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NEWSPAPER

# Billboard

80<sup>th</sup>  
YEAR

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## GRT-Vanguard Plot Massive Tape Issue

By STEPHEN TRAIMAN

NEW YORK—In what may be the largest single tape release for a major classical label, GRT will offer around 50 Vanguard catalog titles in a reconfigured stereo 8-track cartridge, backed by an extensive October promotion campaign.

The music tape division's move in stimulating the classical 8-track market is part of the firm's broadened marketing thrust, noted recently in an exclusive interview by Bert Nordin, GRT president and chief executive officer (Billboard, July 6).

It will be the first major release under GRT's licensing agreement for Vanguard product in 8-track, offering.

(Continued on page 10)

## U.K. Piracy 'Not Waning'

By GERRY MULLIGAN

(Music Week Staff Writer)

LONDON—Some 500,000 pirated tapes and approximately 50,000 pirate and bootleg albums were sold in the U.K. last year, according to an annual report released by the British Phonograph Industry.

Despite BPI's successful drive against pirates—more than 100 cases have been handled in the courts or privately in the past 12 months—the flow of illegal product has not waned in the U.K., says BPI director Geoffrey Bridge.

"The success of the RIAA's campaign in the U.S. means that the American pirates are now busily searching for export markets and the U.K. and Europe are prime targets," he says.

In conducting its fight, the BPI incurred total costs, including legal

(Continued on page 49)

## Expansion Seen By Poly's Farr

By ROBERT SOBEL

NEW YORK—Wornall "Bill" Farr, newly appointed president of Polydor, Inc. (see Executive Turntable), sees the company broadening its product base worldwide and the expansion of artist and repertoire activities in all music areas.

Stating that it would be "premature" to speak in detail on the direction the company would now take under his helm, Farr nevertheless says the company will give greater emphasis to broadening the exchange of product between Polydor affiliates worldwide and their U.S. sister.

(Continued on page 10)

## 100-Plus FM Stations Using Dolby

By RADCLIFFE JOE

NEW YORK—More than 100 FM radio stations across the country have shifted to use of the Dolby B-Type noise reduction system in their transmissions since Dolby Labs received the green light from the FCC for use of the equipment in broadcasting (Billboard, July 27).

Consumer audio equipment manufacturers are also rushing to include the Dolby system in their FM receiver units. Marantz, Akai, Lafayette and Harman-Kardon already have the system included in some of their receiver/tuner models, and officials at Dolby predict that by the 1975 Summer CES, most key equipment manufacturers will be offering Dolbyized FM equipment.

(Continued on page 10)

## Senate Approves Copyright Change

By MILDRED HALL

WASHINGTON—The Senate whipped through passage of the copyright revision bill S. 1361 last Monday (9), killing the record performance royalty in a discouraging 67 to 8 vote on the Ervin amendment.

After an opening debate of one hour, Sen. Sam Ervin (D-S. Car.) won his battle to delete the right of copyrighted recordings to collect performance royalty from any commercial play by broadcasters, jukeboxes, cable TV, background services or any other profit-making users of recordings.

Other action was better for the record industry and for owners of expiring copyrights. Sen. John L. McClellan (D.-Ark.), author and manager of the revision, won Senate approval of an interim separate Senate antipiracy bill, containing the

(Continued on page 10)

## Ann Arbor Fest Good (and Bad)

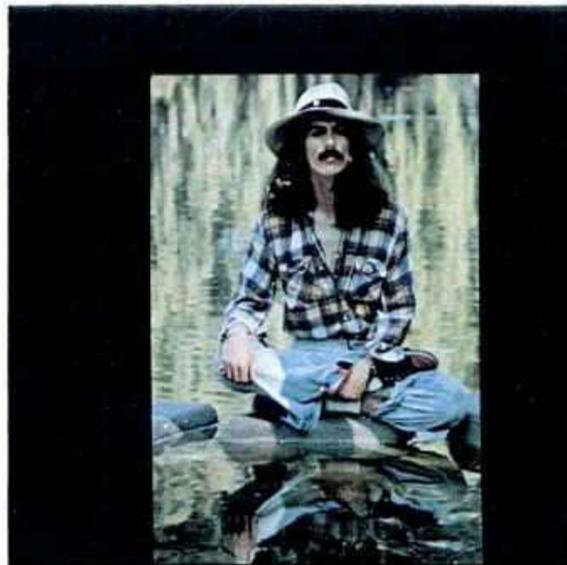
By JIM FISHEL

WINDSOR, Canada — The 1974 Ann Arbor Blues and Jazz Festival in Exile staged here Sept. 6-8 was a total musical success, but an over-all financial bust with the promoters losing an estimated \$80,000-\$100,000. As a result, the promoters made themselves unavailable, and most of the performing artists weren't paid.

The festival began on a sour note, when Canadian authorities cracked down on the youthful audience and began arresting more than 150 for narcotic and alcohol violations.

"We really don't need these prob-

(Continued on page 12)



This month, DARK HORSE RECORDS will release its first two albums: SPLINTER "THE PLACE I LOVE" (SP 22001) and "SHANKAR FAMILY AND FRIENDS" (SP 22002). Dark Horse has the exclusive producership of George Harrison and will be distributed worldwide by A&M Records.

(Advertisement)



A "Giant" of a country welcome to "Little David Wilkins" (MCA-445). MCA Records proudly presents a debut album from "Little David" a talented song writer, who penned many a hit country tune for others. We're so proud of him that September will be his month for an intensive marketing campaign.

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# RIAA 'Grateful' For Senate Copyright Act

LOS ANGELES—The Recording Industry Assn. of America (RIAA) is "truly grateful" for the full Senate's passage last week of anti-piracy copyright legislation, states Stanley Gortikov, the RIAA's president.

In a formal statement, Gortikov notes last week's action "paves the way for the final legislative steps in gaining permanent protection. The Senate's action was particularly rewarding in view of the imminence of the Congressional recess and the end of the year lapse of the current law."

The RIAA was "understandably disappointed but not surprised," Gortikov says of the Senate's refusal to vote in a performance rights royalty for musicians, artists and record labels.

"But the political pressures brought by broadcasters were overwhelming. The issue remains very much alive."

Gortikov notes that Sen. Hugh Scott has indicated his intention to launch a separate performance rights bill in the Senate early next year.

"Sen. McClellan has authorized Sen. Scott to conduct extensive hearings to air fully the issues and equities.

"RIAA is offering full cooperation to Sen. Scott in assembling pertinent data and we shall vigorously work for the issues to be resolved on their merits, not their politics."

# 7-11 Chain In Tape Injunction

NASHVILLE—For the second time in a few weeks, a federal court judge here has enjoined a major firm from manufacturing and selling tape reproductions of copyrighted musical compositions.

This time U.S. District Court Judge L. Clure Morton issued the injunction against the 7-11 Stores, which operate in many states.

This suit, as the other against Days Inn of America, Inc. (see Billboard, Sept. 7) was filed by Attorney Richard Frank Jr. on behalf of Acuff-Rose Publications and others.

Frank, as evidence, showed 3,600 tapes allegedly bought in the various 7-11 markets, two copies each of 1,800 different tapes.

The store chain has been prohibited from disposing of any of its tapes, either by sales to the public or by return to the suppliers.

The firm was ordered to supply a list setting forth the identity of each tape performance to be found in any stores operated by the defendant, the total number of such tapes, and the identity of the stores.

Judge Morton again ordered that within 30 days the copyright owners file affidavits designating which tapes were reproduced without permission of the copyright owners.

# Sansui Protests Everest 'Quad'

NEW YORK—A series of purported quad albums processed from mono originals dating back more than 20 years has been released by Everest Records.

The move has impelled Sansui, whose QS system is credited as the encoding medium on the record jackets, to disclaim any connection with the enterprise and to remove earlier references to the label's product from its promotional catalogs.

Everest claims the quad designation is a "goof" that will not be repeated on mono originals in the future. But current company policy, says president Bernard Solomon, is to issue "compatible stereo/quad" product on all material available in "true stereo."

Sansui's concern is that unknowing consumers may confuse the sound on these recycled oldies with established QS standards of sound and channel separation, according to a spokesman.

Included in the quad release by Everest, on its Olympic label, are a number of LPs originally issued by Oceanic Records. Among them are a

(Continued on page 10)

# Japan Sees UD-4; CD-4 Disks Grow

By HIDEO EGUCHI

TOKYO—Music lovers, hi fi enthusiasts and buyers from overseas will be able to compare the UD-4 system with CD-4, SQ and RM for the first time at the 23rd All Japan Audio Fair, Nov. 6-10, if everything goes according to plan.

"Now is the time for all good men to come to the aid of 4-channel," quips Takami Shobochi, president of Nippon Columbia, joint developer and major proponent of the UD-4 system—basically a combination of matrix and discrete systems. "It may lead to some confusion among consumers, but I'd like them to choose the best," Shobochi says.

For the record manufacturer, the UD-4 system means that a program need only be produced in a single format to cover all existing modes of playback. For the radio broadcaster, it offers FM carrier signals of a limited band width.

Consequently, the UD-4 system will play an important role in the future of high quality 4-channel sound reproduction and constitutes a major advance in regard to the feasibility of 4-channel stereo broadcasting, its proponents say.

The "universal discrete 4-channel" system was jointly announced here Sept. 2 for the first time in Japan by Nippon Columbia and Hitachi, whose engineers developed the system together with Dr. Duane H. Cooper of the University of Illinois. It was demonstrated earlier this year to members of the Audio Engineering Society, also at the Berlin Radio/TV Exhibition and London Radio Show. It was shown last May 14 to Billboard's Tokyo news bureau by Dr. Toshihiko Takagi, general manager of Nippon Columbia's research laboratories at Kawasaki. Most recently it was shown at the Sept. 9-12 AES in New York.

No comment on the UD-4 system has been made by the Japanese industry to date, inasmuch as Nippon Columbia has not openly made comparison tests with CD-4, SQ and RM so far. Also, the Japan Phonograph Record Assn. and the Electronic Industries Assn. of Japan have adopted CD-4, SQ and RM as the only three standard systems ever since April of 1972 and the two manufacturers' associations are not in the mood to approve a fourth. The

# NARAS SETS ANTIPIRACY COMMITTEE

NEW YORK — The 22-man NARAS national board of trustees has voted to form an anti-piracy committee to "educate all persons concerning the artistic and economic abuses emanating from record piracy, and to cooperate with law enforcement and other governmental agencies in their efforts to curb this abusive practice."

The move, which won approval at a recent board member meeting in San Francisco, is being viewed by NARAS insiders as the strongest anti-piracy stance in NARAS' 17-year history. Named to form and to head the anti-piracy committee was Bill Lowery, NARAS national president.

Lowery, who will announce the names of those people he plans to appoint to the committee within a few weeks, says that "our committee will be a powerful one because we've really got to pitch in and fight what seems to be turning into an outright war."

Other topics covered during the board meeting were: the NARAS institute and the possible absorption of the San Francisco-based College for Recording Arts by the Institute; expanding voting procedures for nominations to the NARAS Hall of Fame; the creation of a NARAS "Fact Book"; and next year's Grammy Awards presentation.

The board also voted funds for the taping of all previous Academy television programs for the Academy's archives and possible use in the NARAS Hall of Fame.

Japan Audio Society is taking a neutral stand.

Although Hitachi and Nippon Columbia are out to win universal (Continued on page 34)

# Hayes Demands \$5.3 Million In Stax Records Litigation

MEMPHIS—Artist Isaac Hayes has sued Stax Records and its subsidiaries, Birdie's Music and East Memphis Music, for \$5.3 million in damages, charging breach of contract, among other things.

He states in his suit, filed in Federal District Court here, that Stax owes him more than \$1 million in royalties alone.

The suit is aimed specifically at Stax executive vice president Al Bell who, Hayes claims, promised him "equity in the firm and a feeling of brotherhood" to sign a contract.

The suit, filed by attorney McDonald Yawn, says that when Hayes first signed his contract in 1968, he was told that he would share in all of the firm's profits.

He first became aware of problems, he contends, when Union Planter's Bank here on July 26 refused to honor a \$270,000 check from the company because of insufficient funds. At that point, he states, he had an accounting made and found that Stax had strongly

(Continued on page 12)

# Imported Rock LPs A Bloomin' Business

By BOB KIRSCH

LOS ANGELES—The importing of rock LPs from England and Europe has become big business over the past few years. Key importer JEM Records, in S. Plainfield, N.J., is helping its own cause along by servicing rackjobbers as well as dealers, employing a radio promotion man, conducting its own in-store merchandising campaigns and owning half of Passport Records, the label which has Nektar.

Rick Lawler, one of the managers of the firm, also points out that imports seem to be playing an increasing role in convincing domestic labels to sign acts. If an artist can build a good import track record, chances are better than average that a U.S. label will pick him up.

Lawler adds that the import singles business is also good, and notes that he presently keeps some 1,000 LP titles in his catalog, most listing at \$7.98.

"The import business is definitely getting better," Lawler says, "though it's hard to pin down one concrete reason. We're picking up more dealers than we have had in our three-year history, and we've been getting some of the large chains like Discount Records. Our main business is still with independents or local chains, but we've also picked up other distributors and within the past year we've started working with racks. We generally deal with the racks only on product that has not been released here, such as Elton John's 'Empty Sky,' or product where there is a long time lag between European and U.S. release."

Lawler adds that a lot of dealers seem to want an import bin now, even if it's only a single bin. "They seem to find it important to draw consumers," he says.

"As for the type of music selling," he continues, "there doesn't seem to be any real trend. German rock sells well, and so the British LPs with the release lag. Also, we sell a lot of singles by artists like Roy Wood whose

(Continued on page 12)

# 40% WB Sales Is Rock—Smith

By NAT FREEDLAND

LOS ANGELES—Some 40 percent of total Warner Bros. record-tape sales are now coming from rock catalog titles, says label president Joe Smith.

"Rock catalog sales from artists like Deep Purple, the Allman Brothers and the Doobie Brothers have been a prime factor in pushing this year's grosses 20 percent over our record breaking first three quarters of 1973," says Smith.

Smith feels that there are two significant trends to be drawn from current WB rock catalog strength. "It shows that today's best rock artists are as viable for long-term careers as the older generation of Sinatra or Dean Martin," he says.

"Also, rock catalog upswing demonstrates that WEA Distributing has really got its marketing in this area excellently organized," Smith adds. "When we first organized WEA sev-

(Continued on page 12)

## INVENTOR EMPLOYS GROOVED BOARD

# New Music Printer Saves Time and Money

NEW YORK—A new music print invention which simplifies and speeds the music composing system was unveiled last week by Screen Gems-Columbia Publications.

Edgar Cohen, the inventor of the device called the Music Phototype Stave Board, says that the board has several distinct advantages. It cuts typesetting time in half, saves more than 50 percent of the cost, vastly increases productivity, results in error-proof print, and requires very little training to operate.

Basically, the device is a grooved music board which eliminates special tools, plate engraving and paper-stamping application. Music notes are made to fit exactly in the music stave, and once a note or chord is made, it will fit in any spot on the stave.

The stave board is marked by simplicity of operation, according to Cohen, and after a few hours of instruction on the location of the music notes, chords, and adjuncts in a specially designed cabinet, the operator can insert the notes in the

proper places and move them at will. Errors can be adjusted by moving the notes accordingly. On other systems, notes above and below the staff have to be cut for engraving or drawn by music typewriters.

The device enables the publications firm to engrave some 900-1,000 pages per month, according to Irwin Robinson, vice president and general manager of Columbia Pictures music operation, which encompasses the publications arm, obtainer of the patent.

Cohen says that he has also devel-

oped a similar device, smaller and portable in nature, which can be used by individuals or by small companies. The board should be available in about two months. Composer Marvin Hamlisch helped in demonstrating the device.

Robinson says that the firm's print sales would reach some \$5 million this year at retail level. The company was formed in 1971. Total retail sales for the print industry was estimated at some \$130 million for 1973; in 1972 it was \$120 million.

More Late News See Page 62

# MIDAS TOUCH Landers, Roberts Score With Records, Concerts & Movies

LOS ANGELES—Everywhere you turn these days some activity owned by Hal Landers and Bobby Roberts is achieving success.

Steppenwolf's return to recordings is on the duo's Mums label. Stevie Wonder is being presented in concert across the country by Dick Griffey, Lou Robins and Alan Tinkley under the Artist Consultants banner. "Death Wish," which is making motion picture boxoffice records around the nation, is owned by Landers Roberts Films.

The Landers Roberts Co. is the parent firm for these divergent show business firms and it has been in business since 1967. Landers, a former film critic and Roberts, a former tap dancer, have been associated professionally 14 years.

The two have quietly built a multimillion-dollar show business empire, with each of the divisions operating separately and distinctly apart from the others.

There is no intention of having Mums artists record for Landers Roberts films. In fact Herbie Hancock was hired to do the music for "Death Wish" and that is the score of the five films the company has produced which Roberts is most proud of.

The Artist Consultants concert division is a result of a merging between Lou Robin and Alan Tinkley and Landers and Roberts three and one-half years ago. Robin and Tinkley were formerly associated with Sight & Sound Productions. Dick Griffey, another veteran Southern California concert promoter, specializing in the soul area, is a partner in the presentation of the Stevie Wonder 21 city tour. Griffey is traveling with the 18-piece aggregation.

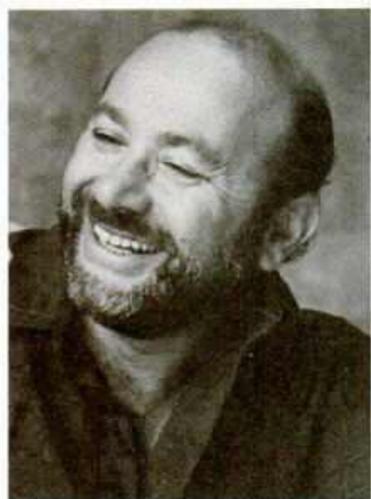
Artist Consultants does between 200 and 300 concerts around the world and is particularly pleased to

be presenting Stevie Wonder in his first U.S. concert tour since his almost fatal accident last year.

Another act just getting back in front of audiences is Steppenwolf



**BOBBY ROBERTS: he knows how to manage artist's affairs.**



**HAL LANDERS: He moves easily in the worlds of music, films and concerts.**

which is doing 30 dates on its upcoming tour which CMA is selling to promoters all over the country.

While Wonder will play 18,000 seat stadiums or "the largest hall in each community" as Hal Landers puts it, Steppenwolf, is aiming at 3,500-4,000 seat locations, including colleges.

Having remained a "hot property" the two admit they have had offers to sell but aren't interested. "We're really flat out enjoying ourselves," Roberts says. (They both recall the six months of negotiations they went through in selling Dunhill Records to ABC for \$3 million seven years ago and the idea of all that complex dialog doesn't appeal to them).

"We enjoy the spirit of going from one media to the other," Roberts says. "That's what keeps it fun for us. We like the changeability of each phone call."

They went back into the record business one and one-half years ago with Mums (distributed by CBS) "because we had an opportunity to build something and watch it grow."

The label's roster includes Albert Hammond (whose song and first disk, "It Never Rains In Southern California," was the label's first release and first hit), plus Steppenwolf, the Jackson Sisters and Hubie Herd.

The latter is Billy Preston's pianist and Roberts anticipates Preston producing Herd's first disk. For the Jackson Sisters, Johnny Bristol has written material and is the producer of their debut disk.

Albert Hammond's next single is his own composition, "Names, Tags, Numbers And Labels" which ships in one week. It was produced by Hammond and Roy Halee in San Francisco.

Hammond, Michael Hazelwood  
(Continued on page 12)

# Executive Turntable



FARR



COHEN



TALBERT



MULHERN

Wornall "Bill" Farr has been appointed president of Polydor, Inc., replacing Gil Beltran who has resigned. Farr, who came to Polygram in February 1973 as vice president, marketing, was most recently president of Phonodisc, Inc., a post he has held since November of last year. Named to replace Farr as acting president of Phonodisc is Don England, who joined the firm in November 1973 as vice president, sales. Previous to that, England was New York regional branch manager for W/E/A.

Allan Cohen has been named vice president and treasurer of Larry Uttal's Private Stock Records. Cohen was formerly vice president of business affairs at Bell Records, where he worked with Uttal for seven years. Prior to that, he was treasurer of Cameo/Parkway Records for eight years.

Hank Talbert is appointed director of r&b operations for the Buddah Group. He will be involved in all aspects of r&b operations, including sales, promotion, artist relations, a&r and product coordination.

Bob Beckham, veteran publisher, has been promoted to the presidency of Combine Music in Nashville, replacing Fred Foster, who becomes chairman of the board of the company. . . . At the Sony Corporation of America, Joseph Lagore has been named vice president, consumer product division. He was most recently with GTE Sylvania, where he was sales manager of national accounts, home entertainment product division. . . . Elizabeth Djerf has been appointed vice president of the Charles Snitow Organization. She had been executive manager for the firm with broad responsibilities for coordinating both the winter and summer Consumer Electronic Shows. . . . James Oldani has been named general merchandising manager for CMC Corp. He was previously merchandising manager, auto sound, for the 40-store operation. . . . Glen Goddard has been appointed to the newly-created post of vice president, support operations at Radio Shack. He is responsible for overseeing the operation of the firm's national parts department, repair department and quality control facilities.

A new management team reports to Marv Slaveter at W/E/A Distributing Corp., Laurel, N.J. Ron De Marino is sales manager, Philadelphia; Joe Del Medico is sales manager, Washington-Baltimore, and Al Westphal is operations manager. Others include Frank Joworisk, controller; George Leone, assistant operations manager; Tom Romano and Woody Riggs, credit managers; Mike Johnston, assistant credit manager, and Dick Taylor, credit assistant.

Jack Mass, longtime Warner Bros., music man who later served as professional manager of Stellar (BMI) and BNP (ASCAP) Music for Four Star International, has resigned the latter post.

James F. Novak, chief engineer at Jensen Sound Laboratories, has been promoted to vice president of engineering. He recently received an Audio Engineering Society Fellowship award. . . . M. S. "Mike" Gritchen, former regional sales manager for Shure Brothers, Inc., joins AKAI America, Ltd., as midwest regional sales manager.

Motown Records, Los Angeles, has made Munky Sheppard and Stan Fantic national field promotion managers. Stan Lewerke is the new Motown national album promotion manager. . . . Denny Martin joins Belin-Maduri Productions as national record promotion director working out of Cleveland. . . . A&M Records appointed Rob Wunderlich director of college promotion in Los Angeles.

Bill Mulhern is new director in charge of East Coast operations and sales for ABC Records. Mulhern formerly was employed by A&M.

Jonathan Fricke is named general manager of Nashville operations for Warner Bros. Records. He has a long record in radio. Also at Warner's, Jim Walker is the new comptroller for the label. He once worked with ABC Records.

Gary Cohen joins Bell Records as sales coordinator in New York. . . . Norman Larson, sales manager of ABC Records & Tape in Los Angeles, has left that position to open a 7-11 supermarket in nearby Torrance. Bill Freeman succeeds him. . . . Budd Dollinger, industry veteran last in marketing with UA Records, now operates a theater in the San Fernando Valley of California.

James F. Novak, chief engineer at Jensen Sound Laboratories, has been promoted to vice-president of engineering. He recently received an Audio Engineering Society Fellowship award for exceptional concepts in design and inventive performance of loudspeaker enclosure systems.

Ira Blacker has resigned as executive vice president and director of American Talent International and will devote his time to his own management firm, Mr. I. Mouse Ltd. Greg McCutcheon is promoted to vice president of AII. New agents include Marilyn Ford and Jimmy Optner. Bill Hall moves to Los Angeles. . . . Richard Laucks migrates from the East Coast to Los Angeles to open a personal management division of James Harper & Associates. Emphasis will be in the rock field.

CBS announces the election of James H. Geer, vice president, finance, to chief financial officer of the corporation. Geer joined CBS in 1959.

SEPTEMBER 21, 1974, BILLBOARD

# Disk Performance Rights Killed

By MILDRED HALL

WASHINGTON — Speaking through their elected legislators in the Senate last week, broadcast and jukebox interests wiped out performance rights for copyrighted recordings from the general revision bill, leaving the recordings entitled only to protection from piracy.

But the issue of royalty to record performing artists and producers from commercial users who make most of their revenue (radio broadcasters) or all of it (jukebox operators) from the playing of records, will come up again, possibly even next year. So the industry should know what arguments were used by the legislators to demolish the royalty right.

The principal defending solons in the "Great Debate" held on the Senate floor September 6 and 9, were Sen. John L. McClellan (D. Ark.), author and manager of the bill, and Sen. Hugh Scott (R. Pa.), a veteran of 44 years of losing battles to get record performance royalty into the copyright law.

Sen. McClellan stoutly defended the royalty principle, although he said he was personally neutral on the issue. He voted for it, although his main object was to get the revision bill S. 1361 passed by a Senate apparently ready to throw the whole bill back to the Copyrights Subcommittee, unless the record royalty was knocked out first.

The opponents who cosponsored the royalty killer amendment were Sen. Sam Ervin (D.-N.Car.) and

Sen. John O. Pastore (D.-R.I.). They had additional loud help from Sen. Roman Hruska (R.-Neb.), and a backup line of many other senators, all ready to rescue broadcasters and jukebox operators from the payment of record royalty fees.

Sen. Pastore, a power in the broadcast-oriented Commerce Committee, began the debate with a tirade about the "many singers, male and female who go to Las Vegas and make \$2,000 a week."

"More than that," chorused majority leader Sen. Mike Mansfield, just helping out. "More than that," Sen. Pastore agreed.

Sen. Pastore reminded the Senate sternly that "in this time of inflation, many people in this country have to live on \$200 a month social security." It was somehow wrong, he felt, that for a singer, "every time a radio station plays his records, the station has to pay him a royalty. I think it is unfair . . . when too many people in this country are hungry."

