. (AND THANKS FOR MAKING US THE LEADERS)

REGARDS
JES NEOFAL

ARROWS

thanks a MILLION

from all at MfP

* Since launch over 1,082,000 records in the 'MOST' series have been sold—all on the MfP label
Never Change Winning Teams

EMI Records (Switzerland) AG
EMI Columbia Austria GmbH
EMI ELECTROLA GmbH
EMI thanks and congratulates RAK for ten great years. May the next ten be as successful.
Talent In Action

RANDY NEWMAN
WENDY WALDMAN
Tribune, Los Angeles

Randy Newman has been a consistent delight since his first hit, "Alexandria, Again." His eclectic style has set him apart in the world of popular music. His latest album, "Bad Pink," is a testament to his unique talent and creativity. Newman's ability to blend genres and bring new life to classic songs is truly remarkable. His performance at the recent Grammy Awards was a highlight of the night, showcasing his timeless talent.

ALINA REED

The Los Angeles Times

Alina Reed is a rising star in the music industry. Her debut album, "Blue Skies," has received critical acclaim for its soulful, introspective lyrics and her remarkable vocal abilities. Reed's voice has an ethereal quality that captures the listener's attention, making her performances truly memorable. With a background in both classical and contemporary music, Reed's versatility is evident in her musical repertoire, which includes everything from jazz to folk.

ELVIN BISHOP

Country Music News

Elvin Bishop continues to be a force in the blues and rock music scene. His latest album, "Travelin' Man," is a testament to his enduring talent. Bishop's ability to blend different musical styles and his dynamic stage presence make him a favorite among fans. His concert in Los Angeles was a highlight of the recent concert season, with Bishop delivering a high-energy performance that left audiences wanting more.

ROCK BACK INTO BIG DALLAS

Dallas—The 8,000-seat Spor- tatorium has its roots in the world of music. Since its opening in 1952, the Spor- tatorium has hosted some of the biggest names in the industry. From Bob Dylan to The Rolling Stones, the Spor- tatorium has been a cornerstone of the Dallas music scene. This year, the Spor- tatorium is expected to host even more top-tier acts, cementing its place as a key venue in the local music community.

Who/Where/When

(All stories for Who/Where/When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036)

EAST

ASHFORD & SIMPSON (Warner Bros.)


GOLDEN EARRINGS (Epic): Santa Monica Civic Auditorium, La Verne, Calif., Oct. 12.


MIDWEST


ASHFORD & SIMPSON (Warner Bros.):

Concert for Ben's Boy, Indianapolis, Ind., Oct. 13.

BLUE SWEDE (Capitol): Flaga and Over and Over, Chicago, Ill., Oct. 16.


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New Tobin Studio in Las Vegas

By LAURA DENI

LAS VEGAS—George Tobin, producer of hit records for Gene Pitney, Derek, Robert John and Brown Sugar, has opened his own recording studio here.

Tobin took over facilities of the now-defunct United Recording-VMI June 1. He began rebuilding and Music Machine opened in September. The equipment is all new, including 36-track Scully, 2-track Ampex and three echo chambers.

Tobin's previous experience has been as a producer of black artists, a background which he intends to utilize.

"The reason I'm interested in black artists is that my background is radio," he said. "As an independent producer I have sold lots of black records."

"Where do you go with a Top 40 station that's playing a tight 28," Tobin asked.

(Continued on page 18)

Talent

State Fairs

• Continued from page 1

should enjoy playing venues that pay them as much for one night as they can earn in a week in the beer halls that are still the core of the country circuit. And the family audience at state fairs would seem to be a natural to appreciate good country performances.

It takes a true entertainer's discipline to create any intimacy at the facilities most often available at state fairs. These are often generally faster chalkstands with the actual track's width separating audience from the infield stage.

State fairs generally last 10 days in the summer, with a headliner show each night. The bulk of fairs questioned are now charging admission, though some still offer free grandstand admission as part of the overall daily ticket.

Still other fairs sell the best grandstand seats and allow all comers into the rear or side areas. At various fairs, tickets are priced as low as $2 or as high as $6, with generally three price scales for the grandstands.

But whatever the price policy or country artists' pay rates, it is the bottom-line profits that count at state fairs, as with any other entertainer booking operation.

And the profitability of country artists at state fairs can be seen in the reply 100,000 Johnny Cash can command for a fair date.

Country stars are still not playing and filling concert halls as regularly as the hit rock acts. Thus, the rockers and Vegas-oriented pop acts which have wide opportunities for touring, the state fairs remain the highest-paying one-nighters for country names.

Manager Fred Huff of Du Quoin State Fair in Illinois says, "We hope to have at least two big country every season from now on. Our best draw this August was Charlie Pride. He had 10,000 with standees at a grandstand that only seats 8,300." Huff finds country artists the easiest to book dates with and the most stable on the date. "They're always up for the show," he says, and "they maintain a beautiful audience rapport."

Among Huff's best Du Quoin attractions in recent years were Lorretta Lynn, Roy Clark, Lynn Anderson, Johnny Cash and Jerry Reed.

Nearly one third of the state population attends the Utah State Fair in Salt Lake City, which broke all records this summer. According to publicity director Richard Botteri, who stood in for general manager Hugh Frankhauer at the survey interview, country headliners were a solid factor in breaking the attendance record.

"Ten of our 11 grandstand shows were headlined by country names," says Botteri. "We have free admission to the main 12,500-seat grandstand. Country has always been very big in Utah, but at the state fair we have now found we bring in a lot more people with predominant twanging, rather than the mixed bag we used to play here."

Botteri feels that with the wider acceptance of country music, the Utah fair is now competing more with Las Vegas for country stars' open dates. But this has not yet become a major problem.

Among the recent country attractions who did particularly well for Utah State were Ray Stevens, Hank Snow and Roger Miller.

The Wisconsin State Fair, outside Milwaukee, will be the exception that proves this rule, according to an informed observer. Although neighboring Illinois has a country music and country acts do well at downtown Milwaukee's annual Summerfest, fair director James W. "Bill" Greiner says country acts have an attendance disadvantage for his 14,500-capacity (including standees) grandstand.

"It's only crossover country acts who have done well for us in the past," he says, "an Eddy Arnold, a Johnny Cash. Mac Davis is a strong attraction, which is what we would do best if you had a combination of country-based who has now crossed over."

Greiner finds that fewer artists of all types seem to want to do fairs. "It's harder to book hot acts, even well in advance," he says.

Paul Huff moved over this year from George Reizer’s Summerfest to the management of the Illinois State Fair at Springfield. This event had two of its night shows canceled country nights next year at the 14,000-capacity grandstand area (with two-thirds of the stands charged admission). In addition, he plans to install a separate tent for country music style entertainment.

Recent strong country attractions at Springfield include Dan Travers, Roy Clark, Johnny Rodriguez and Jim Stafford.

Outside the U.S., the contemporary breed of country stars seem to becoming as strong an attraction in the lucrative state fair market as the most popular staple first choice Top 40 acts with crossover appeal, such as Tony Orlando and Dawn or Herb Alpert's Tijuana Brass.

Love

Las Vegas Flamingo Quits Food Service

Las Vegas—In a drastic change of entertainment policy the Flamingo Hotel has eliminated all food service in their showroom.

Beginning with the Oct. 3 opening of Corbett Monica and the Lettermen, shows are 7 and 11 p.m. with only drink service.

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Rush's premiere album is moving up the charts. Get your Rush order in now.