(These problems of inflation, social security and hunger did not come up during Sen. Pastore's approval of requiring cable TV systems pay performance royalty for their pickup of television station programs, in the bill.)

Sen. Scott argued, in his mild way, that "performing artists are also capable of going hungry. Anybody can go hungry—including a performing artist who strikes it rich only once," and never makes it with another recording. "He cannot live forever

on that tune, unless there is some benefit to him."

Sen. Ervin offered quotes from the constitution, which he said does

(Continued on page 12)

## In This Issue

CAMPUS.....	28
COUNTRY.....	42
INTERNATIONAL.....	48
JUKEBOX PROGRAMMING.....	29
LATIN.....	28
MARKETPLACE.....	32,33
RADIO.....	14
SOUL.....	30
TALENT.....	20
TAPE/AUDIO/VIDEO.....	34

FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	18
Studio Track.....	27

CHARTS	
FM Action.....	31
Soul LP's.....	31
Hot Soul Singles.....	30
Hot Country LP's.....	46
Hot Country Singles.....	44
Hot Latin LP's.....	28
Hot 100.....	56
Top 50 Easy Listening.....	29
Hits of the World.....	61
Top LP's.....	58,60

RECORD REVIEWS	
Album Reviews.....	52
Singles Reviews.....	54

# THE DAWN OF A NEW JAZZ AGE.

We've been groundbreakers in jazz for a long time, and we're glad to be around to see the beginnings of a new Jazz Age.

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Vol. 86 No. 38

# NAP Bid For M'vox Still Hot

**NEW YORK**—No final word on North American Philips' (NAP) bid to take over Magnavox was expected before the extended tender offer expires Tuesday (17). In a turnabout from the first reactions (Billboard, Sept. 14), an added \$1 per share (to \$9) by Philips and the Magnavox board's subsequent approval make the acquisition appear probable.

Since under SEC regulations neither Philips nor Magnavox can legally comment on the situation, and with a further extension of the offer possible, depending on the volume of shares acquired industry speculation covered virtually every possibility.

Most observers concurred in the observation that the real plum was the 4,000-plus Magnavox dealer network that has been enviously eyed by competitive consumer electronics firms for some time. The factory-direct approach of Magnavox and subsequently higher profits made for a close manufacturer/dealer bond.

Whether Philips will be able to transfer this allegiance—should the deal go through—for its many lines is a moot point. But just the possibility of another chance for the Dutch giant to establish its firmest foothold yet in the competitive U.S. market has the financial community generally approving consequences of the takeover for both companies.

Dear Sir,

The music awareness program here at the Federal Correctional Institute has always attempted to have a supply of clear, concise and factual material involving all areas of music, sound equipment, instruments and the related electronics.

We have found recently that our present materials on sound equipment, operation and studio technique are totally obsolete.

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E.C. Wolahan  
Recreation Dept. Supervisor  
Federal Correctional Institution  
Lompoc, Calif.

## FBI Nabs 2 In L.A. Tape Piracy Action

**LOS ANGELES**—Two persons accused of selling pirated tapes at Southern California swap meets have been arrested by FBI agents here.

Roger Miller Davis was arrested Sept. 5 in Fontana. Agents seized approximately 3,000 illegally reproduced tapes, according to Agent William Sullivan. Davis pled guilty before U.S. Magistrate Lek Von Kaesberg and was sentenced to 60 days in federal prison.

Donald Niedelson, Van Nuys, was arrested Sept. 7 at a San Fernando swap meet. Approximately 1,600 tapes were confiscated. He appeared before U.S. Magistrate John R. Kronenberg who set his bail at \$2,500. He will be arraigned Sept. 27.

## Rustic Adds Three

**LOS ANGELES**—Three new distributors have been set by Rustic Records here, including Apex-Martin, New Jersey; Eric-Mainland, San Francisco, and Stan's, Shreveport, La.

# This Week's Legal Action Leon Russell, Associate Sued Over Mobile TV Bus

**LOS ANGELES**—A multi-million dollar suit against Leon Russell and Dennis Cordell-Lavarack over their much publicized mobile television bus has been filed in Superior Court here by Robert Stone Jordan.

Jordan alleges that he conceived and presented the mobile video studio idea to the defendants after he remote taped concerts by Russell for the Shelter label from two sites in 1972.

Jordan alleges that they verbally agreed to give him a half interest in the bus and its correlated Video Bus

Corp., and their word that they would reimburse him \$13,000 per month for staffing the bus and all his personal expenses for the first year.

The complaint claims that when Jordan completed the bus in July, 1973, the defendants notified all suppliers that he had no connection with the corporation and refused to pay him his retainer.

The suit seeks a cumulative almost \$5 million damages, an injunction to halt the defendants from using the bus and an accounting.

## \$10 Mil Suit Filed In L.A.

**LOS ANGELES**—A California corporation, the Last Experience, is suing Warner Bros. Records, Polydor Intl. and Ltd., DGG and Jimi Hendrix estate administrator Ken-

neth Hagood and the estate of Mike Jeffrey for \$10 million damages in Superior Court here.

Suit alleges that the defendants appropriated without the plaintiff's authorization the songs, "Little Wing" and "Voodoo Chick" from a motion picture soundtrack owned by Last Experience and used them in the album, "Hendrix In The West." An accounting of profits and an injunction to halt manufacture and sale of the LP is also sought.

## \$80,000 Asked Of 3 Dog Night

**LOS ANGELES**—The steep price of name rock acts for major outdoor events is reflected in a Superior Court suit here which seeks to regain \$80,000 paid to Three Dog Night for its appearance at the Ontario (Calif.) Speedway Nov. 24, 1973.

The complaint, filed by 13 individuals who state promoter Sonny Lay of Tiki Enterprises, who staged the all-star outing, assigned the claim to them, charges the group contracted to work two hours that date between 10 a.m. and 2 p.m.

Plaintiffs claim that the group worked only 45 minutes and started at 3:15 p.m., disrupting the day's scheduled performances.

## Snipes Fined on 6 Piracy Counts

**GREENVILLE, S.C.**—Curtis Snipes of Anderson, S.C., has been fined \$650 on each of six counts of violating copyrighted record performances in federal district court. Snipes was convicted of selling pirated tapes to B&R Sales, Anderson, and of retailing illegal tapes through his own Aladdin Music Center there. The six pirated tapes were on the Apache label.

Testimony during the trial indicated that Snipes was in 1973 engaged in unlicensed duplication in Anderson. It was revealed that Anderson sold out his tape duplicating operation late in 1973.

Assistant U.S. Attorney Henry M. Herlong Jr., who prosecuted the suit for the government, said that originally eight counts of selling pirated tapes were filed, but a representative of Motown, which had two pirated tapes among the eight, failed to show during the trial to substantiate the piracy.

## Seek \$4,858 In Lawsuit

**LOS ANGELES**—Premier Record Corp., formerly named MGM Record Corp., and Dick Whitehouse, former MGM financial officer, have filed suit in Superior Court here, seeking payment from the AFM of \$4,858.28, allegedly due Jack Willis and Martha Goldin.

Willis and Miss Goldin previously

## Shelter Asking \$1/2-Mil Damages

**LOS ANGELES**—Shelter Records is suing Phoebe Laub, aka Phoebe Snow, her manager, Steve Rand, and her producer, Dean Airale, for breach of contract in Superior Court here. Damages of \$565,000 plus an injunction to stop the artist defendant from going with another label are sought.

The complaint alleges that Miss Snow terminated her 1973 seven percent royalty pact with Shelter in July, 1974, claiming the pact was void because of a disagreement over money payments from Shelter.

She asked \$7,061, a claim which Shelter rejected, claiming they owed \$1,140. The matter was turned over to the American Federation of Musicians for arbitration and is still awaiting a decision.

## Webb Recovers \$211,129 In Suit

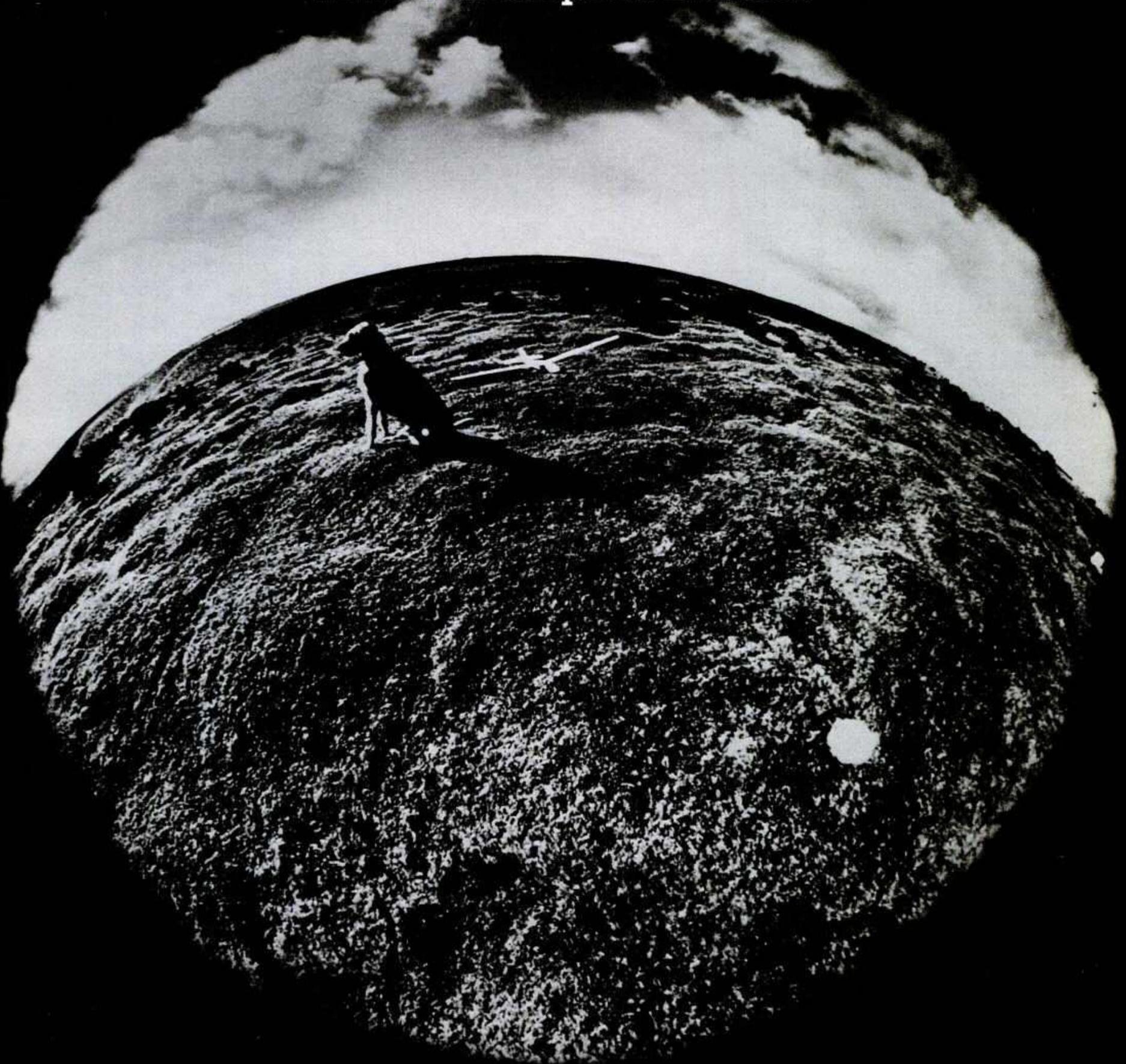
**LOS ANGELES**—Songwriter Jimmy Webb has recovered \$211,129.48, including royalties of \$186,075.10, and his Canopy Music has recovered \$56,042.61 from Madelon Baker and her Ja-Ma Music in a judgment handed down by Superior Court Judge Julius M. Tide.

The complaint was originally filed in September, 1971, over a pact originally signed by Webb with the defendants Sept. 1, 1966.

sued the MGM label in Superior Court seeking the \$4,858.28, which they charge is due them because Bruce Palmer assigned that amount of royalties to them. The AFM had arbitrated a claim by Palmer against MGM in the musician member's favor and paid the pair \$2,000 out of a total of \$6,858.28.

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## Joel Whitburn's Record Research Report

On January 13, 1962, "The Twist" by Chubby Checker hit #1 on the "Hot 100" in its 27th week on the charts. This same record also hit #1 back on September 25, 1960. This incredible chart performance solidified "The Twist" as rock's all-time #1 record and as the most exploited dance craze of all-time. With the charts loaded with 'twist' records for nearly 1 1/2 years, the music industry was looking for something new to follow this craze. Their searching could have ended with that same January 13, 1962 "Hot 100" chart, for entering at position #95 that week was a record titled "Surfer's Stomp" by the Mar-Kets. This signaled the entry of the soon-to-be 'surf' craze. Five weeks later a new group debuted on the charts called "Beach Boys" with a record titled "Surfin" with lyrics like "and when the surf is down to take its place we'll do the Surfer's Stomp as the latest dance craze." Although "Surfin" was not a major hit for the group, the groundwork had been laid and it wasn't long before The Beach Boys and Jan & Dean were riding the crest of popularity with "Surfin' U.S.A." and "Surf City."

Although the 'surf' craze was not as big as the 'twist' craze, its timing was perfect. . . . It filled the gap between two of music's biggest happenings: "The Twist" and "The Beatles."

**Trivia Question #23:** Chubby Checker has had the most charted records (10) which deal with a type of dance. Which artist is second in this category with 5 different 'dance type' records?

(ANSWERS: JAMES) (SYNOPSIS)

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**Joel Whitburn**

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# Pickwick, Handleman Reports In Contrast

LOS ANGELES—Wall Street analysts are following two music industry companies with interest and mixed emotions.

One, Pickwick International, brings smiles and great glee to shareholders and analysts. The other, Handleman Co., is of more concern to traders.

Wall Street's love affair with Pickwick goes back many years, while there have been some "up-and-downs" with Handleman, particularly in the last two years.

In its most recent reporting period, Pickwick posted earnings of \$1,550,660, or 35 cents a share, on sales of \$53,698,762 for the first quarter ended July 31, compared with earnings of \$1,235,804, or 28 cents a share, on sales of \$33,630,912 a year ago.

For the year ended April 30, Pickwick reported earnings of \$8,975,485, or \$2.01 a share, on sales of \$193,365,452, compared with earnings of \$7,774,309, or \$1.75 a share, on sales of \$146,044,806.

In contrast, Handleman reported earnings of \$599,000, or 14 cents a share, on sales of \$23,223,000 for the first quarter ended July 31, compared with earnings of \$831,000, or 19 cents a share, on sales of \$21,511,000 a year ago.

The company cut its quarterly dividend to 10 cents a share from 17 cents, payable Oct. 7 to stockholders of record Sept. 20.

Although Handleman's sales in the first quarter rose 8 percent, earnings in the same period were off 28 percent.

For the year ended April 30, Handleman reported earnings of \$2,177,000, or 50 cents a share, on sales of \$105,721,000, compared with earnings of \$5,559,000, or \$1.26 a share, on sales of \$101,338,000 a year ago. In the last fiscal year, Handleman posted its worst report since 1965.

Pickwick is reporting that its yearly figures represent increases in all three divisions: proprietary products, rack merchandising and retailing, with the retail division adding 24 free-standing stores and leased departments and 19 stores gained in the Transcontinental Music acquisition.

At Handleman, last year's problems were blamed on inflation, operating and overhead expenses, slowdown in the economy, inventory adjustments and problems in the retail industry.

To offset the narrowing profit margins of a year ago, Handleman has hiked prices 2 1/2 percent and designed an inventory control program.

Members of the Handleman family hold 962,099 shares or about 22 percent of the outstanding common stock.

# Cash, Expansion Seen In Jewelcor's Lafayette Buy

By STEPHEN TRAIMAN

NEW YORK—Behind Jewelcor, Inc.'s disclosure of a 6 percent investment in Lafayette Radio Electronics Corp. and possible future acquisitions for control is Lafayette's excellent cash position and solid expansion.

In the disclosure statement filed with the Securities & Exchange Commission, Jewelcor, which operates a chain of discount catalog houses, reported that as of Aug. 30 it had acquired for investment purposes 145,400 of the 2,411,097 outstanding Lafayette shares as of March 31.

At the same time, Jewelcor stated that although it has considered the possibility of future purchases for a controlling interest, it had made no definite plans or entered into any other arrangements with Lafayette. A Lafayette spokesman reiterated the firm's official position that it sees purchase planned primarily as a sound business investment.

However, it is known that Lafayette

is in a good cash position with a short-term debt of about \$1 million, while Jewelcor with \$30 million equity also has a long-term debt load of about \$8 million. Jewelcor sales for the fiscal year ended Jan. 31 were \$80.6 million, with after-tax profits of \$4.1 million.

Continuing its announced expansion plans (Billboard, Aug. 4), Lafayette will open its "official" 100th hi fi retail store Sept. 26 in Danvers, Mass., along with two others at Warwick, R.I., and Indianapolis. The firm has just bowed its first seven California locations over the last month, and another unit will open Oct. 3 in Dundalk, Md.

Jewelcor has three major areas of income, selling jewelry and general merchandise at 19 catalog showrooms, plus another 17 in a Grand-jewel joint venture with W.T. Grant. The firm is also a manufacturer of specialty jewelry, and a commercial printer, with over 5 million catalogs mailed annually.

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# Market Quotations

As of closing, Thursday, September 12, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
20%	14%	ABC	5.4	304	16%	15%	15%	— 1/4
4%	2%	Ampex	3.1	276	3%	3%	3%	Unch.
3%	1%	Automatic Radio	7.0	15	2%	1%	2	Unch.
9%	5	Avnet	2.7	800	5%	5	5	— 1/4
25%	11	Bell & Howell	3.2	211	11%	11	11	— 1/4
40%	25	CBS	9.8	1321	34%	33	33	— 1/4
4	1%	Columbia Pictures	5.8	147	2%	1%	1%	Unch.
3	1%	Craig Corp.	2.0	54	2	1%	1%	— 1/4
6%	3	Creative Management	4.4	34	3%	3%	3%	Unch.
52%	25%	Disney, Walt	17	2073	27%	25%	25%	— 6%
3	1%	EMI	4.0	66	1%	1%	1%	Unch.
29%	18%	Gulf + Western	3.4	607	19%	18%	18%	— 1
8%	3%	Handleman	7.7	219	3%	3%	3%	— 1/4
12%	5	Harman Ind.	2.4	85	7%	7%	7%	— 1/4
7%	2%	Lafayette Radio Elec.	3.1	128	4%	4	4	— 1/4
17%	12%	Matsushita Elec. Inc.	5.7	54	13%	13%	13%	— 1/4
27%	19%	MCA	4.4	90	20%	19%	19%	— 1
16%	9%	MGM	4.1	59	13%	12%	12%	— 1/4
80%	55%	3M	20	1183	56	55%	55%	— 3%
8%	2%	Morse Elect. Prod.	2.1	432	2%	2%	2%	2 1/4
61%	38%	Motorola	13	1336	43	38%	38%	— 7%
23	12%	No. Amer. Phillips	3.3	168	13%	12%	12%	— 1/4
19%	7%	Pickwick Int.	4.2	47	8%	8%	8%	— 1/4
6%	2%	Playboy	4.6	80	3	2%	2%	Unch.
21%	11%	R.C.A.	5.3	1174	12	11%	11%	— 1/4
10%	5%	Sony	11	5008	6%	5%	5%	— 1/4
25	10%	Superscope	2.1	152	10%	10%	10%	— 1/4
26	12%	Tandy	6.8	304	13%	13%	13%	+
6%	3%	Telecor	3.2	48	3%	3%	3%	— 1/4
3%	2%	Telex	—	294	2%	2%	2%	— 1/4
2%	1	Tenna	—	40	1%	1	1%	— 1/4
10%	5%	Transamerican	5.6	696	5%	5%	5%	— 1/4
9	4%	20th Century	8.3	108	5%	5%	5%	— 1/4
1%	12	Viewlex	—	48	.12	.12	.12	Unch.
18%	7	Warner Communications	2.6	352	7%	7	7	— 1/4
31%	15%	Zenith	6.9	435	16	15%	15%	— 1/4

As of closing, Thursday, September 12, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	13	1/4	1/4	1/4	M. Josephson	5	3/4	3	3/4
Data Packaging	24	5	5	5	Schwartz Bros.	—	1/4	1/4	1/4
Gates Learjet	178	6 1/2	5	5	Wallich's M.C.	—	1/4	1/4	1/4
GRT	—	1 1/4	1 1/4	1 1/4	NMC Corp.	—	1/4	1/4	1/4
Goody Sam	—	1 1/4	1 1/4	1 1/4	Orrox	11	1 1/4	1 1/4	1 1/4
Integrity Ent.	0	1/4	1/4	1/4	Kustom	22	1 1/4	1 1/4	1 1/4
Koss Corp.	54	5 1/4	4	4	Memorex	—	3	2 1/4	2 1/4

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

The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

# Earnings Reports

## PLAYBOY ENTERPRISES (Playboy Records)

Year to June 30:	1974	1973
Gross revenues	\$204,268,000	\$190,011,000
Net income	5,949,000	11,258,000
Per share	.65	1.20

fourth quarter

Gross revenues	51,200,000	49,057,000
Net income	1,275,000	1,911,000
Per share	.14	.20

## CRAIG CORP.

Year to June 30:	e1974	1973
Sales	\$63,728,000	\$56,668,000
Income	2,721,000	1,805,000
Extraordinary credit	—	665,000
Net income	2,721,000	2,470,000
Per share	.87	a.57
Average shares	3,128,000	3,153,000

a—Based on income before extraordinary credit.  
 b—From tax-loss carry-forward. c—Equal to 59 cents a share. e—Final audited figures. f—Average common and common equivalent shares.

## TENNA CORP.

2nd qtr. to July 31:	1974	a1973
Sales	\$9,575,840	\$9,575,840
Net income	25,638	25,638
Per share	.01	.01

Six months	1974	a1973
Sales	18,458,429	18,458,429
Net loss	300,085	300,085
Average shares	2,923,376	2,923,376

a—Company said no comparisons are available because it recently changed to a fiscal year ending Jan. 31 instead of June 30.

## TANDY CORP. (Radio Shack)

Year to June 30:	1974	a1973
bSales	\$579,081,738	\$456,565,009
cNet cont. oper.	27,518,192	21,297,533
Loss disc. oper.	7,072,000	1,944,400
Net income	20,446,192	19,353,133
Per share	1.92	1.76
Average shares	10,624,469	11,019,038

fourth quarter

bSales	146,235,465	113,427,173
cNet cont. oper.	6,174,810	3,550,157
Loss disc. oper.	702,000	695,095
Net income	5,472,810	2,855,062
Per share	.52	.26

a—Restated. b—From continuing operations. c—Equal to \$2.59 a share in the year and 59 cents a share in the quarter of 1974, compared with \$1.93 a share and 32 cents a share, respectively, in the same periods of 1973.

## PICKWICK INTERNATIONAL INC.

1st qtr. to July 31:	a1974	1973
Sales	\$53,698,762	\$33,630,912
Net income	1,550,660	1,235,804
Per share	.35	b.28

a—Includes operations relating to acquisition of certain assets from Transcontinental Music Corp. in January 1974. b—Adjusted for a 4 percent stock dividend paid in October 1973.

## HANDLEMAN CO.

1st qtr. to July 31:	1974	1973
Sales	\$23,223,000	\$21,511,000
Net income	599,000	831,000
Per share	.14	.19

## DECCA LTD.

Year to March 31:	a1974	a1973
Sales	\$315,600,000	\$268,900,000
Net income	17,320,000	21,310,000

a—Figures converted from British pounds at current conversion rate of \$2.31 per pound.

## BASF A.G.

Six months:	a1974	a1973
Sales	\$1,880,000,000	\$1,250,000,000
Pre-tax profit	b160,000,000	180,000,000

a—Figures converted from German marks at current rate of 38 cents per mark. b—Company did not report first half net profits.

## AUDIOTRONICS CORP.

Year to June 30:	1974	1973
Sales	\$8,282,000	\$6,614,000
Income	318,000	128,000
Extraordinary credit	—	b53,000
Net income	318,000	c181,000
Per share	.41	a.16

a—Based on income before extraordinary credit and reflects 10 percent stock dividend in December 1973. b—From the sale of an operating division. c—Equal to 23 cents a share.

## COLUMBIA PICTURES INDUSTRIES (Bell Records)

Year to June 30:	1974	a1973
Revenues	\$256,629,000	\$211,507,000
Net before taxes	5,542,000	d65,287,000
Income tax	4,297,000	b22,521,000
Net cont. oper. (loss)	c1,245,000	(42,766,000)
cLoss disc. oper.	3,546,000	7,263,000
Net income	d2,301,000	d50,029,000

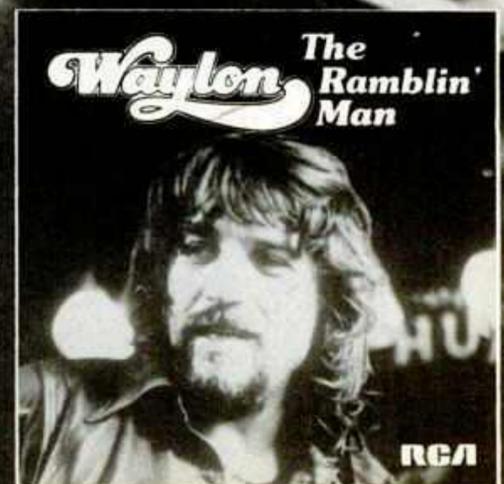
a—Restated. b—Credit. c—Equal to 15 cents a share. d—Loss. e—Includes provisions for loss on disposal of the hotel closed-circuit programming division of \$3,600,000 in 1974 and \$4,747,000 in 1973, and a \$608,000 gain on disposal of the educational film division in 1974.

# The Missing Link.

**Waylon Jennings.**

Where the grit of country meets the bite of rock.

**RCA** Records and Tapes



APL1-0734

Copyrighted material

## Expansion Seen by Farr

• Continued from page 1

"We will be getting more foreign product here which we hope to develop and exploit," he says in an interview conducted in his office, "and in return we hope to send more viable product overseas. Mike von Winterfeldt, head of our international division here, is responsible for screening and developing product emanating from overseas. We have every confidence that he will achieve our goals."

Farr also pledges expansion and more activity in all music categories and says that classical product will be more youth-oriented on the artist and conductor levels and in merchandising.

"We are looking for exciting young performers. However, this is our feeling regarding all the other music categories as well, country pop, etc."

Farr says that although packaging and merchandising are important factors in selling the artist, "it is the artist—the creator—who is the key. He must be chosen carefully and with conviction. Merchandising and packaging are the followers which influence tastes but do not set trends in buying."

Farr took over the head spot at Polydor when Gil Beltran resigned at the beginning of last week. Beltran, in exiting the company, issued a statement which said in part: "I began my professional life in the technical field. Circumstances took me from it into the music and international business areas.

"But after long soul searching, I have reevaluated the role I want to play in the future. And this has led me to request that Polygram's top management relieve me of my contractual obligation to them. They have acceded to my request."

## Senate Approves Copyright Bill

• Continued from page 1

three to seven year felony imprisonment sentences, and stiff fines. A bill to extend expiring copyrights for two years would make sure the owners will benefit by the new, longer life-plus-50 year copyright term in the revision.

The House cannot act on revision this year, but is expected to pass a general revision bill in 1975, in the first session of the 94th Congress. The two-year extension would cover any possible carryover to 1976.

This package of interim bills has gone over to the House, and action is expected fairly soon. The House is already partly through its Judiciary Committee work on Rep. Robert W. Kastenmeier's (D.-Wis.) antipiracy bill H.R. 13364, but its lesser prison term penalties may have to be reconciled with the Senate's stiff ones, if the House okays the Kastenmeier bill.

The Senate bills (both the revision and the separate antipiracy bill) to assure permanent right of recordings to protection under federal law, calls for three years and/or \$25,000 fines maximum, or both, for a first offense, and up to seven years and/or \$50,000 for repeaters. The House bill, now before the full Judiciary Committee, would keep the big monetary fines, but lower prison sentence maximum to one year for a first offense, and two for repeated willful offenses.

As Sen. McClellan has planned it, there are now good prospects for Senate and House to act concurrently next year on final passage of revision legislation—the first general copyright reform in 65 years. The Senate vote on the revision bill, delayed by controversies for over seven years, was unanimous except for a single "Nay" by Sen. James Abourezk (D.-S. Dak.).

The House is expected to hold lengthy hearings next year on such issues as Cable TV copyright (which was deleted from the 1967 House-passed bill), and will no doubt hear testimony on the 3 cent mechanical royalty in S. 1361, which music owners want raised, and possibly another round on the whole jukebox situation, among other issues.

Broadcasters and jukebox operators were jubilant on the Senate passage of the Pastore-Ervin amendment to kill the record performance royalty.

Jukebox operators got a further bonus by the approval of an amendment to freeze the \$8 per box per year music performance royalty in the revision. The Hollings (D.-S. Car.) amendment, joined with the Pastore-Ervin amendment, exempts the \$8 royalty from any review by the Copyright Royalty Tribunal established in the bill to review all statutory rates every five years, and hear petitions for changes. Only Congress could alter the jukebox rate.

Sen. McClellan strongly objected to this rate freeze for jukebox operators only, but had no support on the floor. On the jukebox side, Sen. Ervin, Pastore and Hollings came fiercely to the defense of the exemption.

Sen. McClellan pointed out that nothing could prevent the operators from charging whatever prices they liked to the public without review from anybody—while the \$8 music performance rate stays frozen. But defenders of the operators said the 500,000 jukeboxes would be paying \$4 million a year to song writers and publishers, plus "indirect" payment of \$4,500,000 in mechanicals at the 3 cents per song rate.

The eight senators voting against the Ervin amendment's kill of record royalty were: Sens. McClellan (D.-Ark.); Scott (D.-Pa.); Baker (R.-Tenn.); Brooke (R.-Mass.); Case (R.-N.J.); Cranston (D.-Cal.); Hartke (D.-Ind.) and Inouye (D.-Hawaii.).

## RECORD PROFITS



SEPTEMBER 21, 1974, BILLBOARD

## ARAGON VERTICAL EXTRUDER

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## GRT-Vanguard Tape Issue

• Continued from page 1

ing 41 titles from the popular Everyman Series plus other programs as both single and two-cartridge sets, with a suggested list of \$4.95 each.

As explained by Herb Hershfield, GRT's marketing vice president, the basic idea behind reconfiguring the typical classical tape with only one program break instead of three is to come up with a product that is compatible with both stereo and quad equipment.

By lengthening the top-line duplicating tape to a maximum 52 minutes of playing time per cartridge, GRT can record two simultaneous stereo programs. Program A would go on channels 1 & 5 and 3 & 7, with program B on channels 2 & 6 and 4 & 8. Any quad system will pick up the program and play through four speakers, and any stereo system will get the "new" sound on existing equipment. Hershfield emphasizes the package will be clearly labeled to minimize confusion with true quad product.

"We're gratified that GRT has decided to issue such a repertoire on tape," comments Harold Lewis, Vanguard's national sales manager. "Any broadening of merchandising will help boost classical LP sales also, and the 8-track mode will give us terrific exposure in the autosound market as well."

## Son House Picture Now In Production

ROCHESTER—Filmed interviews with bluesmen Sonny Terry, Willie Dixon, John Lee Hooker and Brownie McGhee are among the segments of a full-length documentary motion picture now under way, based on the life and musical career of Son House.

Collaborating in the production are House's manager Dick Waterman and Reel Image, Inc. Scenes from House's Toronto Island Blues Festival appearances last July will highlight the production.

Josephine Inguanti, in charge of licensing for Vanguard, is liaison with GRT on the release list and promotional campaign. Kicking off next month, it will include a variety of displays and aids for dealers serviced by the tape firm's 150-plus distributors.

Among the better-known selections to be included are a two-cartridge set of Bach's "Brandenburg Concerti" with Prohaska and the Vienna State Opera Orchestra; Dvorak's "New World Symphony," Golschmann and the same orchestra; Tchaikovsky's "Swan Lake," Abravanel and the Utah Symphony; and Schubert's "Symphony No. 9 in C Major," Schurich and the Stuttgart SDR Symphony.

## Sansui Protests

• Continued from page 3

recording of Gluck's opera "Alceste," first released in 1952; Rossini's "Stabat Mater," dating back to 1951; and Richard Strauss' "Salome," a 1950 Oceanic release.

Legends on the liners stress the records' compatibility and state that they "contain four independent music channels." No reference is made to any enhancing process. The record labels carry a 1974 P copyright notice.

Jack Muroi, head of Sansui's QS 4-channel project team in the U.S., says "We will do everything possible to insure the truthfulness of any statements that refer to the QS system. The public has a right to correct information and we will be jealous of the integrity of our company and anyone associated with our name."

## 100 FM Stations

• Continued from page 1

Plus factors to listeners of stations using the Dolby equipment according to Dolby, are improved signal to noise ratio, full program dynamic range even at high frequencies, better reception in weak signal areas and reduced likelihood of interference.

# HAWKWIND



## HAWKWIND STRIKES AGAIN!

Hawkwind returns with a new musician and nine new songs in the "Hall of the Mountain Grill" — their most powerful and hypnotic recording. It's like no other 'mountain' music you've ever heard.

8 TRK UA-EA328-G



## "HALL OF THE MOUNTAIN GRILL:"

A new Hawkwind, on United Artists Records and Tapes. Hawkwind has also returned to the U.S. for a national concert tour during September and October. Watch for the space and time near you.

LP UA-LA328-G



## HAWKWIND TOUR DATES

9/6 — Detroit, Michigan	9/19 — Aurora, Illinois	10/11 — Wichita, Kansas
9/7 — Chicago, Illinois	9/20 — Milwaukee, Wisconsin	10/15 — St. Louis, Missouri
9/8 — Cleveland, Ohio	9/21 — Hammond, Indiana	10/16 — Memphis, Tennessee
9/11 — Madison, Wisconsin	9/27 — Toledo, Ohio	10/18 — Kansas City, Missouri
9/13 — Cincinnati, Ohio	10/3 — Nashville, Tennessee	10/19 — Lincoln, Nebraska
9/14 — Dayton, Ohio	10/4 — Atlanta, Georgia	10/20 — Oklahoma City, Oklahoma

# Ann Arbor Fest Good (and Bad)

• Continued from page 1

lems that have plagued the festival in Ann Arbor. So we are busting these kids to set an example," one Windsor policeman said.

Sparse attendance was the crowning blow to the promoters, the Rainbow Multi-Media Corp. of Ann Arbor, Mich., as the totals were only slightly more than one-third of the projected 36,000 capacity.

"We had expected a larger ticket sale before the festival, but a combination of distance, weather and crossing the border killed us," a spokesman said. "We were ready to cancel the concerts on a day-to-day basis, but stuck it out hoping for a bigger crowd each successive day."

When the bigger audience didn't appear, the promoters began bouncing payment.

St. Clair College, site of the festival, impounded much of the ticket money as a protective measure and several companies placed liens on other assets of the corporation. Porta-Johns was one of these companies and at one point the festival was forced to run on a minute-to-minute basis depending on whether this company would pull out. If they had removed their portable toilets, Canadian authorities would have cancelled the festival for sanitary violations.

Even with all of these financial problems, the artists came through with flying colors, playing complete sets, even though they weren't going to be paid. This was especially true at the Sunday evening show.

Headliner B.B. King was surprised and upset that he wasn't going to be paid, but still went on and gave it his all.

"My band and I were up here and ready to go on, so why not give a good show to the people who did pay," he says. "It is really too bad this had to happen, because many of the performers really needed the payment."

James Brown, headliner of the opening night show, fared better than any of the other performers as he received his front money, a reported \$9,000. Several acts received minimal token payments, but most got nothing.

Included in the former group were bluesmen Jimmy Dawkins, Robert Jr. Lockwood, Sunnyland Slim, and Luther Allison, jazzmen Sun Ra and Cecil Taylor, and The Persuasions.

Performers receiving no money included B.B. King, John Nicholas and his Blues All-Stars, and most of the local Detroit blues artists.

Two performers, Albert Collins and Hound Dog Taylor, arrived at the festival, but refused to play under these conditions. Jazzman Gil Evans, scheduled to perform Sunday evening, cancelled before making the trip to Canada.

Many of these artists, including Lockwood and Slim, performed their designated spots because they felt since they had come that far, why not play?

"I came up here early and even took time off from my job just to play this festival, because I think it's good exposure," Lockwood says. "Still I would have liked to be paid, especially since I flew saxophonist Fats Jackson up from Atlanta."

Musically, this year's version of the festival was superior to the past. There were many outstanding performances throughout.

Friday night's show featured an outstanding set by the James Brown Revue, and the only bad point was the fact that he was forced to cut his routine short due to a time curfew imposed by Windsor officials.

The Persuasions offers a tightly paced set of a cappella for the small,

but appreciative audience, and jazz artist Sun Ra took the audience on a trip to space that was widely appreciated by all.

The surprise of the show was John Nicholas and his Blues All-Stars. The artist roster was cut short by the cancellation of Hound Dog Taylor, but still it featured some noteworthy Chicago blues from the bands of Jimmy Dawkins and Luther Allison.

Sunday afternoon was dedicated to the Detroit blues scene and there were some interesting performances including welcome appearances by veterans One String Sam, Little Junior Cannady, Johnnie Mae Matthews with Black Nasty, Boogie Woogie Red and John Lee Hooker. Although the audience enjoyed each set, the standouts were Red and Hooker.

The evening show was a blues lover's dream. Opening the show was guitarist Robert Jr. Lockwood, who gave it everything he had. Featuring the saxophone work of Fats Jackson, this ensemble swung from the first note and got the more than 7,000 fans up and dancing.

Following his set was a nicely structured presentation by legendary blues pianist Sunnyland Slim. The best set of the festival was the final one by B.B. King. Led off by a super tight, short set from his band, Sonny Freeman and The Unusuals, King took the stage and reached back into his vast repertoire bag.

The festival drew to a close on a strong musical note, but the financial situation raised doubts as to its future. The two principal promoters, John Sinclair and Peter Andrews, were unavailable for comment.

Several booking agents have filed complaints with the Musicians Union, it was learned.

# Imported Rock LPs Boom

• Continued from page 3

singles may not be released here, or artists like David Bowie who have a British flip side that is not released at all in this country."

Jem's Passport label is distributed by ABC. Nektar is doing a tour soon," Lawler says, "and we will help support that with posters, banners and other display product. We also get help from some of the overseas firms we buy direct from. They will send us display merchandise we pass on to certain stores as well as promotional records. We have a radio promotion man, and many stations are excited enough over a decent import that they will go on it."

"Another benefit of having a good catalog," Lawler adds, "is that if the

artist is picked up by a U.S. label, they generally release the current LP. If the artist's backlog is strong enough, we can move a lot of imports then. Al Stewart is a good example. Chess picked him up but the LP they released was his fifth album. The other four have moved very well for us. The same thing happened with Budgie, which MCA picked up."

Lawler says an import that can do 1,000 units a month is considered a good seller, and certain singles like the Bowie "flip," will also do a thousand.

## New Companies

Artie Wayne has formed the Artie Wayne Organization in Los Angeles to operate in the areas of music publishing, creative consultation and promotion. Wayne is a veteran of 15 years in the music business, including tenures as general manager and director of creative services for Warner Bros. and executive director of publishing at Irving/Almo Music.

Also new is Artie Wayne Music (ASCAP) and WayneArt Music (BMI). Joining his staff is Shellah Kent as administrative assistant. Gloria has been named professional manager and promotion lady.

\*\*\*

Whitehead & Thompkins Inc. has been formed in Baltimore for record production, management and publishing by Everett Whitehead and Toni Thompkins.

\*\*\*

Jonas Walker of Commonwealth Productions in Norfolk, Va., and Haywood Williams of Metro Productions in Washington, D.C., have joined forces to form C&M Productions. The company will produce masters on their artists to be leased or sold to record companies.

\*\*\*

Campus Grass, specializing in bluegrass music concerts in the college market, has been formed in North Brunswick, N.J., by Max Mandel and Al Hayward. The firm is a full service operation involving talent selection, staging, lighting, sound and production assistance.

\*\*\*

Down Yonder Records is formed in New York for country music but will use Nashville recordings. Freddie Vee, president, says the first release is scheduled for October to coincide with Country Music Month in New York. Label will be handled by independent distributors. Gabe Vee is vice president and Little Richie Johnson of Belen, N.M., is promotion manager.

## Hayes Demands

• Continued from page 3

understated the albums which he had sold.

Hayes says the terms of his agreement with Stax gave him a guaranteed income of \$1.89 million annually aside from royalty payments, and that this money would come in slices of \$270,000 each. He contends that the company also billed him \$99,000 in promotional expenses which he did not authorize.

Hayes also seeks release from his contract, which runs through Jan. 20, 1977, and he seeks an injunction forcing Stax not to advise other firms that he is not available for contract talks. He specifically names ABC as a company with whom such talks would take place.

Copyrighted material

SEPTEMBER 21, 1974, BILLBOARD

# Kill Disk Performance Fee

• Continued from page 4

not give Congress "the power to give a warranty to a performing artist or a record maker. It only gives it to authors."

Sen. Scott did not agree. He had previously cited court precedents, Congressional actions and Copyright Office statements assuring that recordings were properly creative works within the meaning of the Constitution.

## 40% WB Sales Is Rock-Smith

• Continued from page 3

eral years ago, the three labels had so many current chart hits it was impossible for a new branch system to do more than fulfill all the orders. Now WEA is at the point where it can also effectively push back titles."

An older album like the Allman Brothers Band twin-disk "Eat A Peach" is still selling 20,000 units monthly, says Smith.

"It's a sign of Warner's strength as a record company that we have turned over our roster of best-selling artists twice. From Sinatra and Peter, Paul & Mary we went into the first wave of rock—Jimi Hendrix, Joni Mitchell, the Grateful Dead. Now we're getting consistent gold records with artists nobody ever heard of in those days, Seals & Crofts, Maria Muldaur."

According to Smith, two years without breaking a new act big puts a label in trouble. However, the great advantage of having strong catalog support is that it can pay the label's overhead and allow more selectivity in new releases.

Sen. Scott pointed out that nearly 40 other countries (including Great Britain, Japan, West Germany, Italy, Spain, Denmark and Norway) have long ago established performance royalty for recordings, while the U.S. lags behind in rewarding its creative performing artists.

Sen. Ervin moved on to the argument that the royalty was also economically unwise because of the "severe financial burden" it would impose on broadcasters and jukebox operators, while fattening the "bulging treasuries" of record manufacturers and the "personal fortunes" of record stars.

Sen. Ervin was apparently not too well versed in the ups and downs and sudden deaths common to the record industry. He said the royalty would in effect be "a tax for the benefit of sound recorders like the Columbia Record Co. I have never known or heard of that record company or of any other record company being on the verge of failure."

Sen. Pastore, never out of it for long, came up with the new argument that a performance royalty fund for recordings (which the law would require to be split 50-50 between performers and producers) would be impossible to distribute fairly.

## W-E-A Adds Space

PHILADELPHIA—The moving of the Warner-Elektra-Atlantic warehouse from Cherry Hill to Mt. Laurel, N.J., was effected last week. New, larger space and facilities will handle Philadelphia and New York sales requirements.

# Midas Touch of Critic, Dancer

• Continued from page 4

and P.J. Sloane all write for Landers Roberts Music, which is administered by April/Blackwood Music.

Roberts emphasizes that Mums will be kept a small label so as to allow Larry Douglas the general manager and his assistant Steve McCormick, plenty of time for their promotional activities.

What's next? Television, Landers and Roberts answer. Roberts speaks of developing dramatic series; Landers of musical specials.

Among the films produced by the two are "Bank Shot," "The Hot Rock," "Monty Walsh" "Gypsy Moths" and "Death Wish."

Upcoming is a film being written by comic David Steinberg which will take a humorous look at pirates. Arlene Rothberg, manager of Steinberg and Carly Simon is a partner on this film project.

# Odyssey Prod. Enters Deals

NASHVILLE—Lou Lofredo has just concluded several production deals for Odyssey Productions internationally. He has hired Jan Robin Meurer as international coordinator to handle new accounts overseas such as EMI Records of South Africa, Marathon Records Canada, Top Tape Musica Brazil, Discograficas Reunidas of Spain, Jamaica Record Manufacturing Ltd. of Kingston Jamaica and Fermata Do Brazil.

Because of increase of business of production, jingles and general business, facilities for Audio Media and Odyssey will be expanded to include two fully equipped 24-track studios.

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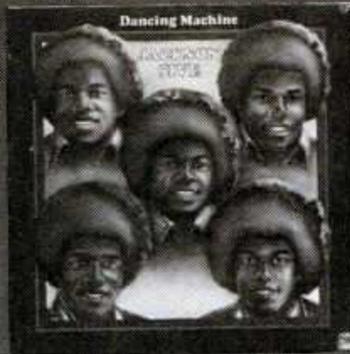
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The Jackson Five. "Dancing Machine." Filled with new energy, romance, and excitement.



## THE GREAT AWARDS FUROR OF '74

## 'No Top 40 Station Good Enough? Hell, Yes, There Is'

**EDITOR'S NOTE:** This article is by L. David Moorhead, general manager of KMET-FM in Los Angeles and a past chairman of the annual International Radio Programming Forum. It reflects not only his own opinion, but also the general opinions of several others in radio and explains the Awards Luncheon and the non-existent Top 40 Station of the Year award. It also indicates directions the Awards Ceremonies will take in the future.

LOS ANGELES—It was akin to being told that your mother wasn't of sufficient social grace to come to the luncheon.

There we sat, a partially integrated group of radio and record persons, enjoying the camaraderie rarely found among competitors in any business and especially in our ego-dominated industry. The verbal bomb was dropped around half past one, and the surprise couldn't have been greater if the Japanese contingent had attacked Pearl Schwartz.

Rod McGrew announced that no Top 40 Award would be given because, in the judges' opinion, there was not Top 40 station that merited the award.

There followed a huge round of applause, not only from the tables occupied by record personnel but also, I am sorry to say, from some of the radio people. Unfortunately, in the heat of the moment, Rod took a few more ad-liberties which gave the impression that awarding no prize was a blanket condemnation of the Top 40 format by the judges and/or the advisory panel.

It wasn't. As a matter of fact, the advisors had no idea that this was about to take place, and had we known, would have protested.

To say that the Top 40 station representatives were upset is an understatement. Claude Hall appeared to have just been kicked in his Vox Jox. Needless to say, stories about the act itself, the motivation behind it, and the "retaliation" of the Top 40 stations of this nation are legion.

Since I am involved with a station to which anything smacking of Top 40 is supposedly anathema, Claude felt that I would

be able to write this article without bias. The fact that I disagree with the judges' action motivates me to write it.

Under my aegis, last year the awards structure was changed. We set about the business of giving awards to "the best" in every category of radio. We actively sought out the best air personalities and stations, nominated them, and the winners were selected by their peers.

This year the structure was slightly different. Nominations were not taken from the industry at large. Stations were submitted in various categories in diverse ways—a system that many found confusing (me for one . . . my station did not submit an entry for station of the year as a result). The consequence of this year's misunderstanding was that few stations entered in the various categories.

I hope and suggest that next year's George Wilson will return to the broader-based industry nominations. For, what Rod McGrew should have said was that, of those stations which had entered the Top 40 category, none was considered sufficiently outstanding to win. I personally feel that one of those stations must have been better than the others and thus should have received the award. But it is easy to pen platitudes.

The feeling is prevalent that the Top 40 format was demeaned at our Plaza convention and that, whether by some hippie freak weirdo plot or just plain bad judgment, Top 40 will not get a fair shake at future forums.

This is not so!

George Wilson is next year's chairperson, and his Top 40 credentials are well known. Lest other formats decide that the '75 convention will be the year of the tight playlist and format long knives, let me point out that George Wilson is versed and experienced in several other audio entertainment structures.

In the 16 or so years George and I first worked together, he has successfully engaged in MOR, talk, all-news, jazz and rhythm and blues. His taste is eclectic. His interest is the betterment of the radio industry. Like Jack Thayer who succeeded me as chairperson of the Radio Programming Forum, George

works to educate the novices of the industry and help them to advance themselves.

So much for '75. What persists are the murmurings and mutterings about '74, the year that Top 40 got (or rather, did not get) theirs.

It is sad that some radio people applauded the absence of a Top 40 award. I hate to infer that some members of our industry are so dominated by ego as to be jealous of the recognition accorded a fellow member. I hate inferences, so I'll just say it. There are among us those radio people whose egos are larger than either their talent or success and who resent the achievements of their industry brethren.

Unfortunately, a few have evolved a pat and comfortable format which, though it satisfies their esthetic needs, achieves little or no success in the rating numbers racket. Rather than dig in, improve the quality of their product, and broaden its appeal, they seem to believe the gospel according to Jiminy Cricket, that is, wish away the competition, or, for those who watch TV re-runs rather than listen to their radio stations, "Bewitch" it away in the finest Elizabeth Montgomery tradition. (You can always tell an unsuccessful radio man of this latter school . . . his nose is always twitching). Why these people persist, I don't know. If nose work would do it, Nixon would still be President.

Top 40 is not dying. There are still stations making major inroads in the established major markets by switching to the Top 40 format. Ideally, Top 40 should be the most successful format with the largest possible audience because it has the lowest common denominator—the H\*\*I\*\*T\*\*S\*\*!! Not hits, or HITS—but H\*\*I\*\*T\*\*S\*\*!! This is not an indictment of the Top 40 concept. It is a fact.

Programming is both an art and a science. Top 40 Radio evolved from an art form to the point today where it is essentially a science. Some of us prefer to labor in one format or another where the art takes precedence over the science. This is our choice. But those alumni of the hallowed halls of Storz,

## PAMS PROGRAM PLOY

## 'Do It Yourself Kit' For Smaller Markets

DALLAS—PAMS has just completed its country music programming service and a unique feature, according to PAMS executive Charlie Meeks, is that the service comes in a "do-it-yourself kit" form for those broadcasters in smaller markets who can't yet afford the major service.

At the low end, the radio station would buy a service that featured only a single air personality.

However, the higher-priced version would feature three air personalities, custom jingles by PAMS, custom time clock, and a greater variety of oldies.

The lower-priced version comes at \$250 a month.

"But the higher-priced version is worth every cent," Meeks says. "For example, the oldies repeat pattern is arranged in mathematical order so that the percentage of airplay of a particular country oldie corresponds to the popularity of that tune . . . how high it went on the charts and how long it stayed there."

Customers will receive 60 tunes a week, holding tape reels two weeks and shipping them back to PAMS. The 60 tunes will include the top 30 tunes of the week, plus 30 comers. Each station will be able to mix the current tunes with the oldies in any ratio they desire. "And these are choice oldies . . . some not even available today in record form," Meeks says.

Two of the staff announcers on the major service will be John Still and Paul Anderson; in addition, a well-known Dallas country personality will be featured.

The service will be completely available as of Oct. 1, Meeks says.

(Continued on page 18)

## WJKL-FM Moves to Rock Format; Junks Middle of the Road

ELGIR, Ill.—WJKL-FM has switched to a contemporary rock format, according to music director Jim Stone. The station previously featured MOR music.