Mercury 58M-1-1011
8-Track MC8-1-1011
Musicassette MCT4-1-1011

And movin' around North America
10/1 Matthews Coliseum, Jacksonville State University, Jacksonville, AL
10/3 War Memorial Auditorium, Nashville, TN
10/4 Music Hall, Houston, TX
10/16 Elvis Auditorium, Memphis, TN
10/18 Saddle & Slaters Memorial Auditorium, Kansas City, MO
10/19 Pershing Memorial Auditorium, Lincoln, NE
10/20 to 11/2 Canadian Tour
10/28-29 My Father's Place, Roslyn, NY
11/4 Tower Theater, Upper Darby, PA

11/5 Felt Forum, New York, NY
11/7 Beginnings, Schaumburg, IL
11/9 Michigan Palace, Detroit, MI
11/10 Ambassador Theater, St. Louis, MO
11/12 Riverside Theatre, Milwaukee, WI
11/14 Veterans Memorial Auditorium, Columbus, OH
11/15 Aragon Ballroom, Chicago, IL
11/19 Tuesday Ballroom, San Diego, CA
11/27 Shrine Auditorium, Los Angeles, CA

Taping Don Kirschner's Rock Concert October 9, 1974—air date to be advised

Distributed by Mercury
San Francisco Symphony Encourages Music Students

San Francisco—California music students reap benefits unimagined in many other states as a result of the "Youth Encouragement" policy pursued by the San Francisco Symphony director, Arthur Söffler, associate concertmaster of the symphony. The project is partially funded by the National Endowment for the Arts, Washington, D.C.

Miami's Campus Awaits New Hall

Coral Gables, Fla.—"We have a peculiar situation this fall," says Dr. William F. Lee, composer and dean of the University of Miami School of Music; "we are scheduling performances and I can't blame them. They're all waiting to perform in the new showplace." Dr. Lee refers to the $2 million, 600-seat Gusman Concert Hall on the main campus here which will open next Jan. 1. It will be the most beautiful structure of its kind on a southern campus. Among the nationally noted artists booked to appear next spring are Yo-Yo Ma, Janie及 Hollanders, the Yale University Band and the American Brass Quintet. It will be home for Fred Fennell and the UM Symphony.

Roving Artists for NEC

 NEC officials note that "there are many of these artists that we want to repeat in the NEC programs and the NEC can make an important contribution to the NEC programs by providing artist schools and staff to meet with representatives of NEC and colleges and the industry." An opportunity for firms to work with school buyers on cooperative programs and for NEC to present performing and visual arts which are new to the college market, and to provide NEC programs for all areas of the entertainment industry to meet with schools and staff.

Newscast

Tobin Studio

Tobin Studio is a continuation of page 56.

Live music, dance, and theater are the ongoing programs in the Tobin Studio.

Campus Briefs

College Entertainment Associates Inc. here has been incorporated by Ed McConie and Miss Dee Leno. A complete and comprehensive facility has been organized for the expanded program of the Tobin Studio. Under the new management they have a new and improved building.

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Inflation Stabs Jukebox Ops Through West Virginia

BY RAY BRACK

CHARLESTON, W. Va.—Jukebox operators report unprecedented inflation during the past 12 months, and they're analyzing their record purchases, among other costs, in attempting to preserve profits.

Such were the economic realities confronted Sept. 19-21 at the 20th anniversary convention of the West Virginia Music & Vending Assn. here. Featured speaker Russell Mawdsley, president of the Music Operators of America, noted that while the jukebox industry has spared price increases on certain essentials for a long time, the roof caved in during the past year.

"Look at the changes that 12 months has brought," Mawdsley pointed out. But during the past year prices have jumped in price, he said, along with the cost of parts (up as much as 50 percent), jukeboxes (25 percent hike expected), games (25-30 percent), labor (20 percent jump), and, of course, gasoline and vehicles. The Holyoke, Mass. operator went on to say that in many states there could be "unbelievable increases" in taxes during 1972.

"We've got to analyze costs and find ways to cut down," Mawdsley said. "One area we're looking at is the cost of record purchases. We're trying to be more selective in what we purchase, and we're beginning to see a use of more 90 days. We're swamped with requests. This can be costly. We're much more cautious about filling requests."

Mawdsley added, "I wouldn't be at all surprised to see the cost of records go higher."

Charleston one-stop owner M. L. Elkins reported that some area operators had responded to singles price increases by changing records less frequently.

Mawdsley suggested that operators improve their profit picture by taking greater care to cycle machines properly. "We have a tendency to keep jukeboxes in a location for five or six years," he said, "and it becomes a piece of furniture that blends into the wall. They should be rotated every two or three years. Buy a certain number of machines every year and cycle them to the poorer locations. Income will increase."

The national association executive also urged rethinking the traditional 50-50 commission on arrangement, revising the percentage in as many locations as available to 60-40 in favor of the operator. Where this is not feasible, he said, the operator should strive to obtain $2 in is in front money.

Latin Scene

Harvey Aseren of Cocco Records, in town to promote the new Eddie Palminteri LP, played parts of an upcoming Cortijo release and the consensus is it will be a big hit on the LP. The LP are Israel Rivera and most of Cortijo's original group, playing in the style that made him famous.

TR Records, on behalf of Mrs. Tito Rodriguez, is seeking a viewing contract with local TV stations throughout the U.S. to view the 30-one-hour Tito Rodriguez variety shows featuring such well known stars as Terry Bennett, Sammy Davis and Shirley Bassey.

Paquito Guzman and Tommy Ollivencia have both recorded new LPs for Inca Records. New releases by Peerless include LPs by Lola Beltran "Cuando El Destino" Fernando Rios

TOP BILLING—The youthful group Life will add a fast paced and frolicsome note to the Music Operators of America Exposition as headquarters of the banquet stage show Nov. 3. The Exposition is Nov. 1-3, Conrad Hilton Hotel, Chicago.
Huge Show Nov. 9 at Astrodome

HOUeTON-A 10-hour country music show, with a new "name" artist appearing every 45 minutes, has been announced jointly by Sidney Schlenker, executive vice president of the Astrodome Corp., and of the W.E. "Lucky" Moeller, president of the Moeller Talent Agency in Nashville.

The largest one-day country music show ever held will take place at the Astrodome, with as many as 55,000 anticipated. It will be held Nov. 9, Moeller, recently appointed coun-
(Continued on page 41)

Dual Convention Fetes Oklahomans

OKLAHOMA CITY--Both national and Oklahoma artists were honored in a series of award shows at the Myriad here, part of a double convention involving the Oklahoma Country Music Assn. and the Oklahoma Music Assn.

The OMA gave its awards on a national basis, while OCMA honored its own.

The OMA awards were: male singer of the year, George Jones; female singer of the year, Dottie West; most promising artist, Cherie Greene; instrumentalist, Thumbs Carlinie; songwriter, Kenny O'Dell; arranger, Cliff Parisi, and record man of the year, Jimmy Bowen.

The OCMA awards were: male singer of the year, Wilton O'Neal; female singer, Peggy Gayle; steel player, Stan Kittrell; ban player, Dave Wood; drummer, Johnny Morgan; lead guitar, Tiny Wallace; piano, Carol Northcott; writer, Wes McMahon; fiddler, Randy Sanders; and bass, Wes O'Neal and the Night Lovers.

Kim Russell, a 22-year-old, was named Miss Oklahoma Country Music.

Various artists, local and national, made appearances at the shows at the convention, but the highlight was the final night appearance of the members of the Nashville Songwriters' Assn. in a show put together by Chuck Rodgers, Maggie Cavender and Henson Cargill, there were appearances by such outstanding writers as Harlan Howard, Kenny O'Dell, Curley Putman, Tommy Collins, Gene Sullivan, Eddie Miller, Glenn Martin, Kenny Sarratt, and Mel McDaniels. Rodgers also joined in the performance, and Cargill provided his band.