"Our format will be pretty loose and our playlist large," Stone says. "By this, I mean we will not be play-

(Continued on page 33)

## AUDIENCE COMFORT QUOTIENT

## Atlanta's WSB-AM Slick Mix Breaks Hits

WSB-AM in Atlanta is an unusual radio station. In general, it features an MOR format. Except that you'll often find a rock record on the air. Or a country tune. There are absolute no limitations on the type of music. Except that general manager Elmo Ellis rules all records on the air have to meet an "Audience Comfort Quotient." And "Why Me" by Kris Kristofferson met the ACQ. Here, Dan Pinckard, representative in the area for Columbia-Monument Records, presents not one, but two plaques to the station. One goes to WSB-AM's afternoon personality Jim Howell, left, who, after a few weeks of playing the LP cut at home took it to Ellis, who also liked the tune and put it on the air. Ellis, right, accepts a plaque on behalf of the station. Because "Why Me" went on the air, it sold more than 500,000 singles and 100,000 albums in the Atlanta/Southeast market alone. Interest in Kristofferson music zoomed and two of his earlier LPs were re-released. All are million-sellers now.

The music policy at WSB-AM features a personal combination of chart hits, oldies, promising newcomers, and a number of dark-horse songs that most other stations overlook—as long as they meet certain melody and lyric requirements (the ACQ). In the past, WSB-AM has been saluted for helping make hits for Les Crane, Bobby Goldsboro, and Dean Martin, i.e., "Desederata," "Watching Scotty Grow," and "Chapel In The Moonlight."

Not only is the station willing to play new records that fit its unique "magazine" format, but the station



conducts its own amateur talent contest every year and Chet Atkins has in the past judged the event.

Via its format, WSB-AM often plays in its morning hours the best-selling records in the city, regardless of what they or the most-requested tunes in Atlanta, regardless of what they might be—excelling in research on both features.

By the way, Howell's plaque came with a personal thanks from Kristofferson. According to Pinckard, the "Why Me" tune almost didn't make the LP that landed in Howell's hands; it was the last cut added and then only because there were a few minutes left in the recording session.

Ellis designed the station's music philosophy and is guardian of its ACQ.

## Bubbling Under The HOT 100

- 101—MEET ME ON THE CORNER DOWN AT JOE'S CAFE, Peter Noone, Casablanca 0106
- 102—SHE'S GONE, Tavares, Capitol 3957
- 103—IN MY LITTLE CORNER OF THE WORLD, Marie Osmond, MGM 14694
- 104—I WASH MY HANDS OF THE WHOLE DAMN DEAL, New Birth, RCA 10017
- 105—THE BALLAD OF EVEL KNEIVEL, John Mahoney, Amhurst 701

- 106—WHEN WILL I SEE YOU AGAIN, Three Degrees, Philadelphia International 8-3550 (Columbia)
- 107—WATCH OUT FOR LUCY, Dobie Gray, MCA 40268
- 108—FAIRYTALE, Pointer Sisters, ABC/Blue Thumb 254
- 109—AFTER THE GOLD RUSH, Prelude, Island 002
- 110—DORAVILLE, Atlanta Rhythm Section, Polydor 14248

## Bubbling Under The Top LP's

- 201—STATUS QUO, Quo, A&M SP 3649
- 202—VIKki CARR, One Hell Of A Woman, Columbia KC 32860
- 203—GENESIS, From Genesis To Revelation, London PS 643
- 204—BRYAN FERRY, These Foolish Things, Atlantic SD 7304
- 205—HYDRA, Capricorn CP 0130 (Warner Bros.)

- 206—HERBIE HANCOCK, Treasure Chest, Warner Bros. 2WS-2807
- 207—T. REX, Light Of Love, Casablanca NB 9006
- 208—MASEKELA, I Am Not Afraid, ABC/Blue Thumb BTS 6015
- 209—MICHAEL DINNER, The Great Pretender, Fantasy F-9454
- 210—ROGER MCGUIN, Peace On You, Columbia KC 32956

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D-17512	Who Left The Door To Heaven Open Hank Thompson	12*
D-17515	If I Miss You Again Tonight Tommy Overstreet	15*
D-17518	The Great Divide Roy Clark	30*
ABC-12017	Don't Tell (That Sweet Ole Lady Of Mine) Johnny Carver	39*
BT-254	Fairytale Pointer Sisters	48*
D-17520	If You Want To Hold On (Hold On To Your Man) Diana Trask	49
DOA-17522	Take Me Home To Some- Where Joe Stampley	51*
D-17506	You Can't Be A Beacon Donna Fargo	53
ABC-12001	She's No Ordinary Woman (Ordinarily) Jim Mundy	82
ABC-12023	Lucky Arms Lefty Frizzell	88*
ABC-12021	A Room For A Boy... Never Used Ferlin Husky	89*

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- The Best of Jan Garber/MCA2-4028
- The Best of Russ Morgan/MCA2-4029
- The Best of The Four Aces/MCA2-4033
- Leonard Feather Presents Encyclopedia of Jazz on Records, Vol. 1 & 2/MCA2-4061
- Leonard Feather Presents Encyclopedia of Jazz on Records, Vol. 3 & 4/MCA2-4062
- Leonard Feather Presents Encyclopedia of Jazz on Records, Vol. 5/MCA2-4063
- Singin' The Blues: A Treasury of Great Jazz Singers of the 30's, 40's, & 50's/MCA2-4064
- The Ernest Tubb/Loretta Lynn Story/MCA2-4000
- The Bill Anderson Story/MCA2-4001
- The Best of Judy Garland/MCA2-4003
- Rick Nelson Country/MCA2-4004

- The Best of The Ink Spots/MCA2-4005
- The Billie Holiday Story/MCA2-4006
- The Best of Alfred Apaka/MCA2-4007
- The Best of Fred Waring/MCA2-4008
- Buddy Holly: A Rock and Roll Collection/MCA2-4009
- Bill Haley: Golden Hits/MCA2-4010
- The Wilburn Bros.: A Portrait/MCA2-4011
- The Brenda Lee Story: Her Greatest Hits/MCA2-4012
- Louis Armstrong at the Crescendo/MCA2-4013
- The Best of Myron Floren/MCA2-4014
- The Best of Whoopee John Wilfahrt/MCA2-4015
- The Best of Ella Fitzgerald, Vol. II/MCA2-4016
- George Russell: New York and Jazz In The Space Age MCA2-4017
- Jazz Holiday: Benny Goodman & Others/MCA2-4018
- Art Tatum Masterpieces/MCA2-4019

- Nat King Cole: From The Very Beginning/MCA2-4020
- Freddy Martin: 54 Great Waltzes/MCA2-4021
- The Best of Wayne King/MCA2-4022
- The Best of The Andrews Sisters/MCA2-4024
- The Kitty Wells Story/MCA2-4031
- The Best of Pete Fountain/MCA2-4032
- The Best of Burl Ives/MCA2-4034
- The Best of Louis Armstrong/MCA2-4035
- The Best of Russ Morgan/MCA2-4036
- The Patsy Cline Story/MCA2-4038
- The Best of The Mills Brothers/MCA2-4039
- The Ernest Tubb Story/MCA2-4040
- The Best of Guy Lombardo/MCA2-4041
- The Best of Lenny Dee/MCA2-4042
- The Best of Bert Kaempfert/MCA2-4043
- The Best of Lawrence Welk/MCA2-4044
- The Best of Bing Crosby/MCA2-4045
- The Best of Ella Fitzgerald/MCA2-4047
- The Best of The Trapp Family Singers/MCA2-4048
- The Best of Peggy Lee/MCA2-4049
- The Best of Count Basie/MCA2-4050
- The Best of Jesse Crawford/MCA2-4051
- The Best of The Weavers/MCA2-4052
- The Red Foley Story/MCA2-4053
- The Benny Goodman Story/MCA2-4055
- The Best of Carmen Cavallaro/MCA2-4056
- Satchmo at Symphony Hall/MCA2-4057
- Virgil Fox: Here Comes The Bride/MCA2-4058
- The Best of Earl Grant/MCA2-4059
- The Best of Liberace/MCA2-4060

Everybody's Best, from MCA Records



# 'No Top 40 Station Good Enough? Hell, Yes, There Is!'

McLendon or Burden shouldn't knock the old alma mater.

I, for one, owe much to the lessons learned in format radio, and as I enter the twilight of my mediocre career, I resent those denizens of the record and radio industries who rejoice in this assumed condemnation of Top 40 Radio.

I contend that if Top 40 did not exist, a record person would try to invent it.

Remember the "good old days" when doing a recorded music show entailed "protecting" every selection played on your predecessor's program? And if the personality who preceded you played a song you wanted to play, you might get away with playing another version. Concentrated play meant getting your song played on the same station twice in one day!

Those of us who watched from our vantage point of "old line" MOR stations the emergence of Top 40 resented this upstart and resolutely demeaned it at every opportunity. Then we loved it when we got the chance to become hot shot disk jockeys

on "Colossal KIMN" or 'Color Channel 98" or "Fun-lovin' KRIZ" (King KRIZ, where the music is . . .) or any one of the 3,000 step children of Tod Storz' encounter with a jukebox.

There are legends in radio . . . Bernice Judice, Westbrook VanVoorhees, Norman Brokenshire, Arch Obler, and many others from the thirties and forties. But what about those whom I call the real legends—those who took an industry expected to roll over and die as its audience was stolen by television and developed a format which made radio more fun, more exciting and more accepted than ever.

There are the people who really made radio "your constant companion" and your favorite station truly "your best friend." By far, they were Top 40-oriented for a large portion of their careers: the McLendons, Storz, Burden, Royce Johnson (a great jock in any format), Tom Donahue (MOR and Top 40 before progressive), George Wilson (outlined earlier), Chuck Blore (MOR, Top 40, LOVE), Jack Thayer (To 40-Talk-contemporary-listens to you)—the list is virtually endless. And fur-

ther, most of the movers and shakers of our business learned their business in Top 40 Radio, and are proud of it.

Those of us in other formats are here because we do believe there is "another way." To denigrate Top 40 purely because our beliefs differ is unbecoming to our industry. The bottom line is still the rating book, and Top 40 dominates many markets. Don't knock 'em—beat 'em! Put your radio station where your mouth is.

Though they have proved that they do not need cognizance accorded their gentlemanly attributes, I am proud that the representatives of the Top 40 stations, such as Paul Drew, Gerry Peterson, George Wilson, Charlie Tuna and John Randolph, maintained their professional aplomb and by their calm presented a potentially distasteful scene from developing.

There are some truly great Top 40 stations in the United States and hopefully we will award the "best" its deserved recognition at the International Radio Programming Forum in Los Angeles, August 9, 1975.

**"PUNCHLINE!" has got to be the best topical humor service in the nation."**

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## Burns to Distribute Rock Doc

LOS ANGELES—Bruns Media Consultants here will syndicate a 12-hour radio documentary called "The History Of British Rock." The program was written and produced by Digamae Pty. Ltd. in Sydney, Australia, and is hosted by John Torv.

Rod Muir, president of Digamae, concluded the agreement for U.S. syndication with George Burns, president of Burns Media Consultants. Both Digamae and Burns Media Consultants are radio programming syndication.

This marks the first major effort by Digamae to invade the U.S. market with radio syndication since distribution of a documentary on the Rolling Stones more than a year ago, a project that died in infancy.

Burns directed the editing and production of the U.S. version of the British rock documentary. The show features not only the music, but countless interviews with British artists. Burns said that demos of the show are available to any radio station interested.

## Two Radio Services Firms Join

DALLAS—TM Broadcast Marketing Inc. has been launched by Jim Long, chief operating officer of TM Productions here and Bill McGee, president of Broadcast Marketing Consultants, San Francisco.

Reason for the alliance was in order to "provide broadcasters with complete local station services," according to the joint announcement.

The new firm will be involved in station automated programming services, jingles, a new local market radio and TV competitive advertising research service, a new radio and TV co-op information system, retail sales training programs, and production of commercials.

TM Productions is a subsidiary of the Starr Broadcasting Group, which owns several AM and FM stations.



McGEE



LONG

## Bicentennial Pack Served Up by Orkin

CHICAGO—Dick Orkin Creative Services here has launched a gigantic promotion package featuring jingles, contests, and even the kitchen sink to celebrate America's Bicentennial Celebration in grandiose radio style. The promotion is called "The Great American Birthday Party" and Orkin says the promotion package will "give radio stations and their sponsors every opportunity imaginable to join in the spirit and excitement of America's Bicentennial celebration."

The package includes such items as:

- The countdown to July 4, 1976, with George Washington, Ben Franklin, Betsy Ross and others;
- The Yankee Doodle Dandies, singing customized Jingle ID's for a station's call letters or for a sponsor;
- A heartwarming and hilarious children's view of American history;
- The "Great American Birthday

## Philly Jazz Goes 'Today'

PHILADELPHIA — Station WWDB-FM, which has been oriented to jazz sounds ranging from Count Basie to Ella Fitzgerald and from Maynard Ferguson to Cannonball Adderley, is "finally taking off the shackles," according to program director and disk jockey Sid Marks, and for the first time is moving into contemporary sounds.

Marks admits that "it is difficult breaking out of our mold," reminding that in the old days, prior to the arrival of jazz on the FM landscape, WWDB-FM had "all the ratings on the band." After seeing hordes of young people turning out for Freddie Hubbard, and noting the brisk record sales for jazz-rock artists like Hancock, Byrd and McLaughlin, Marks says "our future direction became obvious."

New programming is a mix of high energy jazz and progressive soul featuring about 60 percent new product. Also changing the station sound is the addition of Greg Hall, taking over the all-night slot. Hall formerly conducted the popular "free form" jazz programs on WRTI-FM here, non-commercial Temple University outlet, and is a former national promotion man for the CTI label.

## 'Do It Yourself Kit'

• Continued from page 14

and broadcasters have their choice of three different versions, depending on what their market can afford to pay.

"And, so far as I know, this is the first quality country music service ever to be offered."

Song Contest" starring the listeners:

• Red, white and blue intros and outros so air personalities can do drop-ins on local Bicentennial activities.

• Dramatic and extraordinary "Phone Calls to Famous Americans" with an open-end design so local air personalities can participate.

Orkin and company, noted for "The Chickenman" comedy radio

series and "The Tooth Fairy" comedy series, among other things, claim that the "Birthday Party" is the most remarkable musical-comedy package of program aids ever offered. All of the "features" are 10 seconds to two minutes long. Syndication is being handled by The Chicago Radio Syndicate Inc. here and is being offered to one station per market exclusively.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Sometimes I think I should have stayed in bed last month. The lady sitting next to George Wilson at the Awards Luncheon during the seventh annual International Radio Programming Forum was Rochelle Staab, music coordinator for the Bartell Radio chain. I don't think I've ever run the photo spread about the Forum without some kind of mistake or another—either a switched caption or something. Just fate. And it turned out the girl beside Chuck Blore wasn't his fiancée. See, it just wasn't my month.

★ ★ ★  
Tony Scott, 404-687-3598, is looking and says that Steve Fox, Jeff Keyes, and P.J. Walker at the station are looking, too. They're at WCGQ-FM in Columbus. Scott previously programmed WAUG-AM in Augusta, GA, and wants a programming position. The others are open for personality jobs and you can likely reach them at the station—404-327-1217. . . . Gary Perkins is out as program director of KSON-AM in San Diego and looking; 714-292-5087. New program director of the country station is Jim Duncan, music director and a six-year veteran with the station. . . . Tom Watson is still looking for a personality position; 514-933-5882.

★ ★ ★  
Jay Cook, program director,

WFIL-AM, Philadelphia, writes complaining that George Michael was not a "secret" music director; "George was, in fact, WFIL-AM music director and held that title for well over four years following my appointment as program director." And Cook adds that Joel Denver, the 9 p.m.-1 a.m. personality, has been "officially" appointed music director and will be "available to promotion people by appointment and will share, as did George, in the responsibility for additions and deletions to the playlist."

★ ★ ★  
J. Michael Stewart has left KSEE-AM in Santa Maria, CA, and is looking for programming or personality work; 805-922-4468. . . . WYII-FM, Williamsport, MD, is looking for a country music personality. It's a 24-hour operation and Jim Copen is program director and you can call him at 301-582-1320. The lineup now includes John Shank 6 a.m.-noon, Don Campbell and Dennis Munson in the afternoons, Dave Phillips in evenings, and Chris Russell in the all-night slot. Copen says he gets good record service from MCA, but other labels aren't helping out so well.

★ ★ ★  
Gary Winter is the new program director of KICA-AM in Clovis, N.M. . . . Phil Murphy, 805-527-  
(Continued on page 33)

## 19 Stations Airing 'Music Scene' Syndicated Series

LOS ANGELES—"Music Scene-U.S.A." hit the air this past weekend, (14-15), according to George Savage, general manager of American Radio Programs. The show is being recorded in Whitney's Studio, Glendale, which has just completed a new radio production unit.

Savage has a total of 19 stations featuring the three-hour weekly syndicated show. Wink Martindale, air personality with KMPC-AM, Los Angeles, is host. The show is based on Billboard Top 50 Easy Listening Chart.

Among the stations carrying the debut show were KODY-AM in North Platte, Neb.; KEX-AM in Portland, Ore.; WGTO-AM in Cypress Gardens, Fla.; WEEU-AM in Reading, Pa.; WTJS-AM in Jackson, Tenn.; and KDEF-AM in Albuquerque, N.M.

In all, some 125 radio stations in the U.S. and overseas have "given strong interest in the show," Savage says, "and we expect to have a lot of those featuring the show in the future; all of them are considering it."

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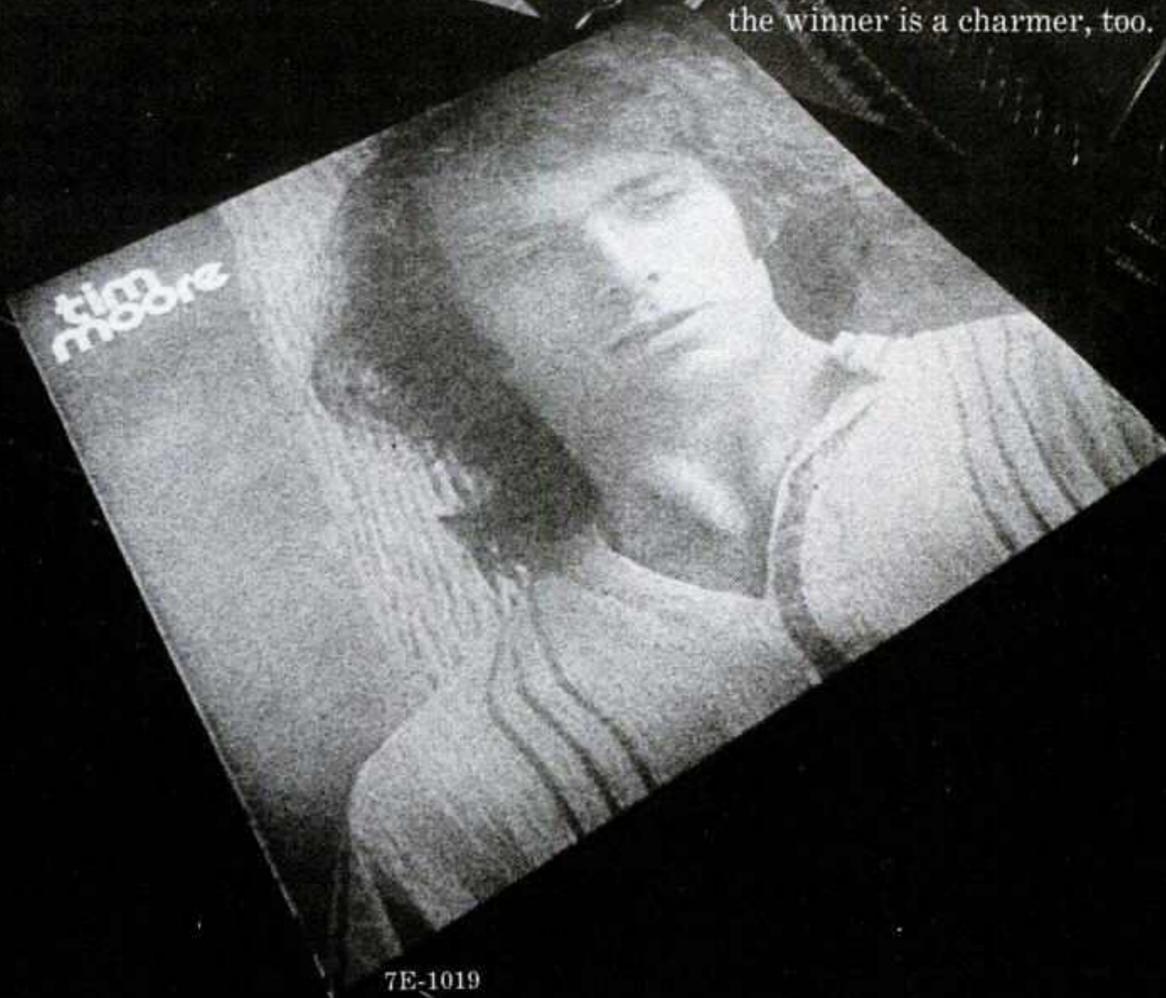
True Or False?

- The "Weenie" is used by over 600 of the worlds top DJs in the U.S., Canada, Australia, England, FEN, AFRTS, and Swazi, S. Africa.
  - The "Weenie" is used by J. Akahead Pupule of Honolulu who took a moment out of counting his money to state . . . "Of all the gag services that I have ever seen, the gags are among the best on a continuing basis and the Philosophy (we also present a free "news" letter) is the most practical, well worth listening to, I have ever read. Thank you for your contributions to my show and I hope you stay in business forever. Aka."
  - The "Weenie" is used by Gary Owens who first subscribed in 1970 and who won this years Billboard MOR DJ Award . . . and who once said "If Randolph Scott finds out you're stealing his material he'll beat the (deleted) out of you."
  - The "Weenie" is used by Tom Adams (who also writes it) who won the Billboard MOR the last 2 years and was a runner up to Gary O this year.
  - The "Weenie" is used by Charlie Van Dyke KHJ, a Top 40 Finalist this year who says . . . "You have the best service of it's kind I have ever seen . . . I average 3 complaints each week on the ethnic jokes alone . . . you give good Weenie."
- ANSWER: ALL TRUE . . . If you'd like to find out more about the top DJ sheet in the world, write to:  
Suite 1, 653 Glenridge Road, Key Biscayne, Fla. 33149. TimeTemp's need not apply (unless you'd rather switch than fight).

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"CHARMER"  
SINGLE E-45214

# "Charmer" is a winner.

On Tuesday, Sept. 3, 1974, the first annual American Song Festival became history as "Charmer," composed by Tim Moore of Woodstock, New York was judged the best of 36 entries. The song, sung by Etta James to the V.I.P.-studded audience, earned a total of \$30,500 in prizes and a concert grand piano. Only a few weeks before, another one of Tim Moore's songs, "Second Avenue," was released as his first single by Asylum Records. And now, both songs — along with eight other of his compositions — can be found on Tim's debut album, "Tim Moore." Listen. We think you'll find the winner is a charmer, too.



7E-1019

On Asylum Records and Tapes.



Management: Harris Goldberg & Johanan Vigoda / Woodstock, N.Y.  
Publishing: Burlington Music, Inc. / Andustin Music Ltd.

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## New on the Charts



Fantasy photo

### THE BLACKBYRDS "Do It, Fluid,"—

Young sextette may well be first students at Washington D.C.'s Howard University to hit the Hot 100. But their former jazz studies professor, trumpet great Donald Byrd, got charted with a single bearing the same name as the group which first started touring behind him. The Blackbyrds are signed to Fantasy and produced by Larry Mizell, former Motown stalwart now specializing in successful jazz crossovers (Byrd, Bobbi Humphrey). Group's debut breakthrough downplays its soul-jazz instrumental prowess for a War-style chanted basic-boogie lyric about liking to party, set over a mighty discotheque beat. Management by Blackbyrd Productions of Brooklyn and agented by Queens Booking.

## RCA Won't Release A Third Imus Album

NEW YORK—Has WNBC-AM disk jockey and comedy recording artist Don Imus finally gone too far with his offbeat material and zany characterizations?

RCA Records executives feel that he has, and are refusing to release his third comedy album on the label

on the grounds of being "too dirty and not fitting corporate image," according to Imus, who is quick to take issue with the turn of events.

"It's simple to resolve though," states Imus. "I don't want to record for the label anymore. We'll let another company have the album."

While the final verdict on Imus' label deal with RCA could very well still be up in the air, what is clear is that Imus' popularity continues to surge in the public's eye with both his early morning radio show here and his recent excursions on the nightclub scene.

During a recent stint at Jimmy's, a local club, Imus drew over a six-week period, some 7,000 people to hear his brand of humor. In a room with a seating capacity of 450.

Notably, the RCA album in question was recorded live at one of Imus' performances at Jimmy's.

Nevertheless, Imus is optimistic about the way his career has been taking shape. And, as one of the highest paid disk jockeys in the business—some \$200,000 a year—he has good reason.

Since coming to New York to handle WNBC's morning slot a few years back, the station's ratings have taken healthy jumps—with Imus' own market appeal, or notoriety, keeping equal pace.



DON IMUS

Imus, though, is quick to credit the station, even when he calls it a "chicken outfit" over the air, for allowing him the creative freedom and latitude he deems necessary to have a successful show. Also high on Imus' list is WNBC executive Jack Thayer, who, according to Imus,

(Continued on page 24)

# Talent Easter Release For 'Tommy'

By NAT FREDLAND

LOS ANGELES—Just completed after six months before the camera preceded by four months of instrumental recording, the \$8 million film of the Who's pioneer rock opera "Tommy" is now being edited for worldwide Easter release.

Distribution deals for each nation are being made separately. In the U.S., Columbia Pictures is releasing "Tommy." Says Beryl Vertue, film-TV chief of the Robert Stigwood Organization which produced it, "Criterion for selecting the releasing organization in each country was their enthusiasm and understanding of the unique marketing requirements of this project."

RSO's overall concept is to assemble film projects with direct appeal to record-buying audiences, explains Ms. Vertue. "Mr. Stigwood is trying to put together movies that people who listen to their records over and over again will also go out to see over and over again."

Peter Townshend, Who leader and writer of "Tommy," had not found a satisfactory film deal despite many offers for his platinum-selling album. Then Stigwood got the idea of putting Townshend together with the controversial and flamboyant film director Ken Russell, whose previous credits include "The Devils" and "The Music Lovers."

Only changes in the original prod-

uct made by the Russell-Townshend collaboration are the addition of two new songs and some incidental music to fill out the screen time, plus one significant plot change. Now it is witnessing his mother's lover murder his father, rather than the other way around, that traumatizes young Tommy into becoming deaf, dumb and blind.

"The movie manages to be non-realistic without losing its high

drama and touching qualities," says Ms. Vertue.

It was filmed entirely in real locations—a church, a theater, a junkyard—rather than sound stages. Cast is a blend of rock and film names.

From records come Roger Daltrey and Keith Moon of the Who, Elton John, Eric Clapton, Tina Turner. From the movies come Ann-Margret, Oliver Reed and Jack Nicholson.



RSO photos

"TOMMY" SCENE—The Who's Roger Daltrey as "Tommy" astride shoulders of well-wishers after winning title of "Pinball Wizard" (song sung by Elton John on three-foot-high stilt boots) and just about to be spontaneously cured of blind-deaf-dumbness.

## Prep Las Vegas Concerts

• Continued from page 1

performances" are America, Guess Who, Three Dog Night, Loggins and Messina and James Taylor.

Naseef, who previously booked rock concerts in the Las Vegas Convention Center, is involved in some legal matters with the Convention Authority and thus has been looking for a new location for his activities.

He says the series could be the start of Strip hotels taking rock or contemporary musicians seriously as headlining attractions.

With rare exception, Strip hotels have eschewed the hard rock acts in favor of middle of the road pop acts which hit the charts.

The city's main musical thrust remains the established MOR act although soul music and a number of easy listening contemporary acts are readily engaged for showroom exposure.

But the Sahara's commitment to a rock concert series is a major development. Naseef, who has lived here 14 years, indicates he has to book acts who will draw an audience which can feed into the casino.

The 9 p.m. show, according to the hotel, should be geared for young people with no hard liquor served. The 2 a.m. show is designed for adults and this is the group the hotel hopes will spend time after the show in the casino.

The admission price will vary with the attraction, Naseef says. He is paying the hotel 10 percent of the gross for its facilities in what he calls a very flexible room with a 7,000 seating capacity.

The two shows will involve 4,500 seats around tables. However, if the attraction is only available for one show, Naseef will arrange the seats theater style. The hotel earns all profit from drinks served at the early morning show.

Naseef says the reason for two shows is that one third of the city's population is always working. Naseef, who will buy all talent for open

dates between conventions, says the range of money he is offering acts runs from a guarantee of \$10,000 to \$25,000 plus percentages.

Naseef feels the hard rock type of act won't be able to play on the Strip because it doesn't draw the monied adults who are eyed by the casino management.

But there are enough young acts which are "colorful enough and have the range of audience to play in the major hotel showrooms."

Naseef proved this point by booking Blood, Sweat and Tears with David Clayton-Thomas into the main room at Caesars Palace during a dark period in a Christmas week several years ago. The engagement was a roaring, rocking success.

Naseef will provide rooms for certain stars at the hotel and will invest in his own sound and lighting systems for the Space Center.

## Rock Hassles Vex Las Vegas

LAS VEGAS, Nev.—Legal wrangling over rock concerts is eating up time and money vital to promoting the tourist industry, a report presented to the Las Vegas Convention and Visitors Authority (VA) indicates.

The study, presented by CVA legal counsel George Dickerson, contends lawsuits filed by concert promoters and youth groups have tied up the CVA legal staff for "inordinate amounts of time."

His staff is presently engaged in a suit filed by a local youth coalition group charging the authority's concert policy of search and seizure is a violation of constitutional rights.

A \$10,000 suit filed by promoter Gary Naseef charging breach of contract concerning a July 27 date is still pending in the courts, Dickerson says.

The city fathers in this gambling mecca have been consistently hostile to rock concerts.



Keith Moon, Who's legendary mad-cap drummer; as lecherous Uncle Ernie in "Tommy" film.

## Signings

Andy Kim, riding a Capitol hit with "Rock Me Gently," to Regency Artists, Los Angeles agency. ... Anson Williams of TV's "Happy Days" series to ABC/Dunhill. Four oldies songs he's cutting will be heard on segments of the TV show.

Wayne Berry, RCA artist, is first client of the U.S. division of Rolling Stones and Who manager Peter Rudge's Sir Productions. Berry is booked by IFA. ... Paul Humphries to LMI Records. He formerly recorded for Blue Thumb.

Neil Merryweather, Mercury artist, to Chappell Music for all publishing outside North America. ... Cosmic Black Orchestra to Joe Sutton's Shadybrook Records, produced by Hal Winn, Bob Todd and Don McGinnis. ... Gene Cotton, Myrrh artist, to Ken Fritz for management.

Lou Rawls to Bell Records after long hit career with Capitol and MGM.

Chuck Price, country artist, to Playboy Records. ... Lala to Phonogram for distribution outside North America. ... Susan Anton to Don Perry for management.

Andy Kim, Capitol artist, to Regency Talent agency. ... Wayne Berry, RCA artist, first U.S. client of Who-Rolling Stones manager Peter Rudge's Sir Productions. ... New soul act, The Satin Bros. to Philadelphia's Omega Records. ... Scott Jacoby to Midland International Records. He will be label's first artist. ... Singer Rachel Faro to RCA Records. ... British rock band Babe Ruth to New Directions Management. ... Texas group Greazy Wheels to London Records.

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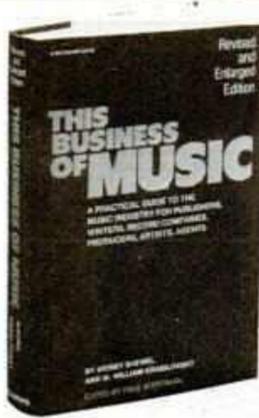
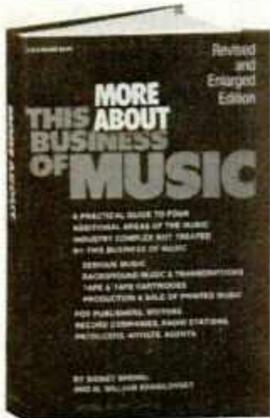
**MCA RECORDS**

Arranged by David Paich.

Photo: Jerry Ridgway

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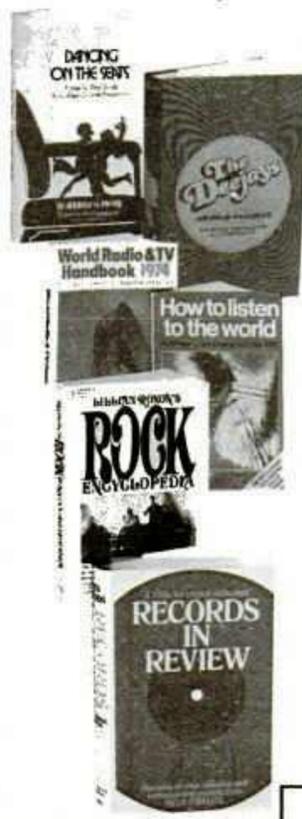
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# Talent



Rocket photo

**ELTON MANAGER BIRTHDAY**—For Elton John manager John Reid's 25th birthday, it was a splendid Old Hollywood gala at Le Restaurant with just everybody there, from Alice Cooper to Peggy Lee. Elton gave Reid a yacht. Pictured here: (standing) Reid. From the left: Elton lyricist Bernie Taupin, Mae West and star-spectacled Elton.

## Talent In Action

### URIAH HEEP SUZI QUATRO

Felt Forum, New York

A bobbing, repetitious bass line, buzzsaw guitar chords, and a shrieking vocal coming from a stage rapidly disappearing under clouds of dry ice smoke. Almost a cliché in heavy metal circles those days, but the concept is still being pushed to its extremes by groups like Uriah Heep, whose appearance on Sept. 4 was met with the kind of ecstatic revelry in the audience usually reserved for groups nestled in rock's upper echelon.

Uriah Heep recently demonstrated an awareness of melody and lyricism on its last Warner Bros. album, but for some reason, in concert, they choose to muddle these advancements in a cacophony of sound which relegates numbers like "Stealin'" and "Wonderworld" to exercises in atonality.

Davy Byron's microphone acrobatics, Mick Box's break-neck guitar runs and flying leaps and Ken Hensley's keyboard assault during "Suicidal Man" all lend to the feeling of total abandon and impending chaos which was the level maintained throughout the set, yet one is left with the impression that if the group was better able to channel its energies it would offer a more potent alternative to distinguish it as more than just another entity in the clan of heavy metal rockers.

Bell Records artist Suzi Quatro opened the set, showing more of the vibrancy which characterized her appearances in the city three months ago. **BARRY TAYLOR**

### ELVIN BISHOP AVERAGE WHITE BAND

Bottom Line, New York

Drawing big, appreciative crowds to the Bottom Line on weekday nights, Elvin Bishop is currently enjoying the success that always seemed to elude him through the years spent with the Butterfield Blues Band and his own group which followed. After having recently recorded the finest album of his career (Capricorn Records) to draw material from, he paced himself through a set of torrid blues numbers and biting uptempo rockers Sept. 10.

His new group, a young quintet from San Francisco, is given ample opportunity to flex its muscles and step out from his shadow, especially Johnny Vernazza who handled most of the lead guitar work. This gave Bishop freedom to clown around and bob about the stage when he was not holding down the rhythm or adding a pungent solo of his own which sparked numbers like "Hey Good Lookin'", "What You Got Cookin'" and "Stealin' Watermelons."

In response to requests from the audience, Bishop ended his set with "Travelin' Shoes," his recent single, where the group cooks in a tightly knit groove yet allows for a loose interplay between Bishop and Vernazza, who continue to turn to the traditional 12-bar blues framework for a vital source of inspiration.

If a little bit of Elvin Bishop's onstage "honky tonkin'" rubs off on the Average White Band after the three days that the group shared the bill, the Scottish sextet could conceivably lick their greatest drawback, their almost frigid stage presence.

Influences abound in the music of the Atlantic group, most notably the sound of Al Green in Alan Gorrie's silken textured falsetto, but the group also churns out funkier numbers like the

Isley Brothers' "Work To Do" and their own "Pick Up The Pieces" with polished ensemble work and a deft understanding of the American soul idiom that would make them feel at home on the stage of a disco as well. **BARRY TAYLOR**

### INCREDIBLE STRING BAND HUDSON-FORD

Bottom Line, New York

With a fuller and richer sound than they debuted on their A&M album, "Nickelodeon," guitarist Richard Hudson and bassist John Ford's new group proved to be one of the stronger "warm up" acts to appear at this club when they were there Aug. 27.

The two former members of the Strawbs who are now heading their own five-piece outfit leaned heavily on their unreleased second album for most of the material, coming up with crisp, competently executed numbers like "I Don't Wanna Be A Star" and "Free Spirit." Strong vocal harmonies, memorable rhythms, and excellent guitar work from Micky Keen are obvious strengths in the group's sound and were presented to best effect during "Pick Up The Pieces," and a strong closing number titled "Revelations."

The Incredible String Band is a group whose sound has not changed very much in over six years. As a result, it remains an artifact of the 60s, still using instrumentation that includes sitar, oud, whistles, fiddle and mandolin to underscore its mythological references with results that are at best trite, and at worst, embarrassing.

A song from one of its first albums, "1968," was greeted with the best audience response of the evening, but interest soon waned.

Original members Robin Williamson and Mike Heron remain the most intense and interesting musicians in the group, playing a score of different instruments between them, but what was accepted as deep or meaningful when presented by the group in the 60s appears stale and hokey today. **BARRY TAYLOR**

### ORLEANS MIRABAI

Max's Kansas City, New York

On the basis of one album which merely hints at the potential of the group, Orleans continues to amass a following as evidenced Aug. 26.

The group, just signed to Asylum Records, garnered considerable expertise playing on numerous sessions for other artists. But the new material it unveiled should do something to give it a more concrete identity of its own.

With Larry Hoppen on organ and John Hall on guitar for the first half of the set, the group displayed a tightly knit sound as it flowed through a spectrum of colors and moods. The pulse of the music quickened, however, when Hoppen strapped on his guitar and proceeded with Hall to weave the sound into new textures with considerable finesse during numbers like "Two Faced World" and "Let There Be Music."

Mirabai, who opened the show, owns the distinction of being the first American performer to be signed to Led Zeppelin's Swan Song Records. She displayed a bouyant stage presence and a sonorous voice while accompanying herself on acoustic guitar which kept her on the same wavelength as her audience throughout. Her compositions ranged from the caustic "Exactly

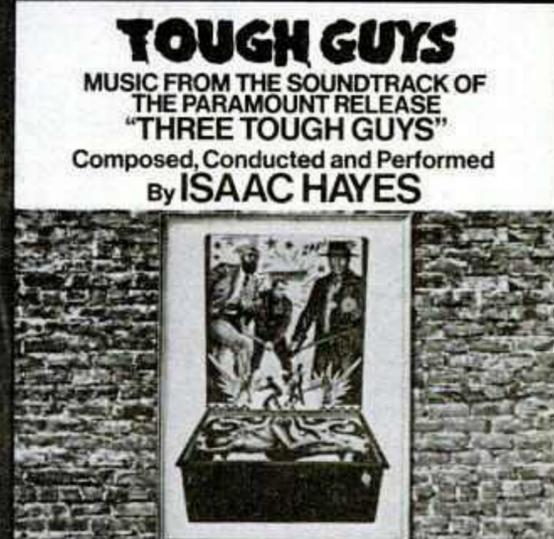
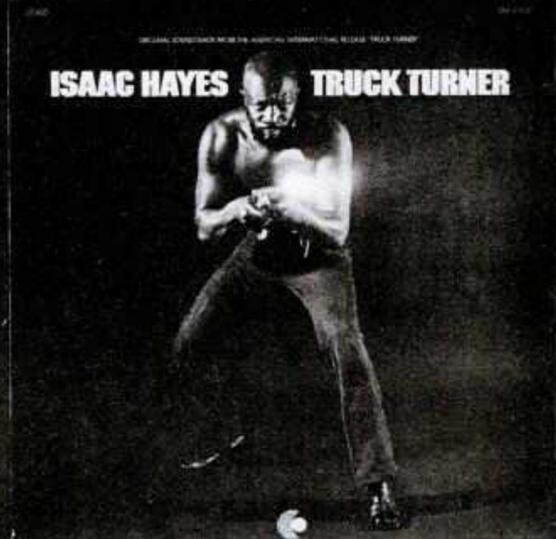
(Continued on page 24)

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# Who/ Where/ When

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

Campus appearances by artists are incorporated into the listings below. Artists appearing on campus are marked with an asterisk.

## EAST

- \***HARRY CHAPIN** (Elektra): Canton, N.Y. Sept. 20; Newark State College, N.J. (28)
- FLOYD CRAMER** (RCA): Memorial Auditorium, Raleigh, N.C. Sept. 21; Wm. Bell Auditorium, Augusta, Ga. (27)
- \***JOHN HARTFORD** (Warner Bros.): Kutztown State College, Pa. Sept. 19; Franklin & Marshall College, Lancaster, Pa. (20)
- GEORGE JONES & TAMMY WYNETTE SHOW** (Epic): Klienhans Music Hall, Buffalo, N.Y. Sept. 21; Bushnell Music Hall, Hartford, Conn. (22)
- DICKEY LEE** (RCA): Civic Center, Philadelphia, Sept. 21
- \***RAMSEY LEWIS** (Columbia): Univ. of Bridgeport, Conn. Sept. 20; Baruch College, N.Y. (27)
- LITTLE FEAT** (Warner Bros.): Bottom Line, N.Y. Sept. 17-18; Academy of Music, N.Y. (21); Spectrum, Philadelphia (28)
- JOHNNY PAYCHECK** (Epic): Proctor Theater, Schenectady, N.Y. Sept. 29
- JEANNE PRUETT** (MCA): Proctor Theater, Schenectady, N.Y. Sept. 29
- \***RIGHTEOUS BROS.** (Capitol): Villanova Univ. Philadelphia, Sept. 28
- \***MINNIE RIPERTON** (Epic): Queens Boro College, N.Y. Sept. 27
- \***SHA NA NA** (Buddah): Lowell Tech. Mass. Sept. 19; RPI, Troy N.Y. (20); West Point Academy, N.Y. (21)
- JEAN SHEPARD** (United Artist): Erie Co. Fieldhouse, Pa. Sept. 21; Reeds Ferry, N.H. (29)
- \***TAVARES** (Capitol): S.U.N.Y., Albany, N.Y. Sept. 21; Sugar Shack, Boston (23-29)
- BILLY WALKER** (MGM): Victory Ballroom, York, Pa. Sept. 27
- \***WEATHER REPORT** (Columbia): Wesleyan Univ. Middletown, Conn. Sept. 21; Symphony Hall, Boston (27)

## WEST

- REX ALLEN JR.** (Warner Bros.): Phoenix, Ariz. Sept. 27; Douglas, Ariz. (28-29)
- HERB ALPERT** (A&M): Riviera Hotel, Las Vegas, Nev. Sept. 11-17
- VIKKI CARR** (Columbia): KMPC Show of the World, Forum, Los Angeles, Calif. Sept. 28
- JERRY CLOWER** (MCA): San Francisco, Sept. 21-22
- TOM T. HALL** (Mercury): Central Wash. Fair, Yakima, Sept. 27; Opera House, Seattle, Wash. (28)
- MAIN INGREDIENT** (RCA): Hollywood Bowl, Los Angeles, Sept. 27
- THE STAPLE SINGERS** (Stax): Warehouse, Denver, Colo. Sept. 17-22
- RICK WAKEMAN** (A&M): Coliseum, Denver, Colo. Sept. 23; Hollywood Bowl, Los Angeles (27); Winterland, San Francisco (28)
- JESSE COLIN YOUNG** (Warner Bros.):

(Continued on page 27)

# New on the Charts



Buddah photo

## JIM WEATHERLY "The Need To Be"—★

He's had the composer byline on practically every Gladys Knight smash from "Neither One Of Us" through "Midnight Train To Georgia." Weatherly has over 200 different versions of his tunes recorded, sometimes getting both soul and country hits with the same song.

Originally from Mississippi, Weatherly, 31, first came to Los Angeles with a Sunset Strip disco band called Gordian Knot and never turned back. He penned special material for the Jim Nabors variety TVer for two-and-one-half years, then signed with manager-publisher Larry Gordon's Keca Music in 1971.

He had three albums on RCA before going with Buddah. "Need To Be" is a rippling-piano ballad about being true to oneself though in love. Weatherly sings well enough to be latest strong songwriter to cross into artist success.



RCA photo

## RONNIE MILSAP "Please Don't Tell Me How The Story Ends"—95

Still another multi-talented musicians' musician breaks out of his progressive country base for long overdue Hot 100 recognition.

Currently riding the no. 4 country singles slot, Kris Kristofferson's "Please Don't..." is a sweet-but-sad ballad classic that could stay around as long as "Together Again." Milsap, blind since birth, was born sightless in a small North Carolina farm community.

But in 12 years at the state school for the blind, he mastered every orchestral instrument but the brass. He started out in teen rock but never got farther than fronting the successful permanent house band at T.J.'s in Memphis. When he decided to go all-out to build on his pre-school country roots, he moved his family to Nashville and started from scratch again. Manager is Jack D. Johnson and agency is William Morris.

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DiscReet photo

## KATHY DALTON "Boogie Bands And One Night Stands"—81

Anybody who doubted Frank Zappa and Herb Cohen's recently reorganized DiscReet label was going all-out commercial needs only to have a listen to their debut on the Hot 100 with Kathy Dalton's "Boogie Bands And..."

Written and produced by Greg Dempsey, who did her entire album, the single is a tailormade AM programmer seemingly created entirely of attention-grabbing lyrical and melodic hooks dealing with the bittersweet rock life.

Playing back-up are Little Feat, Van Dyke Parks and Sneaky Pete. Ms. Dalton is 24 and formerly from Memphis. She also believes in keeping her private life a mystery and out of her official bio. Manager is Zach Glickman.



Rocket photo

## KIKI DEE BAND "I've Got The Music In Me"—79

Kiki began recording in her native England for Fontana in the mid-1960s and in 1969 was Motown's first white artist. But it has taken many years and a switch to Elton John's Rocket Records to hoist her to the Hot 100. "Music In Me" is a high-voltage AM natural picked in Billboard Aug. 24 for its throaty, superb vocal and soulful hook chorus. Elton is Kiki's producer and they share John Reid as manager. Dee Band opens for Elton on his upcoming U.S. tour.

## Imus Album

Continued from page 20

"discovered" him at radio station KXOA-AM in Sacramento, Calif. in the late sixties.

Today, much of Imus' album and nightclub routines are based on characters introduced over the air. They vary from his Billy Sol Hargis shtick to his role of a disk jockey at a Vatican radio station with the call letters P.O.P.E.

Imus, himself, admits that he oftentimes is controversial, but at the same time says that both on-the-air and off he tries not to go over "line."

# Pryor Roaring Back After 'Retirement'

By BOB KIRSCH

LOS ANGELES—Until Richard Pryor's current LP, "That Nigger's Crazy," hit the top of the soul album listings, began climbing the pop charts and the comedian began filling auditoriums, most people seemed to remember him simply as a very funny young comic who made a lot of appearances with Ed Sullivan and then seemed to disappear.

What happened, however, was that Pryor went into retirement several years ago and moved back into performing action shortly before the album was cut.

Pryor was living in the San Francisco area and visiting Los Angeles when he met current manager Ron De Blasio at a party. Together, they mapped out a strategy which was to allow the artist to make it in a bigger way than ever without having to compromise his own standards.

De Blasio had already enjoyed considerable experience in the entertainment business. After working at the William Morris Agency, he had gone into management with partners including Roy Silver and Jeff Wald. He has also worked with Artie Mogull at Signpost Records.

His clients over the years included Deep Purple, the Turtles (who he took to the White House), Danny O'Keefe, Oscar Brown Jr., Tiny Tim and comedians including Bill Cosby and George Carlin.

"Richard just wanted to get away from show business for a while," De Blasio says, "because he felt he really was not doing the things he wanted to do. He moved up to San Francisco, an area he always liked and could relax in, and there he got the ideas he used in scripting "Blazing Saddles." He also did some movie acting.

"After I met him," De Blasio continues, "we decided we should get together. He wanted to work more free-form and he wanted to do a live comedy album. We decided to do a real live one, not a studio thing with canned laughter."

De Blasio then set out to "have a hit album and book Richard in concert almost as if he were a rock artist. We decided to do things a bit differently."

The first thing was to cut the album, which was first tried at Los Angeles' Comedy Store. "It just didn't work," De Blasio says. "There were a lot of celebrities in the audience and it went all right, but it was a bit too Hollywood."

"So we went back to San Francisco and did four concerts, out of which came the LP. Haji Sound taped the whole thing, I edited it with Richard having final approval and creative control and we released it on Partee Records, a division of Stax. We also made sure it was all fresh material."

In the meantime, while the LP was being finished up, De Blasio had Pryor on the road. He returned to the road following the release of the LP, playing cities such as New York, Chicago, Philadelphia, Atlanta, Washington, Dayton, Detroit, Cincinnati, Greensboro and Richmond.

"We booked him with people like the Main Ingredient, Gladys Knight & the Pips, Earth, Wind & Fire and the Blackbyrds," says De Blasio. "The idea was to book him with the kind of groups people listen to and the kind of groups that attract a record buying type of audience."

De Blasio also points out that Pryor has the advantage of having two basic generations of fans, those who remember him from the earlier

Ed Sullivan days and his newer, club and album audience.

"The response in concert has been excellent, so far," De Blasio continues. "We're going to do one TV special at least this year, a Flip Wilson show with Peter Sellers and Lily Tomlin. We will probably limit our TV to one a year, and our shows to several each weekend."

"In addition, we will be doing primarily auditoriums. We feel the big thing is to keep Richard on the road. The time is right for comedians now, especially with things going rather badly in the news and so on. I'm sure this accounts for some of the album success."

As for the difference in managing and working with musicians and comedians, De Blasio feels that there are few, except that a comedian is more likely to depend on a free flow style of situation rather than a set routine.

Pryor, who is now playing to audiences that are about equally divided between blacks and whites, will also keep up his other activities. These include primarily writing, with several screen plays to his credit, and acting ("Lady Sings The Blues" and "Uptown Saturday Night"), both of which De Blasio feels aided in sales of the record.

At 33, Richard Pryor is well into his second career, and one that looks even more successful than he was the first time around.

# Talent In Action

Continued from page 22

What You Are" to love songs including "Your Are My Reason For Living." BARRY TAYLOR

## JON LUCIEN BOBBI HUMPHREY

Avery Fisher, New York

A largely black audience was completely overwhelmed by Jon Lucien's ability to create a different mood around each selection. A full orchestra backed him Aug. 16 and it provided just the right punch. During this concert he sang, hummed, clicked and sighed his way into the hearts of his listeners, most notably the females who looked at him as an upcoming idol. All of his tunes are well written and have just enough of his West Indian influence to make them original without sounding native. Outstanding selections that were particularly well received include "Pleasure Of Your Garden" and "So Little Time." With a major push by RCA, Lucien could well be the next black superstar to emerge.

Opening the bill was flautist Bobbie Humphrey and she was also very well accepted. After she shook off her jitters, she took full control and played some very exciting music. The only bad point to the set was its short length, as she did not really have a chance to let her back-up musicians develop their sounds. A very good upcoming act. JIM FISHEL and ROBERT FORD

## RUSH

Joint In The Woods, Passaic, N.J.