Despite problems which plagued the gatherings, some incredible amounts of work were done by Bobby Nickells, an Oklahoma artist, who designed the awards, coordinated the projects, and made himself available for all of the detail work.

Also heavily involved in the coordination of activities was Carol Northcutt, an instrumental winner, and was actively cooperative in all ventures.

Crowds for the shows were disappointing, but the events were bucking the state fair, which featured leading country artists such as Buck Owens, Jack Greene and Jeannie Seelye, and the rodeo.

One thing was certain, country music is a vital factor in Oklahoma, and the image of it continues to grow. Top disk jockeys, such as Billy Parker of KVOO-AM, Tulsa, and Larry Scott of KLAC-AM, Los Angeles, played a big part in adding stature.

Hamilton to U.K. For 4th Season of BBC Television

CHARLOTTE, N.C.--George Hamilton IV, featured performer on the syndicated Arthur Smith TV series here, has left for England to videotape another in a series of British TV series he has done.

This is Hamilton's fourth season on British television. It will be videotaped by BBC-TV on location at Hatfield Palace, Hertfordshire, in a room where Queen Elizabeth I once held court.

While in England, Hamilton also will appear for a week at Allison's Theater Club in Liverpool and at Bailey Variety Club in Yorkshire, and will do a London concert at the Wimbleton Theatre Oct. 27.

His 26-week television series will be titled "How The West Was Sung."

He also has a Canadian television series going, which he tapes in Hamilton, Ont. This show is in its second season, and is seen across Canada in syndication.

With the "Arthur Smith Show"
(Continued on page 41)
**3,000 MILES APART**

**Major Country Fests Set**

LOS ANGELES—Two major country musical festivals have been set for opposite sides of the country, with a three-day show planned for Devonshire Downs outside Los Angeles Oct. 11-13 and the other for Walt Disney World in Lake Buena Vista, Fla., Nov. 16.

The Country Western Jubilee set for Devonshire Downs will have a separate headliner each night—Jerry Lee Lewis, Waylon Jennings and Marilyn Sellers.

Other acts set for the three-day program are Diony Burnette, Red Simpson, Bill Smith, Billy Armstrong, Carl Smith, Jerry Naylor, the Jack Reeves Show and Don Lee. Show time each night will be 8 to midnight. Adult tickets will be $5 per pair, children between five and 16 will be charged $2.50 and children under five are admitted free. A family ticket for two adults and three children under 16 is available for $12.50 per night.

The 1974 Country Music Jubilee at Disney World features stars such as Donna Fargo, Minnie Pearl, Ray Griff, Robert Lee, Sunday Sharpe and Freddy Weller. All the artists will perform twice daily in Walt Disney's Magic Kingdom. They will also entertain at various spots throughout the park.

**College Buyers Assemble**

NASHVILLE—College campus talent buyers, operators of major listening clubs, and members of the Nashville music community attended the fourth annual talent showcase presented here by the Don Light Talent Agency.

The aim is not only to book dates, but to "solidify business and personal relationships."

Ten universities and colleges were represented, along with clubs from the South and Midwest.

Talent showcased for the occasion were Jimmy Buffett, Dick Fellet, Cowan and Anderson, Gove, Alex Harvey, Lester Flatt and the Nashville Grass, and The Ill Generation. In addition to the show at the Exit-In, a boat cruise on the Cumberland River was held.

Light also announced expansion of his firm to include a 1974 graduate of East Carolina University to work the area of college concerts. Bert Kennedy, 21, who was president of the Student Union at the school, had managed all of the entertainment events on campus.

**Astrodome Show**

- **Continued from page 40**

The music talent coordinator for Astrodome will produce the show. Already under contract for the event are Bobby Bare, Billy "Crash" Craddock, Donna Fargo, Waylon Jennings, George Jones, Tammy Wynette, Kris Kristofferson, Rita Coolidge, Willie Nelson, Marty Robbins, Hank Snow, Ray Stevens, Mel Tillis, and Dottie West. All are leading recording artists.

Schlenker says only the Astrodome is capable of handling the crowd anticipated for this event, which is called the Astrodome Country Music Classic.

The show begins at 4 p.m. and continues until 2 a.m. Top seats will go for $20.

**Nashville Confab**

- **Continued from page 40**

sales, handled by Wilson Sparks and Bill Ulhmair.

The opening day events include a party by Amusement Business and the first talent showcase. The seminar is sponsored by the Country Music Association, and is put together by a committee consisting of Bob Neal, Buddy Lee, Walt Heyer, Dick Blake and Hap Feenin.

**Hamilton U.K.**

- **Continued from page 40**

here, he is featured on three separate syndications in three different countries, all running concurrently. He also continues to record for RCA-Canada.
<table>
<thead>
<tr>
<th>Title</th>
<th>Week #</th>
<th>Artist</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>BMM</td>
<td>1</td>
<td>MICKEY GILLEY</td>
<td>1</td>
</tr>
<tr>
<td>I OVERLOOKED AN ORCHID</td>
<td>11</td>
<td>CARL SMITH &amp; SHIRLY LYN &amp; CARL STORY</td>
<td>10</td>
</tr>
</tbody>
</table>

**Billboard Hot Country Singles**

<table>
<thead>
<tr>
<th>Title</th>
<th>Week #</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Please Don't Stop Loving Me</td>
<td>11</td>
<td>MERLE HAGGARD &amp; JIMMY STALLONE</td>
<td>1</td>
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<tr>
<td>The Heartbreakers</td>
<td>8</td>
<td>TAMMY WYNETTE &amp; JERRY REONARD</td>
<td>8</td>
</tr>
<tr>
<td>Bvation</td>
<td>11</td>
<td>DON WILLI (as DON WILLI)</td>
<td>11</td>
</tr>
<tr>
<td>A Woman to Woman</td>
<td>9</td>
<td>EDDIE RABY</td>
<td>9</td>
</tr>
<tr>
<td>Overlooked an Orchid</td>
<td>10</td>
<td>CARL SMITH &amp; SHIRLY LYN &amp; CARL STORY</td>
<td>10</td>
</tr>
<tr>
<td>Love My Friends</td>
<td>10</td>
<td>BUCK OWEN</td>
<td>10</td>
</tr>
<tr>
<td>If I Miss You Again</td>
<td>12</td>
<td>DON WILLI (as DON WILLI)</td>
<td>12</td>
</tr>
<tr>
<td>I Honestly Love You</td>
<td>14</td>
<td>ROY ORBISON</td>
<td>14</td>
</tr>
<tr>
<td>I'm a Rambling Man</td>
<td>12</td>
<td>JERRY REONARD</td>
<td>12</td>
</tr>
<tr>
<td>Who Left the Door to Heaven</td>
<td>18</td>
<td>DON WILLI (as DON WILLI)</td>
<td>18</td>
</tr>
<tr>
<td>The Great Divide</td>
<td>20</td>
<td>DON WILLI (as DON WILLI)</td>
<td>20</td>
</tr>
<tr>
<td>Don't Tell (That Sweet Old Lady Of Mine)</td>
<td>20</td>
<td>JERRY REONARD</td>
<td>20</td>
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<tr>
<td>Trouble in Paradise</td>
<td>26</td>
<td>JERRY REONARD</td>
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<td>Between Lust &amp; Witchcraft</td>
<td>11</td>
<td>BUCK OWEN</td>
<td>11</td>
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<tr>
<td>Take Me Home to Somewhere</td>
<td>32</td>
<td>BUCK OWEN</td>
<td>32</td>
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<tr>
<td>Come On in and Let Me Love You</td>
<td>13</td>
<td>JERRY REONARD</td>
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<tr>
<td>Bring Back Your Love</td>
<td>31</td>
<td>BUCK OWEN</td>
<td>31</td>
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<td>To Me One Gonna</td>
<td>15</td>
<td>BUCK OWEN</td>
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<td>I Wouldn't Want to Live if You Didn't Love Me</td>
<td>50</td>
<td>BUCK OWEN</td>
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<td>Country (Is From) Jail</td>
<td>44</td>
<td>BUCK OWEN</td>
<td>44</td>
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<tr>
<td>Like You Time Thing</td>
<td>38</td>
<td>BUCK OWEN</td>
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<tr>
<td>Delia Ditty</td>
<td>61</td>
<td>BUCK OWEN</td>
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<td>Please Don't Tell Me How the Story Ends</td>
<td>26</td>
<td>BUCK OWEN</td>
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<tr>
<td>Get On My Love Train</td>
<td>25</td>
<td>BUCK OWEN</td>
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<tr>
<td>Good Old Fashioned Country Love</td>
<td>31</td>
<td>BUCK OWEN</td>
<td>31</td>
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<tr>
<td>(If You Wanna Hold On) Hold On to Your Man</td>
<td>32</td>
<td>BUCK OWEN</td>
<td>32</td>
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<tr>
<td>Welcome to the Sunshine</td>
<td>41</td>
<td>BUCK OWEN</td>
<td>41</td>
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<tr>
<td>You're Not Getting Older</td>
<td>43</td>
<td>BUCK OWEN</td>
<td>43</td>
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**Billboard SPECIAL SURVEY for Week Ending: 10/12/74**
There are plans afoot for Johnny Cash to do his next album at his plantation near Montego Bay, using the Waylon Jennings Band to back him up. The LP will be co-produced by Jennings and Jack Clement. ...Dot plans to release a three-volume album set on Don Williams, recouping immediately some of the money joinned for Williams’ masters. ...Merle Kilgore is set for a 90-day tour with Ray Price. ...Ray Griffith has been dropped from the Jim Hilli- ary artist roster. ...Bill Starnes, back into the music business after an isolated departure, says he is managing Stan Hitchcock and Kenny Sur- ratt.