Currently on its first American tour, Rush, a Canadian hard rock trio, showed that they had much to offer on Aug. 30.

Playing before an intimate but receptive gathering, the band posed a formidable attack with some stimulating guitar showmanship from Alex Lifeson who steered the group through numbers like "In The Mood," "Here Again," and "Need Some Love," from their debut Mercury album, with some heavy rock and roll chording, while bassist Geddy Lee showed exceptional range when handling the lead vocals.

There are no frills to the group's music and it

(Continued on page 27)

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# Traffic

*'When The Eagle Flies'*



Sept. 13-Boston, Mass. Sept. 14-Providence, R.I. Sept. 15-Binghamton, N.Y. Sept. 16-New Haven, Conn. Sept. 18-19-N.Y.C., New York  
Sept. 21-Largo, Md. Sept. 22-Philadelphia, Pa. Sept. 23-Pittsburgh, Pa. Sept. 27-Tucson, Ariz. Sept. 28-San Diego, Ca. Sept. 29-  
Long Beach, Ca. Sept. 30-Los Angeles, Ca. Oct. 2-3-San Francisco, Ca. Oct. 4-Fresno, Ca. Oct. 7-Denver, Colo. Oct. 11-Oklahoma  
City, Okla. Oct. 12-Fort Worth, Tex. Oct. 13-Houston, Tex. Oct. 15-Tuscaloosa, Ala. Oct. 16-Atlanta Ga. Oct. 18-Bloomington, Ind.  
Oct. 20-21-Detroit, Mich. Oct. 22-Cleveland, Ohio Oct. 23-Cincinnati, Ohio Oct. 25-26-St. Louis, Mo. Oct. 27-Chicago, Ill. Oct. 29-  
Knoxville, Tenn. Oct. 30-Columbia, S.C. Nov. 1-Orlando, Fla. Nov. 2-Jacksonville, Fla. Nov. 3-Tampa, Fla. Nov. 5-6-Miami, Fla.



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# Studio Track

By BOB KIRSCH

At the Record Plant in Los Angeles, Poco is cutting there next, producing themselves with Mark Harmon engineering. Also at the studio: Lou Rawls has cut a single with Norman Ratner producing and Sy Mitchell at the control boards; Arthur Lee & Love have been in, with veteran Chip Taylor handling production and John Stronach working the boards; Joe Walsh finishing up his next effort, producing himself with Stronach engineering; Britisher's Stray Dog have been in with Austin Godsey producing and Gary Olazadad at the engineering helm; Diana Ross and the Temptations have been reunited, with Stevie Wonder handling production and Olazadad engineering; and Deep Purple has been in producing themselves with Martin Birch handling the engineering.

At Capitol Records recently, producer Sam Riddle brought the Pacific Mobile unit to tape 13 editions of his "In Session" series. Artists included Kathi McDonald, Andy Kim, Gene Redding, Tavares, Hoyt Axton, Tompall Glaser, Billy Jo Shaver, the Spinners, Dobie Gray, Natural Four, Eddie Kendricks, Roger McGuinn,

Syreeta Wright, Peter Noone, Harriette Schock, Mel Tillis, Sherry Bryce and Don Gibson. Sessions were engineered by Jay Ranellucci, Ed Flaherty and Cecil Jones.

In other Capitol activity, the Lettermen have been in Studio A working on a new LP with Hugh Davis engineering. Dorsey Burnette has been in Studio B finishing up his next set with Ed Flaherty at the board and Steve Stone producing and Blue Swede is in rehearsing. Danny O'Keefe was in Studio C working on his next LP with John Boylan producing and Paul Grupp engineering.

The Beach Boys are set to go into Jim Guercio's Caribou Ranch in Nederland, Colo. in September, with November release date set for the new LP.

Trackmaster Audio in Buffalo, formerly an 8-track studio has installed the city's first 16-track recording facilities. Recent TA activity has seen three concerts broadcast over WPHD-FM: comedians Gabriele Kaplan and Franklyn Ajaye and blues singer Elvin Bishop. The new studio units include an MCI JH-16 deck and an MCI JH-416 console.

David Bowie's recent recording stint at Philadelphia's Sigma Sound Studios drew 10 "devotees" who

camped out outside the studio. Many of them spent almost two weeks on the sidewalk outside the studio. Bowie did come out from time to time to talk to the fans. The vigil received enough attention to make the front page of the "Sunday Bulletin" in Philadelphia, with photos inside as well. Sigma is, of course, the home of some of the nation's leading soul groups and the location where Kenny Gamble, Leon Huff and Thom Bell. Thanks to studio general manager Henry Chipetz for sending along the newspaper clippings. \* \* \*

Joe Wissert has booked time at the Burbank Studios to do string overdubs for the new Helen Reddy LP, set for October release on Capitol. Producer Gary Klein and arranger Nick De Caro are at the studios now to do string sweetening on the upcoming Johnny Cash LP, set for release soon on Columbia. Composer-conductor Elmer Bernstein is due in to record the soundtrack LP for "The Return of Billy Jack." Finally, the latest Frank Sinatra LP, "Some Nice Things I Missed," was cut at Burbank.

Country/rock band Slim Pickins has been cutting the soundtrack for Senny Film Corp.'s "Slip Up," at New York's Sear Sound, Denny Somaich is producing.

# Talent In Action

Continued from page 24

offers nothing new or startling, just a straightforward approach that is used to best effect on their original compositions, yet its arrangement of Larry Williams' rock classic, "Bad Boy," proved one of the highlights of the set.

If fault is to be found with Rush, it is with its failure to compensate for the inherent limitations of the basic three man line-up, but their sheer brazenness and ability to do what they are doing well without compromise proved to be their calling card, a commendable quality which should not be overlooked. BARRY TAYLOR

## ASLEEP AT THE WHEEL

Palomino, Los Angeles

The modern version of country swing returned to Los Angeles Sept. 6 in the presence of Asleep At The Wheel, a young eight-member group whose goal is apparently to maintain the sound of Bob Wills and other country giants.

The group sounds authentic enough and has some interesting original material. It also manages to be fun, which is unusual itself in this day and age. Yet, there is something lacking in the band. Perhaps it tries a bit too hard to maintain the originality of the material it has perfected, and the result is a lack of originality within the group itself.

Still, the band is a highly talented unit. Lead guitarist and singer Ray Benson has a fine voice and is totally at ease when bantering with the audience. Chris O'Connell balances Benson well with her harmony and lead vocals and drummer Leroy Preston sings some excellent original material in a good, "country" voice.

Pianist Floyd Domino also plays well, and he showed his skills best during the group's rollicking version of "Stompin' At The Savoy." Every member of the group is a strong talent, and with a bit more original material under its belts and perhaps a bit less intensity in trying to recapture the sounds of swing (though, again, they are excellent at it), it could easily develop into a top young band on today's country scene. BOB KIRSCH

## FRANKLYN AJAYE CHARLES BEVEL

Pitschel Players Cabaret, Los Angeles

A&M comedian Franklyn Ajaye is of a breed of new young humorists doing a successful job of tickling the funny bone without resorting to overuse of obscenities. Not that Ajaye's tales of his youth, high school and college days is without profane moments. It's just that the young comic's material is meaningful without the need for a scatological shock.

It's an easy, street corner form of prose Ajaye employs which would probably be less effective without the deliverer.

And Sept. 9 at the former Ash Grove, Ajaye literally left the patrons rolling in the aisle.

Guitarist-singer Charles Bevel, also on A&M, seemed a bad choice because he has a bunch of stories he likes to tell as well. This took a lot away from the music portion of the show sorely needed for balance.

Supported by his guitar, and the bass work of Eric Ajaye, Bevel offered his own extended songs (Continued on page 29)

# Who/Where/When

Continued from page 24

Ontario Motor Speedway, Ontario, Calif. Sept. 21  
NEIL YOUNG (Reprise): Ontario Motor Speedway, Ontario, Calif. Sept. 21

## MID-WEST

REX ALLEN JR. (Warner Bros.): Green Bay, Wisc. Sept. 21-22  
DONALD BYRD (United Artist): Cincinnati, Ohio, Sept. 21; Columbus, Ohio (22)  
VIKKI CARR (Columbia): Front Row Theater, Cleveland, Ohio Sept. 17-22  
HARRY CHAPIN (Elektra): Convention Hall, Univ. of Toronto, Canada Sept. 25  
MERLE HAGGARD (Capitol): Civic Center, Saginaw, Mich. Sept. 19; Civic Theater, Akron, Ohio (20); Veterans Memorial Center, Columbus, Ohio (21); Music Hall, Cincinnati, Ohio (22)  
TOM T. HALL (Mercury): Fairgrounds, St. Joseph City Fair, Centerville, Mich. Sept. 19; Dane Co. Fair, Madison, Wisc. (20); Civic Auditorium, Green Bay, Wisc. (21); Sports Arena, Milwaukee, Wisc. (22)  
DOYLE HOLLY (Barnaby): Palos Hills, Ill. Sept. 28  
GEORGE JONES & TAMMY WYNETTE (Epic): Taft Theater, Cincinnati, Ohio Sept. 20; Indianapolis, Ind. (29)

DAVE LOGGINS (Epic): Concordia College, Moorehead, N.D. Sept. 21

JOHNNY PAYCHECK (Epic): Crystal City High Auditorium, Mo. Sept. 21; Ponderosa Park, Salem, Ohio (22)

DAVID ROGERS (Atlantic): Village Opry, Montrose, Ill. Sept. 28

SHA NA NA (Buddah): Nova Scotia, Sept. 22; Iowa State Univ. (27); Notre Univ. South Bend, Ind. (28)

JEAN SHEPARD (United Artist): London Arena, London, Ont. Canada Sept. 18; Waterloo Arena, Kitchener, Canada (19); Civic Center, Ottawa, Canada (20); Grandview High School, Columbus, Ohio (25)

JIM STAFFORD (MGM): Dickinson State College, N.D. Sept. 28

PORTER WAGONER (RCA): Centennial Centre Hall, Winnipeg, Can. Sept. 18

RICK WAKEMAN (A&M): Amphitheater, Chicago, Ill. Sept. 16; Auditorium, Kansas City, Kansas (22)

BILLY WALKER (MGM): Connies Country Show Place, Appleton, Wisc. Sept. 18; St. Joseph County Fair, Centerville, Mich. (19)

## SOUTH

REX ALLEN JR. (Warner Bros.): Odessa, Texas, Sept. 25

JERRY CLOWER (MCA): Moultrie, Ga. Sept. 17; Lebanon, Va. (19); Myrtle Beach, S.C. (25); Biloxi, Miss. (26); Crossett, Ark. (27); Little Rock, Ark. (28); Opryland, Nashville, Tenn. (29)

MERLE HAGGARD (Capitol): Convention Center, Hot Springs, Ark. Sept. 26; Coliseum, Jackson, Miss. (27); Coliseum, Mobile, Ala. (28); Civic Center, Lake Charles, La. (29)

DOYLE HOLLY (Barnaby): Athens, Ga. Sept. 20-21

DAVID HOUSTON (Epic): Bryan Civic

Auditorium, Bryan, Texas, Sept. 19; Benton, Co. Fair, Bentonville, Ark. (20); Sheriff Posse Arena, Austin, Texas (21); Bill Hammond Ford Co., Statesville, N.C. (26); Valley Music Hall, Richmond, Ky. (27); Earl Teat's Country Lounge, Sudlersville, Md. (28)

GEORGE JONES & TAMMY WYNETTE (Epic): Spinningwheel Club, Huntsville, Ala. Sept. 19

BRENDA LEE (MCA): Raleigh, N.C. Sept. 20; Memphis, Tenn. (21); Augusta, Ga. (27); Greenville, S.C. (28)

RAMSEY LEWIS (Columbia): Constellation Dock, Baltimore, Md. Sept. 21

DAVE LOGGINS (Epic): Seven Seas Amusement Park, Arlington, Texas, Sept. 27

MAIN INGREDIENT (RCA): San Antonio, Texas, Sept. 20; Dallas, Texas (21); Houston, Texas (22)

JOHNNY PAYCHECK (Epic): Diamond Ballroom, Oklahoma City, Okla. Sept. 20

JEANNE PRUETT (MCA): Hayride USA Auditorium, Bossier City, La. Sept. 21  
RED, WHITE & BLUE (GRASS) (GRC): Cordele, Ga. Sept. 21

RIGHTEOUS BROS. (Capitol): Civic Auditorium, Jacksonville, Fla. Sept. 20  
MINNIE RIPERTON (Epic): Washington, D.C. Sept. 20

DAVID ROGERS (Atlantic): Hayride USA Auditorium, Bossier City, La. Sept. 21

SHA NA NA (Buddah): Mid South Fair, Memphis, Tenn. Sept. 25

CAL SMITH (MCA): Philips Men Arena, Austin, Texas, Sept. 20; Burleson City Fairgrounds, Caldwell, Texas (21); H.S. Stadium, Kinston, N.C. (28)

JIM STAFFORD (MGM): Morehead State College, Ky. Sept. 26; Catawba College, Salisbury, N.C. (27)

RED STEAGALL (Capitol): Henrietta, Texas, Sept. 19; El Paso Cattle, Co., Austin, Texas (22); Rodeo, Post, Texas (28)

RICK WAKEMAN (A&M): Sam Houston Coliseum, Texas, Sept. 19; Memorial Auditorium, Dallas, Texas (20)

BILLY WALKER (MGM): Virginia State Fair, Richmond, Sept. 21

WAR (United Artist): Doak Campbell Stadium, Florida State Univ., Tallahassee, Sept. 28

WEATHER REPORT (Columbia): Frog & Nightgown, Raleigh, N.C. Sept. 16-18; Page Auditorium, Durham, N.C. (19); Kennedy Center, Washington, D.C. (28)

# Pocono Raceway Rock Festival's Permit Revoked

PHILADELPHIA — Township commissioners, acting on area resident fears of public nuisance, revoked the permit for a scheduled Aug. 31 rock show at Pocono International Raceway in suburban Long Pond.

Over 12,000 advance tickets were sold for the show featuring the Allman Brothers Band, Edgar Winter and the Beach Boys. Electric Factory Concerts promoted.

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## MIAMI

**Polo Marques** (Parnaso) now appearing at Centro Espanol, to be followed by **Yolandita Monge** (Teca). . . . **Luis Garcia** (Audio Latino) just finished his new LP in Peru, and the single from that LP will be "Yo No Sabia" b/w "Que Dolor." . . . **Lisette** (Borinquen) and her Puerto Rican Ballet show held over at Club Montmatre.

New releases locally include "El Colate" by **Enrique Lynch** (Mate), "Risitas y Lagrimas" by **Cecilia** (ser), "Fue Por Ti" by **Gloria Gil** (Arco Iris), and a new LP by **Orch. Biltmore** on Velvet.

TR records is releasing a never before issued song by the late **Tito Rodriguez** while his daughter **Cindy**

is making a hit with "Everybody Knows" on the same label.

**Los Chavales de Espana** finishing their long run at the Carillon Hotel on Miami Beach. . . . **Jose Fajardo** and **Chirino** and his group continue to pack them into the Huddle Rest and Numero Uno Lounge, also on the Beach. . . . **Orch. Broadway** (All Art) has moved to Miami and is appearing on Saturday night and Sunday matinee dances for promoter **Enrique Gonzalez**, along with **Gilberto Diaz**'s conjunto.

**Jovenes del Hierro** (Sound Triangle) LP due out this week following the smash hit of the single from the LP "El Bilingue." . . . **Miguel Estivil** of Alhambra records, is in Puerto Rico recording an album

of Christmas country music with **Candido**. . . . **Cafe** (Vaya) picked to promote the opening of a new Burger King with WQBA-AM's **Alexis Fari**. **ART "ARTURO" KAPPER**

## HIRI Gala Firmed For N.Y. Hotel

NEW YORK—The Grand Ballroom of the Commodore Hotel here will provide the setting for a gala banquet to be held Sept. 28 under auspices of the Hispanic International Research Institute.

Numerous awards will be made, several of them to prominent Latin music personalities.

Carlos Carillo is serving as banquet chairman. The International chairman of the organization is Col. Orville L. Rogers.

Latin music will be featured. Some of the honored guests will come from as far as South America to participate.

## Latin Record Reviews

### Pick LPs

**CELIA & JOHNNY**—Vaya XVS-31. The Queen of Latin Soul, Celia Cruz and Johnny Pacheco Orch., have come up with a sensational first for Vaya. Vocals and arrangements are of an unbeatable quality.

**Best cuts:** "Quinbara," "Tengo El Idde," "Canto A La Habana," "El Pregon del Pescador."

**Dealers:** A must in Latin bins.

**CHEO FELICIANO, "BUSCANDO ANOR,"**—Vaya XVS-32. Cheo Feliciano really outdid himself in this fantastic package. Arrangements by Calandrelli are superb. With the combination of both it should reach the top.

**Best cuts:** "Desconfianza," "Michelle," "Es Tarde Ya," "Ro Te Empenes Mas."

**Dealers:** Should be No. 1 in all stores.

### Recommended LPs

**ROBERTO ROBNA Y SU APOLLO SOUND—Pa'Puera**—International XSLP-00467. Another excellent album by Roberto with good arrangements and orchestrations. It should go on the charts especially in Puerto Rico.

**Best cuts:** "Tu Loco Loco," "Y Yo Tranquilo," "Sonando Con Puerto Rico," "Con Los Pobres Estoy," "Te Lo Voy A Jurar."

**AZUQUITA Y SU MELAO**—En Hollywood, EG-516. A first for Azuquita on the West Coast. His vocals are superb. A good combination of East and West Coast musicians.

**Best cuts:** "El Telefono," "Elige," "Que Y Te Enseno," "Ro Pienses Asi."

## 20th Planning Kung Fu Promo

LOS ANGELES—20th Century Records has acquired U.S. rights to "Kung Fu Fighting" by Carl Douglas and will bow a nationwide promotion via discotheques to launch a Kung Fu dancing craze.

The record was acquired by 20th Century Records president Russ Regan in England from Pye Records, according to Tom Rodden, vice president and general manager of 20th.

20th will stage dance contests in five New York discos with \$100 prize to the winning couple in each club to invent a Kung Fu dance based on the record. Billy Smith will handle the New York effort and the same thing will be done in Chicago and Los Angeles discos with Frank Guiliano working the Chicago market.



Berklee College photo

**ELLINGTONIA**—Boston's Berklee College of Music president **Lawrence Berk**, left, extends best wishes to **Edward Ellington II**, a junior student at the school and grandson of the famed composer, who along with three other alumni of the College, joined the Ellington Orchestra under the leadership of his father **Mercer**. Also joining the band are alto saxophonist **Percy Marion**, trombonist **Art Baron**, and bassist **Clarence Parker**.

## Campus Briefs

**Mark Dodson**, 22, is the winner of the 1974 **Henry Mancini** scholarship for composition. Dodson will use the money to continue studies at New York's Juilliard School of Music.

\*\*\*

A scholarship fund has been started at Mercer University's Walter F. George School of Law in Macon, Ga., honoring the memory of **Otis Redding**. Six black students will benefit every year.

\*\*\*

A new professor at the University of California, San Deigo, School of Music is former concertmaster of the New York Philharmonic, violinist **Rafael Druian**, who joins the faculty this week. . . . An endowment valued at \$7.5 million will be used by Rice University in Houston to establish the **Sallie Shepherd Perkins Music School** on campus. . . . New on the Stanford University campus at Palo Alto, Calif., is **Mark Starr**, ex-conductor of the University of Wisconsin Symphony, who this quarter takes over as director of orchestras and opera on the spacious SU campus.

\*\*\*

New York University's "Highlights In Jazz" at the Loeb Student Center serves up a combination of Latin and jazz Oct. 7 with **Ray Bryant**, **Ray Barretto**, **Herb Bushler**, **Jon Faddis** and the **Farrell-Beck Quartet** participating. . . . In California, **Cal Tjader's** combo appears at Sierra College, Sacramento, Oct. 10 and **Skyline College**, San Mateo, Oct. 12. . . . **Sonny Rollins** is in concert Oct. 4 on the University of Pittsburgh campus.

\*\*\*

**Gary Burton** crosses the border Oct. 4 to play at the University of Toronto. . . . **Chick Corea** and **Return to Forever** are booked Oct. 12 at **Kenyon College**, Ohio, following a

## Electronics Studies Offered at UCLA

LOS ANGELES—A course in electronic music will be offered on the UCLA campus every Tuesday evening starting Sept. 24 through Nov. 19 under the tutelage of **Dr. Philip Springer**.

Students will hear and analyze compositions by **Varese**, **Stockhausen**, **Xenakis** and others and there will be demonstrations on an **Arp 2600 synthesizer**.

Climaxing the course will be a concert of electronic music performed by **Eddy Lawrence Manson**, one of **Dr. Springer's** pupils.

Texas tour. . . . Veteran guitarist **Charlie Byrd** will be in concert Oct. 9 at **Mt. St. Mary's College** in Maryland and two nights later, at **Randolph-Macon College** in Ashland, Va.

## 8 NEC Parleys Begin Sept. 19

**COLUMBIA, S.C.**—NEC has released the locations of its eight Fall unit meetings and the first one will be held Thursday (19) through Saturday (21) at **Eastern Kentucky University** in **Richmond, Ky.** Each of these meetings will include full exhibits as well as live, video and film showcases.

Other sites include **Concordia Teachers College**, **River Forest, Ill.**, Oct. 4-5; **Kearney State College**, **Kearney, Kan.**, Oct. 4-6; **Ramada Inn-Downtown**, **Des Moines, Iowa**, Oct. 10-12; **Civic Auditorium**, **Savannah, Ga.**, Oct. 12-15; **Grossinger's**, **Liberty, N.Y.**, Oct. 27-29; **University of Wisconsin**, **Stevens Point, Wis.**, Oct. 31-Nov. 2; and **Dunfry's Hyannis Resort**, **Cape Cod, Mass.**, Nov. 6-9.

NEC's 15th annual national convention is planned for Feb. 8-12 in **Washington, D.C.** More information on this event will appear in a future issue.

## Atlantic Folk Fair

**ATLANTIC CITY**—Student Government Assn. at **Atlantic County Community College** kicked off the new school term with a **Fall Folk Fair** last Friday (Sept. 6) at the suburban **Mays Landing Campus**, offering noonday and evening folk concerts free to both students and the public.

With 10 acts on the bill, the lineup included folk singers **Barbara Sipple**, **Jim Albertson**, **Sonia Malkine**, and **Jane Voss**; country music of **Tracey & Eloise Schwartz**, and the bluegrass music of **Del McCoury & the Dixie Pals**; **Lew London**, guitarist; **Paul Codwell**, 85-year-old banjoist; **Dan Smith**, gospel harmonica; and the **John Wesley Chorus**, gospel ensemble.

## Folk Acts to UCLA

LOS ANGELES—Four acts are booked for **Royce Hall** on the UCLA campus here in the university's series of folk attractions.

**Tom Paxton** begins it Oct. 1 followed by the **Earl Scruggs Revue** Nov. 16, **Odetta** on Jan. 14 and **Josh White Jr.** on April 8.

Billboard SPECIAL SURVEY for Week Ending 9/21/74

## Billboard Hot Latin LPs

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### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>VICENTE FERNANDEZ</b> "Me Caso El Sabado," Caytronics 1405	9	<b>LUCHA VILLA</b> "Lo Mejor De Jose A. Jimenez," DM 1626
2	<b>SUNNY &amp; THE SUNLINERS</b> "El Orgullo De Texas," Keyloc 3019	10	<b>YOLANDA DEL RIO</b> "Pertenezco A Ti," Arcano 3235
3	<b>FREDDIE MARTINEZ</b> "Pure Gold," Freddy FR 1021	11	<b>LOS ANGELES NEGROS</b> "A Ti," United Artists 135
4	<b>ANGELICA MARIA</b> "Tonto," Sonido Internacional SI8006	12	<b>RAMON AYALA</b> "La Nueva Zenaida," TexMex 7017
5	<b>LOS TREMENDOS GAVILANES</b> "Los Tremendos Gavilanes," EZ 1088	13	<b>LOS ANGELES NEGROS</b> "Lo Mejor De," PA 1122
6	<b>LUCHA VILLA</b> "Puro Norte Vol. 3," DM 1612	14	<b>FREDDIE MARTINEZ</b> "Es La Onda Chicana," Freddy FR 1014
7	<b>LATIN BREED</b> "Mas Latin Breed!," GC 108	15	<b>AUGUSTINE RAMIREZ</b> "Es Tierra Chicana," EZ 1085
8	<b>LOS HUMILDES</b> "Amor Eterno/Ambicion," Fama 518		

### IN LOS ANGELES

1	<b>VICENTE FERNANDEZ</b> "Me Caso El Sabado," Caytronics 1405	9	<b>JUAN TORRES</b> "Vol. XX," Kusart 1635
2	<b>ROSENDA BERNAI</b> "La Silla Vacia," LIS 5006	10	<b>CONJ. ACAPULCO TROPICAL</b> "El Mujeriego," Carino 5127
3	<b>ANGELICA MARIA</b> "Tonto," Sonido Internacional SI-8006	11	<b>LITTLE JOE &amp; LA FAMILIA</b> "Nosotros," Buenasuerta 1047
4	<b>LOS ANGELES NEGROS</b> "Dejense Si Estoy Llorando," U.A. Lat. 135	12	<b>LOS HUMILDES</b> "Amor Eterno/Ambicion," Fama 518
5	<b>ESTELA NUNEZ</b> "Lagrimas Y Lluvia," Arcano 3264	13	<b>LOS BABYS</b> "Album De Oro," Peerless 1749
6	<b>LOS FREDDIE</b> "Llegara Tu Final," ECO 25242	14	<b>ALBERTO VAZQUEZ</b> "Unda Lagrima Tuya," GAS 4121
7	<b>JOE BATAAN</b> "Salsoul," Kericana 124	15	<b>YOLANDA DEL RIO</b> "Pertenezco A Ti," Arcano 3235
8	<b>LARRY HARLOW</b> "Salsa," Fania SLP 00460		

**PRONTO**

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# Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	<b>I LOVE YOU, I HONESTLY DO</b> Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
2	5	10	<b>FREE MAN IN PARIS</b> Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
3	6	7	<b>I SAW A MAN AND HE DANCED WITH HIS WIFE</b> Cher, MCA 40273 (Senor, ASCAP)
4	2	7	<b>I LOVE MY FRIEND</b> Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
5	3	13	<b>FEEL LIKE MAKIN' LOVE</b> Roberta Flack, Atlantic 3025 (Skyforest, BMI)
6	15	7	<b>TIN MAN</b> America, Warner Bros. 7839 (WB, ASCAP)
7	4	10	<b>I'M LEAVING IT ALL UP TO YOU</b> Donny and Marie Osmond, MGM 14735 (Venice, BMI)
8	10	5	<b>HELLO SUMMERTIME</b> Bobby Goldsboro, United Artists 529-W (Shada, ASCAP)
9	11	8	<b>THEN CAME YOU</b> Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
10	14	5	<b>STOP AND SMELL THE ROSES</b> Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
11	9	15	<b>YOU AND ME AGAINST THE WORLD</b> Helen Reddy, Capitol 3897 (Almo, ASCAP)
12	13	8	<b>GIVE ME A REASON TO BE GONE</b> Maureen McGovern, 20th Century 2109 (A Song/Shada, ASCAP)
13	18	4	<b>CAREFREE HIGHWAY</b> Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
14	16	7	<b>ANOTHER SATURDAY NIGHT</b> Cat Stevens, A&M 1602 (Kags, BMI)
15	7	12	<b>CALL ON ME</b> Chicago, Columbia 46062 (Big Elk, ASCAP)
16	8	12	<b>DON'T LET THE SUN GO DOWN ON ME</b> Elton John, MCA 40259 (Leeds, ASCAP)
17	12	12	<b>(YOU'RE) HAVING MY BABY</b> Paul Anka, United Artists 454 (Spanka, BMI)
18	19	9	<b>NOTHING FROM NOTHING</b> Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
19	44	5	<b>STEPPIN' OUT (GONNA BOOGIE TONIGHT)</b> Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
20	24	6	<b>WHO DO YOU THINK YOU ARE</b> Bo Donaldson And The Heywoods, ABC 12006 (American Dream, ASCAP)
21	31	3	<b>LOVE ME FOR A REASON</b> The Osmonds, MGM 14746 (Jobette, ASCAP)
22	21	10	<b>SAVE THE SUNLIGHT</b> Herb Alpert, A&M 1542 (Low-Sal, BMI)
23	28	2	<b>JAZZMAN</b> Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
24	27	6	<b>MEET ME ON THE CORNER DOWN AT JOE'S CAFE</b> Peter Noone, Casablanca 0017 (Warner Bros.) (Barry Mason/Mustard, BMI)
25	20	10	<b>RINGS</b> Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)
26	30	10	<b>YOU CAN TAKE MY LOVE</b> Duncan McDonald, United Artists 436 (Unart./J.J. Gold, BMI)
27	29	6	<b>LET'S PUT IT ALL TOGETHER</b> Stylistics, Avco 4640 (Avco Embassy, ASCAP)
28	22	9	<b>RUB IT IN</b> Billy "Crash" Craddock, ABC 11437 (Ahab, BMI)
29	23	12	<b>YOU TURNED MY WORLD AROUND</b> Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
30	33	4	<b>BOOGIE BANDS AND ONE NIGHT STANDS</b> Kathy Dalton, Discreet 1210 (Warner Bros.) (Fez/Abernathy/Eye, BMI)
31	32	5	<b>TRAVELING PRAYER</b> Billy Joel, Columbia 3010015 (Rippartha/Higher, ASCAP)
32	34	4	<b>THE NEED TO BE</b> Jim Weatherly, Buddah 420 (Keca, ASCAP)
33	37	2	<b>SECOND AVENUE</b> Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
34	35	4	<b>CAN'T GET ENOUGH OF YOUR LOVE, BABE</b> Barry White, 20th Century 2120 (Sa-Vette/January, BMI)
35	41	7	<b>WHEN MABEL COMES IN THE ROOM</b> Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
36	25	17	<b>ANNIE'S SONG</b> John Denver, RCA 0295 (Cherry Lane, ASCAP)
37	-	1	<b>YOU'RE GONNA LOVE YOURSELF IN THE MORNING</b> Bonnie Kolac, Ovation 1049 (Combine, BMI)
38	38	3	<b>BEACH BABY</b> First Class, UK 49022 (London), (Mainstay, BMI)
39	46	2	<b>TEMPTATION</b> Perry Como, RCA 10045 (Robbins, ASCAP)
40	47	2	<b>MY MELODY OF LOVE</b> Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
41	40	6	<b>THE NIGHT CHICAGO DIED</b> Paper Lace, Mercury 73492 (Phonogram) (Murray/Callendar, ASCAP)
42	-	1	<b>BACK HOME AGAIN</b> John Denver, RCA 10065 (Cherry Lane, ASCAP)
43	48	2	<b>YOU LITTLE TRUSTMAKER</b> The Tymes, RCA 10022 (Dramatis/Bacon Fat, BMI)
44	45	4	<b>FOUR STRONG WINDS</b> Jim Dawson, RCA 1000 (M. Witmark & Sons, ASCAP)
45	44	5	<b>BONAPARTE'S RETREAT</b> Glen Campbell, Capitol 3926 (Acuff/Rose, BMI)
46	-	1	<b>YOU CAN HAVE HER</b> Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
47	43	9	<b>TOUCH ME IN THE MORNING/THE WAY WE WERE</b> Lettermen, Capitol 3912 (Stein & Van Stock, ASCAP)
48	-	1	<b>THEME FROM "CHINATOWN"</b> Percy Faith And His Orchestra, Columbia 10010 (Ensign, BMI)
49	-	1	<b>THAT'S ENTERTAINMENT</b> Sammy Davis, Jr., MGM 14736 (Chappell, ASCAP)
50	-	1	<b>ANOTHER LONELY SONG</b> Andy Williams, Columbia 10029 (Algee, BMI)

## Talent In Action

(Continued on page 27)

of songs titled "Have You Ever Lost A Friend?," all of which were charming, but sometimes were lost in a faulty sound system and Bevel's failure to articulate more clearly. **LEROY ROBINSON**

### LOU RAWLS

MGM Grand Hotel, Las Vegas

Backed by five musicians Lou Rawls filled the lounge Aug. 4 with a show heavy on jazz arrangements and selections from his "Live at the Century Plaza" album.

Following an overture, which is unusual for a lounge act, Rawls, clad in a white satin suit, took command of the stage. Unfortunately, sitting ringside, it was impossible to appreciate certain aspects due to the overpowering sound.

Rawls' personality is that of an easy going, natural man with smiling eyes. "Natural Man" brought cheers from the packed lounge. "Satisfy My Soul" resulted in a handclapping audience. He had fun with a medley of marriage songs, then dug back to 1967 when he recorded "Love is a Hurtin' Thing." His new recording of "Keep the Faith" was well received. **LAURA DENI**

### DONALD BYRD FREDDIE HUBBARD

Avery Fisher Hall, New York

Combine the technical brilliance of trumpeter Freddie Hubbard with the bravado of colleague Donald Byrd and you get one whale of a show Sept. 6 for radio station WRVR-FM. The response for tickets was so great that producer Don Friedman scheduled two performances for the same evening.

Columbia Records artist Freddie Hubbard seems to be at the peak of his career. He has matured into that rare artist who can jam in the traditional style and yet avail himself of the newer electronic devices to further enhance his awesome talent. Consider: Hubbard actually plays a fugue with himself using a tape repeat echo during his turn on pianist George Cable's tune "Camel Rise." He jams flat out on "Ebony Moonbeams," and seems to expand the range of his horn on his familiar "Baraka Sasa." During this tune the full flavor of his octet is felt with the wildly wowing Moog and Hubbard's own technical wizardry. The bulk of his selections was taken from his new album, "High Energy" and if this concert was any indication, it should become a classic.

Donald Byrd and the Blackbyrds got off a bit late in the first show, due to Hubbard staying on somewhat longer than slated. He opened in typical Byrd fashion with a scorcher titled "Flying High." Byrd introduced his group, a sextet of young players who blend well vocally and musically. For some reason, he chose to feature his sidemen on the openers rather than himself. Be that as it may, pianist Kevin Tony, saxist Alan Marr and guitarist Barney Grey were starred in the beginning before Byrd took over with a fiery rendering of "Miss Kay" from his latest album "Street Lady" on the UA-distributed Blue Note label. **JIM STEPHEN**

## STEAM POWERS 'NEW' PHONO

HAWLEYVILLE, Ia.—Stereo and quad industry giants to the contrary, 74-year-old Dalles Fidler has invented a revolutionary phonograph which he prefers to modern technology.

It's operated by steam. Fidler keeps his invention out in the garage. It takes time to get the steam up to 60 on his pressure gauge. But when that point is reached the contraction suddenly starts playing an antique Edison cylinder "turntable" and music squawks from the tin horn speaker dating back to the early 1900s.

Fidler and his wife Helen sit back and enjoy the sound. Uncle Joyce singing "Moving Day At Pumpkin Center" is their favorite recorded performance.

"I doubt that I'll seek a patent," says Fidler. "The components involved are much too hard to acquire. I found mine in junkyards, from friends' trash bins and in roadside ditches."

# Jukebox Programming Singer Records Only After Checking Ops

By ANNE DUSTON

CHICAGO—Ben Wasson, country artist on Ovation label, considers every one-stop and jukebox programmer so important that he calls them for advice before cutting a record.

Wasson, a tall, handsome gentleman with an easy smile and direct manner, says he discovered the importance of jukebox programmers early in his professional singing career, when he stopped at Shafner Music in Alton, Ill., with copies of his first record, "Footsteps Through My Mind." "I was hoping to sell one, but Harry Shafner asked for 87 copies. I wasn't even sure I had that many in my car."

Wasson immediately got a copy of the MOA membership list and a list of one-stops, and began sending copies of his records to them all.

"In the final analysis, success is determined by whether the song rings on the jukebox. Operators and one-stops tell me what the trends are and what is playing for them, and as a result, every record I make has broken into the black. Operators have kept my career moving, as well as making money for themselves," Wasson says.

Feedback from these sources has indicated to him that there is always an opening for straight country that is not aimed at the cross-over market, and his new record to be released this month "Everybody's Some Kind Of A Fool," was written

for jukebox play, with straight country lyrics and arrangement.

On jukebox play versus radio play, Wasson feels that proof of whether a song is commercial in the final ultimate is proved out by the lasting quality of jukebox play. "You can get initial response from radio play, but jukebox play carries it the rest of the way. It takes both to make a solid hit."

Wasson feels so strongly about the future of country music that he enticed Allis-Chalmers and White Motor Co., manufacturers of farm machinery, to use country music as themes for their radio and tv commercials. "Dick Brown, of Brown's One Stop in Minneapolis, predicts that in a couple of years, as high as 70 percent of his stock will be country," Wasson revels from one of his sources.

Some of the sources that Wasson calls regularly for an analysis of the market include Pat Belunda One-Stop, St. Louis; Roberts Distributors, St. Louis; Brown One-Stop, Minneapolis; Davis One-Stop, Kansas City, Mo.; Evelyn Dalrimple, Lieberman One-Stop, Omaha; and Stan's One-Stop, Shreveport, La.

Are programmers surprised when an artist calls on them for their opinion? "Why wouldn't it be the natural thing to do? Wouldn't any business man want to talk to his customers?" Wasson countered graciously.

## What's Playing?

A weekly survey of recent purchases and current and oldie selections getting top play.

### AKRON, OHIO: SOUL PURCHASES

Linda Wykoff  
Bell Music Co.  
533 W. Market St.  
(216) 253-9171

"You Little Trustmaker," The Tymes  
"Higher Plane," Kool & The Gang, DeLight 1562  
"Let's Put It All Together," Stylistics  
"Ain't Nothing Like The Real Thing," Aretha Franklin, Atlantic 3200  
"Don't Send Nobody Else," Ace Spectrum, Atlantic 3012

### AMES, IOWA: POP, COUNTRY PURCHASES

Jean Sadler  
K.D. Music & Amusement  
4813 W. Lway  
(515) 292-2997

Pop  
"I Honestly Love You," Olivia Newton-John  
"Stop and Smell The Roses," Mac Davis  
"Who Do You Think You Are," Bo Donaldson & The Heywoods  
"Tin Man," America, Warner Brothers 7839  
"Travelin' Prayer," Billy Joel, Columbia 10015  
"Can't Get Enough," Bad Company  
"You Little Trustmaker," The Tymes  
"Tell Me Something Good," Rufus  
Country  
"I Love My Friend," Charlie Rich  
"Woman To Woman," Tammy Wynette, Epic 11151  
"Honky Tonk Amnesia," Moe Bandy, GRC 2024  
"I See The Want To In Your Eyes," Conway Twitty, MCA 40282

### JEFFERSON CITY, MO.: MIXED PURCHASES

Lloyd L. Grice  
United Distributors  
2129 Cedar Hill Road  
(314) 636-4096

"Watch Out For Lucy," Dobie Gray, MCA 40268  
"Clap For The Wolfman," Guess Who  
"Another Tennessee Saturday Night," Ace Cannon, Hi 2273  
"Steppin' Out," Tony Orlando & Dawn, Bell 45601

### SOUTH BEND, IND.: POP, COUNTRY PURCHASES

Bob Gerhold  
Ford Music & Vending Inc.  
603 E. Washington  
(219) 288-4866

Pop  
"Carefree Highway," Gordon Lightfoot, Reprise 1309  
"Stop and Smell The Roses," Mac Davis  
"Steppin' Out," Tony Orlando & Dawn  
"I Saw A Man And He Danced With His Wife," Cher, MCA 40273  
"Beach Baby," First Class  
"Sweet Home Alabama," Lynyrd Skynyrd  
"You Little Trustmaker," The Tymes  
Country  
"I See The Want To In Your Eyes," Conway Twitty, MCA 40282  
"Trouble In Paradise," Loretta Lynn, MCA 40283  
"After The Fire Is Gone," Willie & Tracey Nelson, Atlantic 4028  
"I Wanna Get Next To You," Paul Kelly, Warner Brothers 7823  
"Dancing In The Streets," Sweet Pete, RCA 0326

### WICHITA, KANSAS: POP, COUNTRY PURCHASES

Dave Hall  
Ronnie's Amusement Service Co.  
161-21 W. Harry  
(316) 267-7371

Pop  
"Watch Out For Lucy," Dobie Gray, MCA 40268  
"Jazzman," Carole King, Ode 66101  
"I Honestly Love You," Olivia Newton-John  
Country  
"Steppin' Out," Tony Orlando & Dawn  
"Drinkin' Thing," Gary Stewart, RCA 0281  
"Please Don't Tell Me How The Story Ends," Ronnie Milsap, RCA 0313

When Answering Ads . . .  
Say You Saw It in Billboard

# Soul Sauce

## Nostalgia? 'Mister B' Declines It

By LEROY ROBINSON

LOS ANGELES—Labels and names are sometimes misleading when assigned a performer or group. Not so with the man referred to as "Mister B," whose suave, debonair demeanor and romantic baritone voice is only associated with Billy Eckstine.

It's perhaps needless to remind many of us that around 1948 Eckstine suddenly became as big a household name as Frank Sinatra through his ballad singing. It was a special era for the music industry.

Eckstine refuses to be a part of some of the nostalgic trips being taken, and the mockery some are making of it. "Some of it should be laughed at," says Eckstine. "Maybe this sounds a bit caustic, but I believe in nostalgia to the point of making some money off of it."

"But exploiting nostalgia, bringing back somebody who has no talent at all, all you're doing is destroying the image they once had."

What about fans who want to hear old favorites?

"Personally, I don't want to live off my past laurels," he explains. "That's why when I'm performing I put that nostalgia thing all together so I can get it the hell out of the way."

"But by the same token, you can take a guy like Basie who is nostalgic. But he's today, too! When he plays 'One o'Clock Jump' that's nostalgic, but it's moving. He's not doing what he did then—he's moving, doing it to death."

One could say the same of Eckstine. He, too, is not exactly standing still these days. A recent album on Stax' Enterprise label, "If She Walked Into My Life," is one indication. Plans to share a part of music history, of which he was responsible for, by preparing an album for release of his historical big band of the World War II years, is yet another indication of Eckstine's day-to-day activities.

When the band was disbanded in

(Continued on page 33)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	1	9	<b>CAN'T GET ENOUGH OF YOUR LOVE, BABE</b> —Barry White (B. White), 20th Century 2120 (Sa-Yette/January, BMI)	33	43	9	<b>HOOKED, HOGTIED AND COLLARED</b> —Paul Kelly (P. Kelly), Warner Bros. 7823 (Tree, BMI)	68	73	7	<b>EBONY PRINCESS</b> —Jimmy Briscoe & Little Beavers (L. Rush, P. Kyser), Pi Kappa 600 (Wanderick, BMI)	
★	3	7	<b>YOU HAVEN'T DONE NOthin'</b> —Stevie Wonder (S. Wonder), Tamla 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	34	44	8	<b>DO IT, FLUID</b> —Blackbyrds (D. Byrd), Fantasy 729 (Blackbyrd, BMI)	★	90	2	<b>EVERLASTING LOVE</b> —Carl Carlton (B. Cason, M. Gayden), Backbeat 27001 (ABC) (Rising Sons, BMI)	
★	5	7	<b>SKIN TIGHT</b> —Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)	35	40	8	<b>SUGAR LUMP</b> —Leon Haywood (B. Page), 20th Century 2103 (Homecoming/Jim-Edd, BMI)	★	88	3	<b>I DON'T WANT TO BE PRESIDENT</b> —Percy Mayfield (P. Mayfield), Atlantic 3207 (Percy Mayfield Pub., Cotillion/BMI)	
4	4	10	<b>LIVE IT UP PART 1</b> —Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	36	46	6	<b>DON'T SEND NOBODY ELSE</b> —Ace Spectrum (N. Ashford, V. Simpson), Atlantic 3012 (Nick-O-Val, ASCAP)	★	82	2	<b>KEEP ON STEPPIN'</b> —Fatback Band (W. Curtis, J. King, J. Flippin, G. William, E. Shelton, R. Cromwell), Event 217 (Polydor) (Clita, BMI)	
5	6	9	<b>MIDNIGHT FLOWER</b> —Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet-Proof, BMI)	37	50	6	<b>PARTY DOWN</b> —Little Beaver (W. Hale), Cat 1993 (TK) (Sherlyn, BMI)	★	72	8	<b>SOUL STREET</b> —Eddie Floyd (E. Floyd, C. Smith), Stax 0216 (Columbia) (East/Memphis, BMI)	
6	7	11	<b>DO IT BABY</b> —Miracles (F. Perren, C. Yarian), Tamla 54248 (Motown)	38	17	11	<b>CITY IN THE SKY</b> —Staple Singers (C. Chalmers, S. Chalmers, D. Hodess), (Rhodes Music/New York Times, BMI) Stax 0215 (Columbia)	★	93	2	<b>YOU CAN'T GO HALF WAY</b> —Johnny Nash (M. Nash, O. Fowler, S. Gary, B. Johnson), Epic 8-50021 (Cissy, ASCAP)	
7	2	10	<b>THEN CAME YOU</b> —Donna Warwicks And Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)	39	19	12	<b>KALIMBA STORY</b> —Earth, Wind & Fire (M. White, V. White), Columbia 4-46070 (Sagfire, BMI)	★	74	7	<b>THE SOUL OF A WOMAN</b> —Margo Thunder (D. Lambert, B. Potter), Capitol 7001 (ABC/Dunhill/One Of A Kind, BMI)	
8	9	9	<b>TELL HER LOVE HAS FELT THE NEED</b> —Eddie Kendricks (L. Caston, K. Wakefield), Tamla 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)	40	35	15	<b>HAPPINESS IS JUST AROUND THE BEND</b> —Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	★	94	2	<b>YOU WERE RIGHT ON TIME</b> —Nipple (D. Ervin, D.D. McNeil), GRC 2030 (Act One, BMI)	
9	8	14	<b>FEEL LIKE MAKING LOVE</b> —Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)	41	48	7	<b>HELL OF A FIX</b> —Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdean, BMI)	★	94	2	<b>LOVE IS STRANGE</b> —Donnie Elbert (S. Robinson, M. Baker), All Platinum 2351 (Ben-Ghazi, BMI)	
★	13	8	<b>AIN'T NO LOVE IN THE HEART OF THE CITY</b> —Bobby Blue Bland (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)	42	21	14	<b>KUNG FU</b> —Curtis Mayfield (C. Mayfield), Curtom 1999 (Buddah) (Camad, BMI)	★	92	4	<b>LOVE IS THE ANSWER</b> —Van McCoy (Hugo & Luigi, G.D. Weiss), Avco Embassy 4639 (Avco Embassy, ASCAP)	
★	24	8	<b>DO IT ('Til You're Satisfied)</b> —B.T. Express (Nichols), Scepter 12395 (Triple O/Jeff-Mar/Bil-Lee, BMI)	43	45	9	<b>I'M A FOOL FOR YOU</b> —Undisputed Truth (N. Whitfield, Gordy 7139 (Motown) (Stone Diamond, BMI)	★	77	5	<b>WILD NIGHT</b> —Martha Reeves (V. Morrison), MCA 40247 (WB/Caledonia Soul, ASCAP)	
12	10	12	<b>HANG ON IN THERE BABY</b> —Johnny Bristol (J. Bristol), MGM 12010 (Bushka, ASCAP)	44	39	12	<b>I FEEL LIKE DYNAMITE</b> —King Floyd (E. Walker, A. Savoy, L. Hamilton), Chimneyville 10202 (T.K.) (Malaco/Rofignac, BMI)	★	80	5	<b>ASK ME—Ecstasy, Passion &amp; Pain</b> (B. Gaskins), Roulette 7159 (Big Seven, BMI)	
★	26	5	<b>PAPA DON'T TAKE NO MESS PART 1</b> —James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14255 (Dynatone/Belinda/Unichappell, BMI)	45	61	6	<b>YOU LITTLE TRUST MAKER</b> —The Tymes (C.M. Jackson), RCA 10022 (Dramatis/Bacon Fat, BMI)	★	84	5	<b>I LIKE TO PARTY</b> —Npaca Phase III (S. Dees, C. Moon), Atlantic 3038 (Moonsong, BMI)	
★	18	9	<b>IN THE BOTTLE</b> —Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brouhaha, ASCAP)	46	29	12	<b>THAT'S NOT HOW IT GOES</b> —Bloodstone (W. Draffen Jr.), London 1055 (The Crystal Jukebox, BMI)	★	91	4	<b>SUGAR PIE GUY, PARTS 1&amp;2</b> —Joneses (G. Dorsey), Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram)	
15	12	9	<b>LET'S PUT IT ALL TOGETHER</b> —Stylistics (Hugo & Luigi George, D. Weiss), Avco 4640 (Avco Embassy, ASCAP)	47	49	8	<b>LOVE MAKES IT RIGHT</b> —Soul Children (H. Banks, C. Hampton), Stax 0218 (Columbia) (East/Memphis, BMI)	★	82	2	<b>YOUR LOVE</b> —The Moment of Truth (Mystro, Lyric), Roulette 7158 (Big Seven/Steals Bros., BMI)	
★	25	13	<b>THE PLAYER PART 1</b> —First Choice (N. Harris, A. Felder), Philly Groove 200 (Bell) (Silk, Six Strings, BMI)	48	31	21	<b>ROCK THE BOAT</b> —Hues Corporation (W. Holmes), RCA 0232 (Warner-Tamerlane/High Ground, BMI)	★	87	2	<b>DEVOTION</b> —Earth, Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10026 (Sagfire, BMI)	
17	14	12	<b>UP FOR THE DOWN STROKE</b> —Parlaments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)	49	32	14	<b>TIME FOR LIVIN'</b> —Sy & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stonflower, BMI)	★	84	89	3	<b>HEY, POKEY-A-WAY</b> —Meters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste), Reprise RPS 1307 (Rhindelande, BMI/Cabbage Alley, BMI)
18	15	10	<b>YOU</b> —Bill Withers (B. Withers), Sussex 518 (Interior, BMI)	50	60	4	<b>HAPPINESS IS BEING WITH YOU</b> —Tyrone Davis (R. Parker), Dakar 4536 (Brunswick) (Solo-Brian, BMI)	★	97	2	<b>I KEEP ON LOVIN' YOU</b> —Z.Z. Hill (A. Toussaint), United Artists 536 (Marsaint, BMI)	
19	11	11	<b>NOTHING FROM NOTHING</b> —Billy Preston (B. Preston, B. Fisher), A&M 1544 (Almo/Preston, ASCAP)	51	70	3	<b>LET THIS BE A LESSON TO YOU</b> —Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)	★	88	96	3	<b>I CAN'T FIGHT YOUR LOVE</b> —Modulations (Curington, T. Lester, W. Lester, Brown, Blunt), Buddah 418 (Potomac, BMI)
20	23	10	<b>HAPPINESS IS</b> —New York City (J.P. Jefferson, B. Hawes, C. Simmons), Chelsea 3000 (Mighty Three, BMI)	52	47	9	<b>SUMMERTIME IN THE CITY</b> —Manhattans (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)	★	89	98	2	<b>YOUR MISSION (If You Decide To Accept It) Part 1</b> —The Last Generation (G.R. Davis, L. Simon, L. Brownlee), Innovation II 800 (Warner Bros.) (Kinman/Quintrac, BMI)
★	34	4	<b>HIGHER PLANE</b> —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1562 (Delightful/Gang, BMI) (PIP)	53	76	2	<b>LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You)</b> —Delis (J. Roach), Cadet 5703 (Chess/Janus) (Groovesville, BMI)	★	90	95	4	<b>PUT THE MUSIC WHERE YOUR MOUTH IS</b> —Olympic Runners (B. Hammond), London 202 (Burlington Music, BMI)
★	28	7	<b>VIRGIN MAN</b> —Smokey Robinson (W. Robinson, R.E. Jones), Tamla 54250 (Motown) (Tamla, ASCAP)	54	58	7	<b>ROCK ME AGAIN &amp; AGAIN &amp; AGAIN &amp; AGAIN</b> —Lyn Collins (J. Brown, L. Austin), People 641 (Polydor) (Dynatone/Belinda, BMI)	★	91	81	6	<b>BOOGIE MAN</b> —Greg Perry (L. Perry, K. Davis, M. Cowart), Casablanca 0019 (Warner Bros.) (Peabody & Co./Ricks, ASCAP)
★	30	5	<b>YOU GOT TO BE THE ONE</b> —Chi-Lites (E. Record, M. Arrington), Brunswick 55514 (Julio-Brian, BMI)	55	51	11	<b>DON'T KNOCK MY LOVE</b> —Diana Ross & Marvin Gaye (W. Pickett, B. Shepero), Motown 1296 (Erva, BMI)	★	92	—	1	<b>YOU BRING OUT THE BEST IN ME</b> —Derek & Cyndi (T. Bell, L. Creed), Thunder 8-5251 (Columbia) (Mighty Three, BMI)
★	37	4	<b>AIN'T NOTHING LIKE THE REAL THING</b> —Aretha Franklin (M. Ashford, V. Simpson), Atlantic 3200 (Jobete, ASCAP)	56	53	11	<b>TAKE THE TIME TO TELL HER</b> —Jerry Butler (M. Yancy, J. Butler), Mercury 73495 (Phonogram) (Butler, ASCAP)	★	93	99	2	<b>KISSIN' IN THE BACK ROW OF THE MOVIES</b> —Drittars (T. Macaulay, R. Greenaway), Bell 600 (Cookaway, ASCAP)
25	16	17	<b>TELL ME SOMETHING</b> —Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)	57	63	6	<b>BETCHA IF YOU CHECK IT OUT</b> —Quadrophonics (E. Floyd, C. Smith), Warner Bros. 7826 (Interior, BMI)	★	94	86	5	<b>HARLEM RIVER DRIVE</b> —Bobbi Humphrey (L. Mizell), Blue Note 455 (United Artists) (Alrudy, ASCAP)
26	22	10	<b>DON'T CHANGE HORSES (In The Middle Of A Stream)</b> —Tower Of Power (L. Williams, J. Watson), Warner Bros. 7828 (Lee-Lon, BMI)	58	68	5	<b>I WASH MY HANDS OF THE WHOLE DAMN DEAL</b> —New Birth (Baker, Frey), RCA 10017 (Dunbar/Rutri, BMI)	★	95	—	1	<b>SHE'S GONE</b> —Tavares (D. Hall, J. Oaks), Capitol 3957 (Unichappell, BMI)
★	36	6	<b>CAREFUL MAN</b> —John Edwards (J. Lewis), Aware 043 (GRC) (Act One, BMI)	59	54	8	<b>LET YOURSELF GO</b> —Syl Johnson (D. Carter, C. Hodges, A. Turner), Hi 2269 (London) (Jec, BMI)	★	96	—	1	<b>IF I EVER LOSE THIS HEAVEN</b> —Quincy Jones (With Minnie Riperton) (L. Ware, D. Sawyer), A&M 1606 (Almo/Jobete, ASCAP)
28	33	9	<b>DOOR TO YOUR HEART</b> —Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	60	79	3	<b>LET'S STRAIGHTEN IT OUT</b> —Latimore (B. Latimore), Glades 1722 (T.K. Prod.), Sherlyn, BMI)	★	97	—	1	<b>SHOE-SHOE SHINE</b> —Dynamic Superiors (N. Ashford, V. Simpson), Motown 1324 (Nick-O-Val, ASCAP)
29	27	13	<b>ON THE VERGE OF GETTING ON</b> —Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)	61	74	4	<b>KEEP ON SEARCHING</b> —Margie Alexander (C. Carter), Future Stars 1005 (Stax) (Future Stax/East Memphis, BMI)	★	98	—	1	<b>BLOOD BROTHERS</b> —Gene Redding (D. Lambert, B. Potter), Haven 7003 (Capitol) (ABC/Dunhill/One Of A Kind, BMI)
★	42	4	<b>BLOOD IS THICKER THAN WATER</b> —William DeVaughn (P. Rakes, Russ Faith), Roxbury 2001 (Philimela & Common Good, BMI/Melomega & Coral Rock, ASCAP) (Chelsea)	62	77	3	<b>WHAT'S YOUR NAME</b> —Moments (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)	★	99	100	2	<b>KEEP AN EYE ON YOUR CLOSE FRIENDS</b> —Newcomers (H. Banks, C. Hampton), Truth 3204 (East/Memphis, BMI)
31	20	11	<b>YOU BRING OUT THE BEST IN ME</b> —Natural Four (L. Hutson, M. Hawkins), Curtom 2000 (Buddah) (Silent Giant/Aopa, ASCAP)	63	67	6	<b>BOOGIE AIN'T NUTTIN' (But Gettin' Down)</b> —Rufus Thomas (B. Thomas), Stax 0219 (Columbia) (Rufon, ASCAP)	★	100	—	1	
32	38	10	<b>ALL STRUNG OUT ON YOU</b> —Persuaders (L. Butler), Atco 6964 (Utopia, BMI)	64	69	6	<b>SEXY IDA (Part 2)</b> —Be & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)	★				