Bill Anderson never had it so bad. When he and his wife, Becky, vacationed in Hawaii, the airline somehow shipped much of the baggage to Canada. Mrs. Anderson got a com- plete new wardrobe. ...Producer Phillip Browne has set Diana Ross for a guest appearance Oct. 16 on the musical special, “New Coun- try,” to air following the World Series game. James Brolin, now with the Arco label in Oklahoma City, will host. Other guests include Kris Kristofferson, Rita Coolidge, Buffy Sainte-Marie, Johnny Rodriguez, Marty Mitchell and Hovey Axtin. When the show goes into nationwide syndication in January, Axton is ex- pected to be the permanent host. ...Singer/songwriter Jay Wise, associated in the past with such artists as Bobbie Gentry, Willie Nelson, Tompall Glaser and others, makes his recording debut on Blue Canyon Records. The label is based in Albuquerque.

Tom T. Hall performed at two “Jamborees” this past week. ...Brush Arbor, the Cnip agent group, did a tour with the Johnny Cash Show in the road in September. ...Music Row signed a booking contract with the Auff-Rose Artists Corp. ...Mike Hoyt now is music director of WKML in Nashville, Kan. The station just went country in August. ...Jack Blanchard, who with “Mary Lou” has his hands on putting out one of the largest sets of newsletters from his Or- lando, Fla., office, has signed as the music man for one of their country hits, “Fair- taya,” the Paisley Sisters are plotting their next recording. ...Barney Williams, who has a possible tour with Waylon Jenn- ings, ...Roy Clark did another guest appearance on the “Vonnie Show,” and has signed for “The Old Couple,” playing an ex- family member of Gus Guthrie has been signed for five “Match Game” shows on CBS. ...Charley Pride does the “Vonnie Show” Nov. 12. ...On Nov. 11, Charley Pride, Ronnie Milsap and the Four Guys will taping a new “The Vonnie Show” tomorrow afternoon. ...Dottie West will play Nashville’s Exit Inn in November.

Johnny Russell’s 10-year-old son survived an appendectomy in fine shape. ...Charlie Daniels has signed with Capitol Records. ...Are selling a western belt buckle of an- tique brass, featuring the Brothers in a Mount Room setting. ...KRLC Radio in Los Angeles has set Oct. 7-13 as Hank Williams Jr. Week. The station will do 12-hour documentary on the life of Ray Price, now with Mercury Records. ...Funny Cleaver, who formerly ran an import shop, has moved to the station, has joined Roger Talen Enterprises, owned by Roger Jacobson, ...WAFL-FM, Nashville, has gone to 24 hours with country programming, and is top-rated. It is sponsoring a big new “Old Country” show in Nashville and, unlike many, says its record service is good.

Pat Hinson has signed an exclusive booking contract with Top Billing, Inc. ...Del Reeves has taped the country music radio show in the nation’s capital, produced by the U.S. Army. ...Bobby Farrish voted on Junior Country Music Entertain- er of the Year by the Virginia Folk Music Association, Inc. ...Cazanne Sipe, coming on strong as a leading country comedian, has formed his own management, is doing well for future personal appearances. He has added Shirley Berr and Kenny Bowers to his staff, ...Don Hamner joined Jerry Moore and the Drifters 4... ...ABC is giving a big push to its newly acquired new artist, Diana Truss, opening with her appearance at the Fairmont in Dallas. She also will do a show in Atlanta and New Orleans.

Dana Hoffman has departed Sun- bury-Oxford, where, he says, he is planning a new station in Montgomery. ...Tom-pall Glaser and others, makes his recording debut on Blue Canyon Records. The label is based in Albuquerque.

Country
Nashville Scene
BY BILL WILLIAMS

12,000 to San Pablo
SAN PABLO, Calif.—A crowd esti- mated at close to 12,000 attended the fourth annual Country Jam- borette here last week in Davis Park. The phenomenal growth in atten- dance is attributed in part, at least, to local city officials who have gotten behind the project. The first year it attracted fewer than 1,000 people, and it has grown steadily. The park was completely filled.

The leading artist was Claude Gray, with Lloyd Hickey’s “No Grand TV Show” from Sacramento. Other perfor- mers were, for the most part, area amateurs. The show was opened by local artists Marty Martin, with Red Barnes and the Country Knights. Jackie Holder, spokesman for the show, says this area has grown to many name performers, and that it now has the facilities to keep some at home and produce its own coun- try sound.

Counselman Sam Morrison was singled out for his aid in building the show here.

Dove Files In To Aid Chellman
NASHVILLE—Chuck Chellman has expanded his publishing interes- ts, and has retained Terry, formerly with Tere, to oversee and coordinate the activities of three firms: Adventure Music, Touch- down Music, and Zeus Music. The firms are owned by Chellman and Georgia Twinty, the Chuck Chellman Company, which specializes in independent record promotion on a national basis, also will uti- lize Mr. Dove to function as administrative assistant to Chellman in his business activities. She also will assist M. Zager, who recently syndicated radio and newspaper col- umnist, in the marketing of her show, “Music City Hotline.”

Cash McCall Plays To Can. Stripppers
SIOUX STE. MARIE, Ont.—Country music reached new dimen- sions this week when Cash McCall, his Honky Tonk Stardust Cowboy Band began performing behind a strip act here.

Stripper heretofore had not been known to stick to the strains of coun- try music. McCall and his group are at the Lock City Hotel here, where the show is taking place.

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Country
Hot Country LPs
BY BILL WILLIAMS

Billboard Special Survey for Week Ending 10/12/74

TITEL-ARTIST, Label & Number (Streaming Label)

1. IF YOU LOVE ME LET ME KNOW—Olive Newton-John, ABC 4318
2. BACK HOME AGAIN—John Denver, CAP 5018
3. COUNTRY PARTNERS—Lanita Lynne & Country Twitty, ABC 4329
4. STOP AND SMELL THE ROSES—Mac Davis, ABC 4320
5. BEHIND CLOSED DOORS—Charlie Rich, EMI 3497
6. COUNTRY—Anne Murray, Capitol 6318
7. NOT A ROSE FROM MRS. WHITE—Mickey Gilley, Parlo 28
8. ANYTHING BUT NOT ME—Charlie Rich, EMI 3528
9. COUNTRY GIRL—Tom T. Hall, MGM 5010 (Spanish)
10. I’M NOT THROUGH LOVING YOU YET—Conway Twitty, ABC 4310
11. COUNTRY IS—Tom T. Hall, MGM 3000 (Spanish)
12. MY VERY SPECIAL LOVE SONGS—Charlie Rich, EMI 3529 (Spanish)
13. A DAY AT A TIME—Marjorie Sellers, MGM 41152 (FP)
14. I JUST STARTED HATING CAN'T HEAR SONGS TODAY—Mae Bandy, ABC 4305
15. COUNTRY JUMBLE—Cal Smith, ABC 4306
17. I’LL DO ANYTHING IT TAKES—Jim Sheppard, MGM 41150 (FP)
18. GREATEST HITS—Ray Stevens, Hat, Hat 3506
19. GREATEST HITS—Johnny Paycheck, CRI 4318
20. I’LL DO ANYTHING IT TAKES—Jim Sheppard, MGM 41150 (FP)
21. GREATEST HITS—Ray Stevens, Hat, Hat 3506
22. SEXY LADY—Freddy Walker, ABC 4308
23. I NEVER KNEW (What That Song Meant Before)—Connie Smith, ABC 4306
24. SPIDERS & SNAKES—Jim Stafford, MGM 4317
25. THIS TIME—Ray Hemingway, ABC 4316
26. PICKUP UP—Red, White & Blue (Grams), ABC 4316
27. THE RAMBLIN’ MAN—Ray, ABC 4315
28. THE VERY BEST OF DON GIBSON—Rhino 4314 (FP)
29. A NI ESPISO CON AMOR—Sanny James, ABC 4306
30. THEY DON’T WANT ME LIKE MY DADDY—Lanita Lynne, ABC 4306
31. STANDING IN YOUR LINE—Barbara Fairchild, ABC 4306
32. MORRIS MOODY—Ray Stevens, MGM 4010 (Dutch)
33. JENNIE PRETTY—MGM 4301
34. NO WHAT ME—Dick Pickens, ABC 4306
35. SUPER CONNIE GATE—Connie Call, Dobl 4311
36. THE BEST OF CHARLIE RICH—Epic 4303 (Spanish)
37. LOVE IS LIKE A BUTTERFLY—Dolly Parton, ABC 4306
38. SPORTY JUMPERS SIDEKICK—Rits Klothofen, Nove 72245 (German)
39. STAR & STRIPES FOREVER—Biny Gritty Bird Band, United Artists A-16 12
d. COUNTRY HOME—Jim Owen, CRI 4307
40. GOOD N’ COUNTRY—Marty Robbins, ABC 4311
41. THE VERY BEST OF—Del Reeves, United Artists A-16 12
42. THIS TIME I AM NOT ME—Barbara Mandrell, EMI 4315
43. IN CONCERT—Pamela Crone, MGM 4311
44. LONE ON STAGE IN MEMPHIS—Chris Prather, ABC 4316
45. GREATEST HITS VOL. II—Lanita Lynne, ABC 4306
46. FIVER THINGS IN LIFE—Bef Song, MGM 4307
47. I’LL WIN THE WORLD—Johnnie River, ABC 4306

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New Firm Will Produce Series for PBS Stations

LOS ANGELES—Partly because of the success of last season's Oscar-winning "Balzac" film short which starred the Los Angeles Philharmonic conducted by Zubin Mehta, a new organization, the Project For Television, has been formed and five 30-minute films will be produced for public Broadcasting Service stations starting next January.

Allan Miller, conductor of the Denver Symphony Orchestra, heads the MPTI organization.

Funded in contributions from the

Classical Sets

Records at H'wood Bowl

LOS ANGELES—Excluding grosses racked up by rock, pop, jazz and pre-season concerts, the Hollywood Bowl for the second straight year topped the $1 million mark in receipts and set attendance marks for strictly classical music.

The summer home of the Los Angeles Philharmonic attracted 999,153 persons, or $1.181,955, according to Ernest Fleischmann, the Bowl's artistic director.

Receipts were boosted by guest appearances late in the season of the Cleveland Pops, conducted by the London Symphony Orchestra. The pairing Aug. 23-24, which featured the LPO directed by Zinjan Mehta, was the largest in the Bowl's history as 31,259 paid $113,346 to enjoy a Tchaikovsky Spectacular with fire works.

St. Louis Gets New Conductor

ST. LOUIS—Walter Susskind deserts off his 22-year post as conductor of the St. Louis Symphony this month.

His departure, starting with the 1976-77 season will be Georg Senn, with 29-year-old Leonard "Lonny" Schiff as assistant conductor. The group's executive director, Peter Pastreich, and James Cain, orchestra manager, will continue in their posts.

The orchestra's goals for 1975 include a tour of Europe, a new disc contract with Vox and a schedule of guest appearances for Sennak to spend 12 weeks in St. Louis the first week of his contract, then 15 weeks in each of the following two years.

CINNATI—The 56-member Cincinnati Symphony Orchestra and Local I, American Federation of Musicians, have signed a three-year labor pact calling for a $60-a-week increase over three years, plus a $20-a-week guarantee in the second and third years for 'electronic music' and "live" recordings. Base pay under the old contract was $245 a week.

The symphony musicians also won improvements in daily travel expenses and medical coverage. They also agreed to an experimental plan for moving string players in their sections seating. Similar experiments are reported under way in Chicago and New York.

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Grant Spurs Live Show

By Station

PHILADELPHIA—With 11,1 International, Philadelphia's largest daily, coming up with a grant in excess of $50,000, Station WHYY-TV, local public service station, will produce a one-hour live performance of the Philadelphia Orchestra which will be carried by 246 public service stations across the country.

The program, to be called "Ormondary International," will be televised March 26 at 9 p.m. (Pacific Time) and will be conducted by the London Symphony Orchestra, the first concert in the symphony's 1975-76 season.

The special will mark the completion of the series and Ormondary has selected an international program including Copland's "Fanfare for the Common Man," Rimsky-Korsakov's "Scherezade," Strauss' "Tales of the Vienna Woods," and Sibelius' "Finlandia."
PLATINUM—Charles Fach, vice-president of Mercury Records, U.S., presented a platinum disk in London to U.K. songwriting-producing team Mitch Murray and Brian Malouf. Malouf also serves as center, to mark sales of more than two million worldwide for their Paper Lace production "The Night Chicago Died," which they also wrote. The single was a second chart-topper in the States for the team—the first, "Billy Don't Be A Hero," was their composition, though the big hit version was by the Heywoods.

Capital Radio Format Praised

By ADAM WHITE

LONDON—After twelve months of broadcast, Capital has captured a widespread measure of approval for its programming policies from Britain's major record companies. A survey conducted by Music Week among marketing and promotion men found that the station's musical format is generally considered to be both adventurous, and flexible, and that it gives new artists a fair chance of gaining career-nourishing radio exposure. Programming of albums as well as singles, is in place, while Kenney Everett's early morning show emerges as Capital's hottest property in terms of musical content and popular appeal.

This vote of confidence in Capital is backed up by record company cash, too. Almost every major firm uses the station, which celebrates its first birthday on Oct. 16, for disk advertising. According to Capital's Robert Haymer, in fact, British Decca is the only leading company which is not buying airtime for its product at present.

Nevertheless, Decca's Richard Evans is one of those industry promotion men whose regard for Capital is high. He cites the wide variety of music programmed as one reason for his support. "It seems to play a whole selection of music from a variety of record companies, and is the only way to get an intelligent opinion from programmers there as to why they may not want to feature a particular record." Capital's Jay M. Young at the same time that the BBC seems to be playing nothing but "golden oldies.

Evans has a point. At a time when the BBC seems to be playing nothing but "golden oldies," Capital's Jay M. Young at the same time.

Young's programming, he said, is as much as anything, an attempt to show that Capital station won't program certain major artists. At the week's end, he feels that Capital can break singles, and cited the recent Main Ingredient single, "Just Don't Want To Be Lonely," as an example. "We took some paid air time on that, and it took off."

Apart from the new talent aspect, EMG's Eric Hall feels that the existence of Capital has injected "an air of healthy competition into radio." He regards the station format that has enriched the music scene generally, and he is particularly enthusiastic about the new revenue stream that the station's format has brought to the airlines.

Photograph is devising a scheme to record promotion and sales efforts so that regional breakthroughs can be tracked. As a result, the station is enthusiastic about the role that commercial stations play. Promotion manager Don Percival regards Capital's programming as easy to work with, although he does believe that in singles playlists, Capital could be expanded. He also feels that the station's format that has enriched the music scene generally, and he is particularly enthusiastic about the new revenue stream that the station's format has brought to the airlines.

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Italy ‘Blacked Out’ On Rock Festivals

By ROMAN KOZAK

ROME—David Zard and Francesco Sanato, Italy’s two big rock promoters, have canceled their entire rock program for at least the next six months. They have announced that Italy without any scheduled big-name live music entertainment for the foreseeable future.

The cancellation involves the planned Italian tours of Deep Purple, Eric Clapton, Grateful Dead and John Mayall, the promoters say.

In a statement released here today the promoters blamed the London underground press, “Those new Don Quixotes,” for the cancellations. The statement accused them of making unreasonable demands for lower ticket prices and challenging them to do better. Concert ticket sales in Italy average $3-5.

The promoters, who lost about $200,000 last July when authorities banned their giant Santa Monica rock festival, they have some more knockouts since. A concert

tour by Frank Zappa in early June attracted a huge crowd, but the tour was cut short by five dates.

A four-day festival in the park in Rome later in the month featuring local groups, and ticket prices at 80 cents a seat also failed. A combination of bad weather and disinterest in the talent kept the crowds small.

Consequently, the promoters plan to do no more rock shows until at least next spring, Zard says. Rather, they will concentrate on presenting middle-of-the-road entertainment, jazz concerts, and tours by local artists. Currently, they are involved in setting up facilities for the closed-circuit TV showing of the upcoming All-Foreman championship flight.

But the promoters have not given up on rock altogether. Zard said he is negotiating with the French religious order to organize a giant rock festival in Assisi for the next season. He promises it would be “the biggest in the world.”

European Pubs

CONTINUED FROM PAGE 4

tionally organized companies in some countries. This is a phenomenon that is not unique to the music industry.

Our member companies have all reached the agreements on such a scale the world over. The whole thing operates on a complete basis of trust. Ordinarily, we are in the States and the whole world.

We don’t think something big will happen every week, but the organization is there for very nice things to happen. As far as we know, it is a unique setup.

FROM THE MUSIC CAPITALS OF THE WORLD

LONDON

Reno is out to improve on its sales achievement with “That’ll Be the Day,” last year’s top-selling album. The double album contains 44 tracks—30 oldies and 12 originals—and is available at discount after the release of the album’s next big-name star. Reno, also a producer, is not interested in selling his album to the public through the normal distribution channels of CD-4 hardware and software.

International Turntable

LONDON—Leslie Hils, a top producer of EMS New Zealand, has been appointed director of international marketing for Polydor Records, which recently announced similar promotions to that held by EMI Records managing director Geof Keating.

Hils will report to Len Wood, group director. He will supervise the international sales and marketing of the company and for territories outside Japan and the U.S. It is hoped he will concentrate on Europe.

Hils was finance director of MPH at EMI Australia before joining Polydor. He was also the managing director of the international division of EMI Records.

SUGAR LUMPS—At a private party in London, the Rubettes were presented with three awards celebrating the success of Sugar Baby Love—silver and gold discs for 250,000 and 500,000 sales of the single in Britain, and a special award to commemorate worldwide sales of more than 3,000,000 copies. Picture shows (left to right, the Rubettes wearing hats): John Fruin, Polydor managing director; Bill Hurst; Tony Waddington (co-writer of Sugar Baby Love); Peter Armonon; Mick Clarke; Wayne Bickerton (Polydor and chief co-writer and producer of Sugar Baby Love); and (seated) Alan Williams, Tony Thores and John Richardson.

LONDON—WEA will re-enter the mid-price market with a 20-title package to be released in November. The company’s previous involvement was several years ago with Warner Bros.-Valiant label, the new WEA will be known as WEA—mid as under this name it has been running successfully for some time in Europe—and will retail at $3.75. Although a WEA enterprise, the Mid-line will be stocked by Warner Bros. and Atlantic repertoire.

Giving details of the new Mid-price campaign, Ron Smith, marketing manager, told the company’s annual sales conference in Jersey that dealers would receive an extra 5 percent discount during the pre-sale period from Oct. 1 to the Nov. 1 launch. On the merchandising side WEA would be supplying metal racks holding 20 albums, counter displays for 40 albums, browser cards, color consumer leaflets and there would also be trade and commercial radio advertising.

Among the artists figuring in the first release are Sammy Davis Jr., the new Glenn Miller Orchestra, Tripp Lupo, Wilson Pickett, Ratario, Aretha Franklin, Sonny and Cher, MjQ, Percy Sledge, Buffalo Springfield, Ray Charles, Ossu Redding, and Frank Sinatra—Count Basie: WEA is also following the trend towards higher discounts for bulk orders as an incentive towards improved business during the autumn.

The focus of the discount offer is on back catalog material already on release by Sept. 30—and it runs from Oct. 1 to Nov. 15 (tapes). Discounts will be a sliding scale starting at 2.5 percent for 100 albums and 10 percent for 1,000 albums. On tape it will run from 5 percent for 100 to 12.5 percent for 750 pieces.

Atlantic is mounting a special promotion centered on five U.K. acts under the title “British Is Best.” The five albums involved are the AVERAGE White Band, Heavy Metal Kids, Wally, “The Distance Between Us” by Wagner, and “Photographs” by Jan Golding.

As an incentive to support the campaign, Atlantic will send out a package—five of each title—which will be given free copies of a maxi-single featuring a new single from each album, and tickets to the latest title on the WEA Christmas Dinner scheme.

Merchandising will include brochures and smaller cards, 60-inch window display kits and the usual trade advertising.

During the second batch of the WEA labels CD-4 discrete quadraphonic product will be released using the catalog total to 43 titles. The new list includes albums by such artists as Frank Sinatra, James Brown, Aretha Franklin and ELP.

As part of the promotion for the quadraphonic series Selecta music will provide a quadraphonic sampler LP available to any dealer ordering 10 or more copies. Additional materials include a quadraphonic radio: Stick Sticker to dealers taking the 10-pack and will also ensure that the new list includes a separate list of stockists, which will be made available to the public through the usual distribution of CD-4 hardware and software.

“SHARP” PUBLICITY—If not in person, the Three Degrees—Shelia, Valerie and Fayette—at the 74 Japan Electronics Show as the consumer electronics booth of Sharp Corp. The Philadelphia Intl Recording trio is promoting Sharp’s “Optonica” system stereo set in all form of Japanese advertisements. The girls were guests of honor at the opening of Sharp’s new Tokyo offices following their participation in the 3rd Tokyo Music Festival, June 29-30, at which they won the gold prize of one million yen for “Will You See Me Again.” Sheryl’s new Tokyo offices are adjacent to the headquarters of CBS/Sony, which represents Philadelphia Intl in Japan.

LONDON—It’s back from Italy, the French film personality and owner of a chain of theaters, has been named president of the new TV production unit set up under the new television and radio organization here. His appointment is regarded as a victory for private enterprise, since he is a business man and only recently been brought into a state-owned film company.

French newspaper Le Figaro described the offer of a salary of a French firm, appearing for the first time in France, and wondering if it had just emerged from an East End of London pub.

Claude Goujon is back at the Olympics, after a gap of five years. Now 42 years old, he lost popularity when he turned to complete music and sophisticated lyrics, but his reappearance is now due to new-found success. He is regularly released with vinyl-viscos from Tidjani at Vido—his disc runs on an air cushion and is hand-blown. A new disc can be speeded up, slowed down, stopped in the middle, or turned backwards and forwards.

HENRY KAHN

VIENNA

Peter Cornelius, winner of the Show-Case 1971, a talent show organized by the Austrian TV company ORF, signed an exclusive contract with Polydor. His first LP is being recorded this month. Amadeo will distribute worldwide the various albums of Peter慶, except in the U.S., Canada, Switzerland and West Germany, and Amadeo now has the distribution rights for Austria, of Buddha and Kama Sutra.

Alessio Hauser, 27-year-old Viennese, awarded the Koussevitzky Prize for the best conductor at the Tanglewood Festival in Massachusetts, U.S., British pop duo Waterloco & Robinson’s hit single “Hollywood” is being released in Switzerland, Germany, the Netherlands and Portugal. U.K. group Nazareth have a £10,000 contract with Imboden, Luz, Wienner Neustadt.
A 'Shtick' About Licorice

TORONTO—There was a great flurry of excitement in the Canadian music industry last week when it was announced that the几名 records came out this week from Arcade Records, headed by Al Mair and Tony Phillips. The records have been released with a substitute for vinyl in records.

In an initial release, Mair announced that they were made for some time ago but have been collected for some time ago and have been collected for some time ago. They were found to be fresh and to be fresh.

The singles "to be released on license" initially featured by Debbie Featuring and "Dance Gypsy Dance," and Ron Nigro's "Lost In Colorado."
International VIDCOM: Event of World Scope

• Continued from page 4

VIDCOM, which was a major industry event of worldwide significance, published a demonstration general of the new film, CHEVY with an ever-to-be-remembered-for-the-total appearance of a film, CHEVY. Nevertheless, there were some respects in which the show was less than he might have been. To begin with, there was little of the excitement and optimism apparent that one might expect at a demonstration of a new industry. It is now more than five years since the first film exhibition, but even allowing for the long time span of development, everyone now recognizes that there is a very long way to go, both in terms of hardware improvement and standardization, and of the provision of software, not to mention the promotion of market opportunities. Many of the experiences related in the study session were cautionary tales of partial or total failure. The photos of notorious video casualties like Cartier, CBS, MCA and Rank Bush were present, but a number of key films were not, for MCA and RGA both presumably elected to go into the demonstration, at least, rather than York Expo. Several previously demonstrated systems were conceptually promising, but their workability seemed uneconomical about putting them on the mass market, in association with a resolution first at arrive in some semblance of standardization. Software seemed to be the key to the future, and educational and business training purposes, where video is of course already available, was virtually non-existent.

For video hardware, this year was the year of the disk. Most spectacular was MDR's demonstration of a magnetic disk with full record and playback capability, comparatively simple mechanics, and a projected marketing date of May 7985. Representatives of Decca-Teldec, who were unable to announce a launch date for the TD disk promised for the beginning of the year, must have laughed ruefully. Thompson-CSC, by contrast, said categorically that the optical disk shown by the firm would not be marketed in the near future, and a Philips representative, explaining the absence of that company's disk, pointed out that there are no more than 14 companies who are serious about such a system.

Speculation as to which disk system will emerge as the major one is extensive. Magnetic disks are felt in some quarters not to offer enough advantages over the optical system, despite their ease of use. Mechanical systems like TD are econically the cheaper, but this is all too deliberate a cost of the playing surface, which may prove insurmountable. Optical systems require incredible accuracy of focusing for efficient read-out.

Meanwhile, the established video-cassette systems continue to hold the top market share. The AVD system hopes to sell 10,000 VCR units in the U.K. market by the end of this year. The Sanyo system is already available in Britain in the JVC version already in. In addition, there have been other developments in the video cassette market, including new systems from Philips and on the part of Thorn, Saba, and others for the above).

Considerable interest was shown in Japanese company's plans for the future, and the recent agreement between Philips and on the part of Thorn, Saba, and others for the above).

considerable interest was shown in Japanese company's plans for the future, and the recent agreement between Philips and Sony's of the world.

London: The World music scene, according to the BBC's Weekly Record, seemed to be held in the question of copyright. It was agreed that the problems were complex, and that the negotiations were done nationally or internationally to resolve them, and the point was made that international agreements on copyright law between different countries and with other countries were of utmost importance.

The meeting aimed at providing a means for the reproduction of virtually anything, and the general impression was that the conference was being held in London.

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ROD STEWART—Smiler, Mercury SIR 1117. After over two years, one of the brightest names in pop music returns with a splendidly brilliant effort, covering up a little of each he does best, including a Dylan ballad, two great Sam Cooke cuts, a fine Chuck Berry rocker, a Motown song and a few originals. Stewart certainly does not lack a voice, but he is one of the true stars of this LP and backed by a band made up of such men as the Faces and others, as well as a tasteful use of strings and horns, it has been done up. There is no radical new direction in Stewart, but that's just you in a very bally bawling style his solo efforts through his ability to clean just the right songs and handle them as no one can today.

Best cuts: "Little Little Rock", "W. Leather", "Farewell", "Bring It On Home To Me/Send You Me", "Hard Road", "Tired From The Country".

Dealers: Play this one. Stewart's voice is instantly recognizable.

DAVID BOWIE—Live at The Tower Philadelphia, RCA CPL 1117. This is the long-awaited two-record set by one of the most influential performers to rock music in recent years. While many live albums fail to capture the performance. Bowie has done it, he has done it. A case of the "Surf's Up" pattern. With the band backing him on the stage, the audience is clearly a part of the show. One of the most recent and not least albums of the year, it is recommended.


Dealers: Get this one, it's a great rock album. There's no need, says anyone anywhere on the cover.

CHEEKY & CHINO—Wedding Album,Odge SP 7059 (A&M). Quite likely the best comedy collection yet. The Chinese-Chinese-American group has up to 14 years of experience in the hot pursuit of the white audience. The group, which is relatively new, has an album that is sure to please. Their humor is based on the Chinese idea that the white people don't understand them and they therefore make a point of saying that they don't understand the whites either.

Best cuts: "Drillin' Bl redistribute", "I'm Crying In The Morning", "Don't Cry, My Coaster", "Sisters Want To Know Why I Sing (Giants)".

Dealers: Two giants in the music world. Display separately and together.

THEM FEATURING VAN MORRISON—Buckstoppers, London PS 6193. This is the original Them released as a record, but it was reissued only by the newly formed record company for a reason. The group's first LP was released in the late '60s, and the band was very popular. The later album was released in the early '70s, but it was not as good as the first. The new album is a complete change, and it is a fine LP.

Best cuts: "Richard's Charge", "I Love A Money Diamond", "Baby Please Don't Cry", "Hey Girl".

Dealers: Get this one, it's a fine record. You should play it over the years. Stash with Morrison as well.

FOUR TOPS—Live & In Concert, Detroit PS 3015 (A&M). The second of three groups of the most popular in the past decade, including a series of outstanding hits and some of the most memorable. Despite a superb big band, the members of the four tops all sound good, as they are all on one LP. This is more than simply a group of hits.

Best cuts: "Are You Man Enough?", "Your Clouds Got A Chance", "Wishing On A Star", "One Chance Don't Make A Fascinate".

Dealers: Use an open cover or cover for display.

SHAHAN FAMILY & FRIENDS—Dark Horse, SP 29902 (A&M). What we really have here is A LP in two parts, a side of short, somewhat more commercial cuts than we use for a side of long, somewhat more commercial cuts than we use for a side of short. This is the last of the series, and it is a bit more commercial than usual. The material is certainly not pop but the instrumental parts hold their own, and the vocals are very good, as are the arrangements. Overall, a very strong effort that deserves a listen.

Best cuts: "I'm Missing You", the entire "Dream of Night", "Morning" and "What's On My Mind?".

Dealers: Place in pop and classical.

DARL, HALL/OATES—Out Baby, Atlantic SD 18109. Despite what one who has been around for a while has not enjoyed a great deal of success as yet. This package, with its 11 gold, commended rock cuts could be the one that puts them over. Fine, rockin' vocals, combined with catchy instrumentation and interesting lyrics, much of which could reach the AM playlists as well as the biggest rhythm and soul cuts. Good, straight rock with a bit of recording.

Best cuts: "Drums G. B. and The Rose Tattos", "I'm Watching You (I'm A Romantic)".

Dealers: Quite a departure from past efforts. Play this one.

VARIOUS ARTISTS—This is Reggae Music, Island LPS 9215). Certainly the finest legitimate reggae package yet offered in the American market, featuring such stars as Bob Marley and the Wailers, Toots and the Maytals, Top Pink, Jimmy Cliff, Don Grey and the Hotspots. A perfect introduction to the fine Jamaican sound for those who are unfamiliar and a real education for those who have heard only Americanized reggae. Some familiar songs in the U.S., mostly reggae oriented artists, but this package should get strong pickup from FM and soul stations.


Dealers: Exceptionally catchy cover display.

TRUMPET—The Final Swing, Threshold TH 111 (London). Last album for one of the finest trumpet men to emerge from Brit- ain in the late '60s. The highlights of the LP are the band led by Jon Faddie. Trumpet had that rare quality of being able to handle both commercial and avant-garde numbers with ease and grace.

Best cuts: "Get You To Know Your Banker", "Don't Play Me Out".

Dealers: Place in pop and classical.

THE FAMILY OF MAN—First Light, Atlantic SD 1858. Safe, sure jazz is the hallmark of this album with the tempo and instrumentation and all other open space with which to impress. The group does as when this album was released, but the music is lively and fluid enough for today's programming. The sound is soft at times and swells to push the ball forward. There is no one better, so much music with "Save It" the kind of low, Latin-slow rock mixture which is both danceable and lingering. David Freeman's tenor sax is a welcome and estilo while the percussion section really works thanks to Stu Gold, Alphonso Carodan and Charles V.
I Feel Sanctified.

The new single from the Commodores’ hit album “Machine Gun.”
<table>
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<tr>
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<th>Title</th>
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For further details, please visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
The ABC Records Family welcomes GTO Records

Dick Leahy
David Joseph
Laurence Myers
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Every case for the accuracy of suggested prices has been taken. Billboard does not assume responsibility for errors or omissions.
The Nation's Next Big "Message" Song

BY SANDRA HAGGERTY

SALT LAKE CITY— "See that black boy over there/ Running scared/ His old man in the bottle/
"See that slider/ Sure was fine/ Till she started drinking wine/ In the bottle/
"Now don't you think it's a crime/ That time, after time, after time/ People are/ Living in the bottle/"

These are the lyrics of a new song recorded by a group called Brother to Brother on the Turbo label. Like many of the contemporary "message" songs, "In the Bottle" is insidiously thought-provoking. Our young people dance the latest steps to its beat, and laugh all too knowingly about those they know who are "living in the bottle."

The bottle (alcohol) is part of the great American life-style. All racial and socioeconomic groups pride themselves in serving guests good liquor, as opposed to cheap rotgut. Yet alcoholism is the No. 1 drug problem in this country. It is a disease which affects 7 million to 10 million Americans.

It is estimated that only 25% of American adults drink no alcoholic beverages. Available data indicate that the average adult consumes 29 gallons of beer, 3 gallons of hard liquor and 2 gallons of wine per year.

We spend about $18 billion a year on alcohol, a commodity which not only directly depletes the body but is a major contributing factor in auto accidents and deaths, homicides, suicides, injuries and lost workdays.

Other drugs and narcotics, such as marijuana, heroin and LSD, have been branded the opiates of our young. However, as part of the current nostalgia kick (when booze was king), the use of alcohol by many young people is on the upswing. Parents who were horrified at the thought of their youngsters taking hard drugs are being lulled into a false sense of relief as they see them turning to good old acceptable booze.

Even though researchers have identified certain alcoholic personality traits (how tolerance of tension, egocentricity or self-centeredness, dependency on someone or something else and an exaggerated sense of one's capacities or omnipotence), alcoholism is a disease which most people do not believe in themselves susceptible to—until it is too late.

"In the Bottle" by Brother to Brother has a "heavy" message.
Control Tightens in U.K.

**Continued from page 5**

"The only way we can do this is to be able to identify returned product immediately. Previously, we’ve had a lot of stuff returned without identification and it has been easy to get mixed in with the new arrivals."

He adds that there was suspicion of some dealers deliberately damaging records, in order to have them accepted as faulty. "It is happening. We are getting stuff back for which there is no justification whatsoever, but we are able to identify the problem areas where this is occurring and take it up with the people involved."

The tighter controls have been introduced because until now the system has been loose and it has cost money to replace the faulty stock.

Nat Joseph, managing director of Transatlantic, comments: "I agree entirely with them, particularly on the point concerning faulty records. The whole situation has been getting out of hand and I feel that the moves they are taking are right."

Cliff Edwards, former voice of the Genie in Aladdin, has signed a contract with EPS Inc. for his voice to be used in advertising for the company’s lineup of records. Edwards, who is also the voice of the Genie in the upcoming Disney film Aladdin, will be featured in a series of radio and television commercials.

Edwards, 81, has been a fixture on the radio and television airwaves for over 60 years. He has recorded over 100 albums and has been nominated for five Grammy Awards. He is also a member of the Academy of Recording Arts and Sciences.

Edwards will be recording the commercials in the next few weeks, with plans to begin airing them on radio stations across the country.

"I’m looking forward to working with EPS Inc. and using my voice to help promote their records," said Edwards. "I’ve been doing commercials for years and I know how important they can be to a record’s success."

Cliff is currently working on a new album with his son, Cliff Jr., which is expected to be released later this year. He is also planning a tour of the United States and Europe.

"I’m excited about the new album and the tour," said Edwards. "I’m looking forward to meeting all the fans and sharing my music with them."
Rocket Records
Is Proud To Announce
A New Single
By Neil Sedaka

"Laughter in the Rain"
(Sedaka: Cody)
B/W
"Endlessly"
(Sedaka)

Produced by Neil Sedaka & Robert Appere
MCA-40310
A new album of 11 previously un-released songs.

ODDS & SODS
THE WHO

MCA-2126