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# Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

- 1 STEPPENWOLF, SLOW-FLUX, Mum:** KBPI, CHUM, WNEW, WRAS, WPLR, WBEU, WTUL, KSAN, WMMR, KLOL, KLB, WZZQ, WRRN, WPRB, WORJ, W149, WBAB, WSDM, KGB, WIOT
- TRAFFIC, WHEN THE EAGLE FLIES, Asylum:** W149, KZAP, WLIR, WRAS, KSAN, KBPI, WSDM, WBRU, WTUL, WPLR, WPRB, WMMR, WBAB, WABX, WORJ, WKTK, KTMS, KGB, WDWI, WIOT
- 2 ROGER McGUIN, PEACE ON YOU, Columbia:** WZZK, KLOL, WLIR, WBRU, WTUL, KEFC, WMMR, WABX, WZZQ, WBAB, WORJ, WZZK, WNEW, W149, WPRB, WDWI, WIOT, WPLR, KZAP
- 3 JESSIE WINCHESTER, LEARN TO LOVE IT, Bearsville:** WZZQ, KOME, WPRB, KTMS, WMMR, KFMY, WPLR, W149, KLOL, WDWI, WBRU, KBPI, KOME, WORJ, WOUR, KLB, CHUM, KZAP
- 4 AVERAGE WHITE BAND, Atlantic:** WZZQ, WPHD, CHUM, WPRB, WPLR, KZAP, KFMY, KBPI, WORJ, WMMR, WDWI, WNEW, WABX, WOUR, WIOT, WBRU, WNOE
- 5 TRACY NELSON, TRACY, Columbia:** KZAP, WNEW, WZZQ, WBAB, WBRU, WIOT, WABX, WPRB, KFMY, W149, KLB, WPLR, KMET, WORJ, WMMR, WDWI
- MIKE OLDFIELD, HERGEST RIDGE, Virgin:** WMMR, WRAS, WTUL, KEFC, KSHE, WNEW, WZZQ, CHUM, KCFR, WPRB, KTMS, KZAP, W149, WDWI, WPLR, WORJ
- 6 CAROL KING, WRAP AROUND JOY, Ode:** WBEU, WLIR, WOUR, CHUM, WMMR, WABX, WORJ, WSDM, WKTK, KTMS, KGB, KFMY, WDWI, KPRI, W149
- 7 ROBERT LAMM, SKINNY BOY, Columbia:** KEFC, WSDM, KTMS, WORJ, KBPI, WIOT, WNEW, KZAP, WRRN, WOUR, CHUM, WNOE
- DOUG SAHM, GROOVERS PARADISE, Warner Bros.:** WBEU, KZAP, WDWI, KLOL, WORJ, WOUR, WZZQ, KFMY, KLB, WABX, WZZK, W149
- 8 CORNELL DUPREE, TEASING, Atlantic:** WZZQ, WPRB, KLB, WSDM, W149, KAGB, WOUR, WIOT, KUTE, KZAP
- 9 NUTZ, A&M:** WBEU, WZZK, WDWI, W149, WRAS, KZAP, WPLR, WNEW, WIOT
- ATMOSPHERES FEATURING OLIVE STEVENS AND FRIENDS, VOYAGE TO URANUS, Capitol:** KEFC, WPRB, WSDM, WNEW, CHUM, WPLR, WDWI, WRAS, KLOL
- COLIN BLUNSTONE, JOURNEY, Epic:** WBEU, WSDM, KTMS, KLOL, KFMY, WMMR, WBAB, WOUR, KZAP
- BARKLEY JAMES HARVEST, EVERYONE IS EVERYBODY ELSE, Polydor:** WOUR, WMMR, WZZK, KCFR, CHUM, WDWI, KBPI, KSHE, WRAS
- BILLY PRESTON, THE KIDS AND ME, A&M:** WBEU, WLIR, KSAN, WORJ, WSDM, KAGB, WKTK, KFMY, W149
- 10 RED, WHITE AND BLUE GRASS, PICKIN' UP, GRC:** KEFC, WRRN, WMMR, KBPI, KFMY, WDWI, WOUR, W149
- 11 CARAVAN AND NEW SYMPHONIA, London:** CHUM, WZZK, WPRB, KLB, WABX, WMMR, WPLR
- ELOY, INSIDE, Janus:** WRAS, WOUR, KTMS, WBRU, WMMR, WNEW, KPFR
- JACK THE LADD, ITS JACK THE LADD, Electra:** WLIR, WBRU, WMMR, WOUR, KBPI, WNEW, KCFR
- JOHN MAYALL, THE LATEST EDITION, Polydor:** WRAS, WPLR, WZZK, WNEW, KZAP, WDWI, WIOT
- OSI BISA, OSIBISAROCK, Warner Bros.:** KFMY, KLOL, KAGB, WSDM, WORJ, CHUM, WBRU
- ROY WOODS WIZZARD, INTRODUCING EDDIE AND THE FALCONS, U.A.:** WBEU, WOUR, WPLR, WMMR, WABX, WORJ, KZAP
- 12 CANNONBALL ADDERLEY, PYRAMID, Fantasy:** KJLH, WZZK, KZAP, KGB, KCFR, KLOL
- JORMA KAUKONEN WITH TOM HUDSON, "QUAH," Grunt:** WOUR, WPLR, WORJ, WZZK, KZAP, KFMY
- TOM RUSH, LADIES LOVE OUTLAWS, Columbia:** WBRU, WMMR, WOUR, WTUL, KBPI, WPLR
- 13 BUDGIE, IN FOR THE KILL, MCA:** WTUL, KEFC, WKTK, WOUR, W149
- 14 CREATIVE SOURCE, MIGRATION, Sussex:** KJLH, WOUR, KAGB, KQIV, WNEW

- EDDIE HARRIS, IS IT IN, Atlantic:** WOUR, CHUM, KZAP, WSDM, WDWI
- HAWKWIND, HALL OF THE MOUNTAIN GRILL, U.A.:** WTUL, WOUR, WPLR, WBAB, WIOT
- HEAVY METAL KIDS, Atlantic:** KEFC, KSAN, WTUL, WNEW, WIOT
- WAYNE SHORTER, MOTTO GROSSO FEIO, Blue Note:** WABX, WPRB, WIOT, WOUR, KCFR
- 14 BONZO DOG BAND, HISTORY OF THE BONZOS, U.A.:** WTUL, WOUR, WORJ, WPLR
- DALTON AND DUBBARRI, GOOD HEADS, Columbia:** WPLR, WRAS, KZAP, WIOT
- DON EVERLY, SUNSET TOWERS, Ode:** WOUR, KMET, WORJ, KZAP
- LIGHTHOUSE, GOOD DAY EVOLUTION, Polydor:** WRAS, WPLR, WIOT, WNEW
- MARTHA REEVES AND THE VANDALLAS, ANTHOLOGY, Motown:** W149, WOUR, KLOL, KZAP
- SAM NEELY, DOWN HOME, A&M:** KEFC, WBAB, WRAS, KLB
- MERLE SAUNDERS, Fantasy:** KTMS, WIOT, KLOL, KUTE
- 15 DELLS, THE MIGHTY, MIGHTY DELLS, Cadet:** KJLH, KQIV, KAGB
- MAYNARD FERGUSON, CAMMILLIAN, Columbia:** WABX, WSDM, CHUM
- EDDIE FLOYD, SOUL STREET, Stax:** KJLH, KQIV, WOUR
- ISAAC GILLORY, WBEU, WZZK, KCFR**
- HILLBILLY JAZZ, Flying Fish:** WIOT, WOUR, KZAP
- FEEL THE SOUND, Janus:** WOUR, WABX, WDWI
- HARVEY MANDEL, FEEL THE SOUND, Janus:** WOUR, WABX, WDWI
- TIM MOORE, Asylum:** WMMR, WBAB, W149
- NEW YORK CITY, SOULFUL ROAD, Chelsea:** WOUR, KAGB, KQIV
- PHANTOM, PHANTOMS DIVINE COMEDY, Capitol:** KLOL, KLB, WNOE
- SCOPE, (Import) Atlantic:** WDWI, WSDM, WRAS
- STAMPEDERS, NEW DAY, Capitol:** CHUM, WIOT, KSHE
- TAVARES, HARD CORE POETRY, Capitol:** KJLH, KTMS, KQIV
- 16 TINA TURNER, TINA TURNS THE COUNTRY ON, U.A.:** WDWI, WIOT, KZAP
- DUANE AND GREG ALLMAN, BOLD, Capricorn:** KLB, KLOL
- BRINSLEY SCHWARTZ, NEW FAVORITES, (Import) U.A.:** W149, WOUR
- CENTIPEDE, SEPTOBER ENERGY, RCA:** KCFR, WABX
- CHOICE FOUR, FINGER POINTERS, RCA:** KJLH, KAGB
- RONNIE FOSTER, ON THE AVENUE, Blue Note:** KJLH, WSDM
- GENESIS, FROM GENESIS TO REVELATIONS, London:** WTUL, WBAB
- LINDA HARGROVE, BLUE JEAN COUNTRY QUEEN, Electra:** KEFC, WOUR
- BOB JENKINS, BOB JENKINS SINGS, 20th Cent.:** KLOL, KLB
- PAUL KELLY, HOOKED, HOGTIED AND COLLARED, Warner Bros.:** KQIV, KAGB
- LAMBERT, HENDRICKS, AND ROSS, BEST OF, Columbia:** KCFR, WOUR
- DIANA MARCOVITZ, HORSE OF A DIFFERENT FEATHER, Columbia:** KCFR, WOUR
- MO McGUIRE, Wooden Nickel:** WIOT, WZZK
- RANDY NEWMAN, GOOD OLE BOYS, Reprise:** WMMR, KSAN
- NEWPORT IN NEW YORK, RECORDED LIVE AT NEWPORT, Buddah:** KZAP, WABX

- KERRY ODELL, Capricorn:** W149, WOUR
- POWER OF ATTORNEY, FROM THE INSIDE, Polydor:** KAGB, KQIV
- WILLIS ALLAN RAMSEY, Shelter:** WKTK, WOUR
- LOU REED, SALLY CAN'T DANCE, WABX, KPRI**
- ROCKVILLE JUNCTION, LORD PROTECT ME FROM MY FRIENDS, 20th Cent.:** KLB, WRRN
- BUFFIE ST. MARIE, NATIVE NORTH AMERICAN CHILD, Vanguard:** WOUR, WIOT
- TEMPREES, TEMPREES THREE, We Produce:** KQIV, KAGB
- WARRIOR, IPI-N'-TOMBIA, Stax:** KJLH, KAGB
- JIM WEATHERLY, SONGS OF, Buddah:** WBAB, KTMS
- NANCY WILSON, ALL IN LOVE IS FAIR, Capitol:** KJLH, KAGB
- RON WOOD, I GOT MY OWN ALBUM TO DO, Warner Bros.:** WLIR, KSAN
- SUSIE QUATRO, QUATRO, Bell:** WLIR, WKTK
- SHIRLEY BASSEY, NOBODY DOES IT LIKE ME, U.A.:** KJLH
- TOM BROCK, I LOVE YOU MORE AND MORE, 20th Cent.:** KAGB
- BIG SUR CHOIR, PEACEABLE, Peaceable:** KTMS
- BIG STAR, RADIO CITY, Ardent:** W149
- CLIFFORD BROWN, Bluenote:** WIOT
- KEN BURELL, UP THE STREET AROUND THE CORNER, WSDM**
- CHICK CHURCHILL, YOU AND ME, Chrysalis:** KEFC
- BROWNING BRYANT, Warner Bros.:** KFMY
- GIL COLQUITT, WLIR**
- JEFFRY COMANOR, Epic:** KMET
- BILL EVANS, TOKYO CONCERT, WIOT**
- GIL EVANS, GIL EVANS PLAYS JIMI HENDRIX, RCA:** WABX
- DUKE ELLINGTON, PIANIST, Pablo:** WZZK
- ECSTASY, PASSION AND PAIN, Roulette:** KAGB
- PAUL DAVIS, RIDE 'EM COWBOYS, WORJ**
- FAIRPORT CONVENTION, FAIRPORT CONVENTION LIVE, Island:** WBRU
- FALLENROCK, WATCH OUT FOR FALLENROCK, Capricorn:** W149
- NORMAN FEELS, WHERE OR WHEN, Sunshine:** KJLH
- MATTHEW FISHER, I'LL BE THERE, RCA:** WTUL
- FLEETWOOD MAC, HEROES ARE HARD TO FIND, Warner Bros.:** KSAN
- FRIDGID PINK, ALL PINK INSIDE, Fantasy:** WRAS
- DANA GILLESPIE, WEREN'T BORN A MAN, RCA:** WBEU
- LOUIS GASCA, BORN TO LOVE YOU, Fantasy:** KLOL
- GRINDER SWITCH, GRINDER SWITCH, Capricorn:** WTUL
- JAY GRUSKA, GRUSKA ON GRUSKA, ABC:** KFMY
- JOHNNY HAMMOND, HIGHER GROUND, CTI:** CHUM
- PETE HAMMILLE, IN CAMERA (Import) Charisma:** WABX
- GENE HARRIS, ASTROL SIGNAL, Blue Note:** WSDM
- HEARSTFIELD, WONDER OF IT ALL, Mercury:** WBEU

Following lists participating stations. Numeral after each specifies selections programmed.

ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 5, 9, 11, 13, 14, 15, 17	NEW ORLEANS, LA.: WTUL-FM, Bryan Melan; 1, 2, 5, 12, 13, 14, 16, 17
AUSTIN, TEXAS: WLBJ-FM, Greg Thomas; 1, 3, 5, 7, 8, 11, 14, 15, 16, 17	NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 4, 5, 7, 9, 11, 13, 14
BABYLON, LONG ISLAND: WBAB-FM, Malcolm Davis; 1, 2, 5, 9, 13, 14, 15, 16, 17	NORFOLK, VA.: WOWI-FM, Rollie Bristol; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 15, 17
BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 6, 9, 13, 16	ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 5, 6, 7, 9, 11, 12, 14, 17
BEAUFORT, S.C.: WBEU-FM, Bill Calvert; 1, 6, 7, 9, 11, 15, 17	PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 15, 16, 17
BUFFALO, N.Y.: WPHD-FM, John McGraw; 4, 17	PORTLAND, ORE.: KQIV-FM, Ken Berry; 13, 15, 16, 17
BIRMINGHAM, AL.: WZZK-FM, Bill Levey; 1, 2, 7, 9, 11, 12, 15, 16, 17	PRINCETON, N.J.: WPRB-FM, Daisann McLane; 1, 2, 3, 4, 5, 8, 9, 11, 13, 17
CHICAGO, ILL.: WSDM-FM, Burt Burdum; 1, 6, 7, 8, 9, 11, 13, 14, 15, 16, 17	PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 3, 4, 5, 11, 12, 17
COMPTON, CALIF.: KJLH-FM, Rod McGrew; 12, 13, 14, 15, 16, 17	SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17
DENVER, COL.: KBPI-FM, Jean Valdez; 1, 3, 4, 7, 9, 10, 11, 12	SAN DIEGO, CALIF.: KGB-FM, Art Schroeder; 1, 6, 12
DENVER, COL.: KCFR-FM, Bob Stecker; 5, 9, 11, 12, 13, 15, 16, 17	SAN DIEGO, CALIF.: KPRI-FM, Mike Harrison; 6, 16
DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 4, 5, 6, 7, 11, 13, 15, 16, 17	SAN FRANCISCO, CALIF.: KSAN-FM, Bonnie Simmons; 1, 9, 13, 16, 17
EUGENE, ORE.: KFMY-FM, Janice Whitaker; 3, 4, 5, 6, 7, 9, 10, 11, 12, 17	SAN JOSE, CALIF.: KOMA-FM, Cliff Feldman; 3
FT. LAUDERDALE, FLA.: WSHE-FM, Gary Granger; 9	SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellsman; 1, 3, 5, 6, 9, 11, 14, 15, 16, 17
HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 6, 9, 11, 16, 17	ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 5, 9, 15
HOUSTON, TEXAS: KLOL-FM, Jim Hiltie; 1, 2, 3, 7, 9, 11, 12, 14, 15, 16, 17	SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17
INGLEWOOD, CALIF.: KAGB-FM, Kai Shields; 8, 9, 11, 13, 14, 15, 16, 17	TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 4, 5, 7, 8, 9, 11, 13, 14, 15, 16, 17
JACKSON, MISS.: WZZQ-FM, Dave Adcock; 1, 2, 3, 4, 5, 7, 8, 17	TORONTO, CANADA: CHUM-FM, Benji Narch; 1, 3, 4, 5, 6, 7, 9, 11, 13, 15, 17
KNOXVILLE, TENN.: W149-FM, Tony Yoken; 1, 2, 3, 5, 6, 7, 8, 9, 10, 13, 14, 15, 16, 17	WARREN, PA.: WRRN-FM, Max Patch; 1, 7, 10, 16
LOS ANGELES, CALIF.: KUTE-FM, Lucky Pierre; 8, 14	WACO, TEXAS: KEFC-FM, Chip Knighton; 2, 5, 7, 9, 10, 13, 14, 16, 17
LOS ANGELES, CALIF.: KMET-FM, Sandy Gibson; 5, 14	
NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 1, 2, 3, 4, 5, 9, 11, 12, 13, 14	
NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong; 4, 7, 15	

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	14		THAT NIGGER'S CRAZY Richard Pryor, Pardee PBS-2404 (Stax)	31	39	2	CAN'T GET ENOUGH Barry White, 20th Century T-444
★	4	4		HELL James Brown, Polydor PD2-9001	32	17	9	TRUCK TURNER Isaac Hayes, Enterprise EMS 2-7507 (Columbia)
★	5	7		FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	33	47	2	TREASURE CHEST Herbie Hancock, Warner Bros. ZWS 2807
	4	3	21	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	34	45	2	ANOTHER TIME Earth, Wind & Fire, Warner Bros. ZWS 2798
	5	7	9	DREAMER Bobby Blue Bland, Dunhill DSX 50169	35	44	3	HANG ON IN THERE BABY Johnny Bristol, MGM M36
	6	2	19	MARVIN GAYE LIVE Tamla T6-33351 (Motown)	36	46	3	HARD CORE POETRY Tavares, Capitol ST-11361
	7	8	12	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	37	21	9	I WANNA BE SELFISH Ashford & Simpson, Warner Bros. BS 2789
	8	10	15	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	38	33	25	STREET LADY Donald Byrd, United Artists BW-LA 140-F
	9	9	16	BODY HEAT Quincy Jones, A&M SP 3617	39	40	8	I AM NOT AFRAID Masakela, ABC/Blue Thumb BTS 6015
	10	12	8	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)	40	38	11	FRICITION Soul Children, Stax STS 5507 (Columbia)
	11	11	5	ROCK YOUR BABY George McCrae, TK 501	41	23	47	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
	12	15	21	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	42	28	33	BLUE MAGIC Atco 7038
	13	13	8	I NEED TIME Bloodstone, London APS 647	43	41	22	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)
★	18	26		MIGHTY LOVE The Spinners, Atlantic SD 7296	44	—	1	ECSTASY, PASSION & PAIN Roulette SR 3013
★	19	7		STANDING ON THE VERGE OF GETTING IT ON Funkadelics, Westbound WB 1001 (Chess/Janus)	45	49	6	MORE, MORE, MORE Latiimore, Glades 6503 (TK)
	16	16	11	TOBY Chi-Lites, Brunswick BL 754200	46	53	4	MOOD, HEART AND SOUL Joe Simon, Spring SPR 6702 (Polydor)
	17	14	14	THE BLACKBYRDS Fantasy F-9444	47	50	3	DOWN TO EARTH The Undisputed Truth, Gordy G6-96851 (Motown)
	18	6	34	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	48	51	5	ANTHOLOGY The Four Tops, Motown M9 809A3
★	24	24		+ 'JUSTMENTS Bill Withers, Sussex SRA 8032	49	56	23	SCRATCH The Crusaders, ABC/Blue Thumb BTS 6010
	20	22	17	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	50	59	2	PERFORMANCE Esther Philips, Kudu KU-18 (CTI)
★	27	5		UP FOR THE DOWN STROKE Parliaments, Casablanca NB 9003 (Warner Bros.)	51	31	12	LIVE IN EUROPE Billy Paul, Philadelphia International KZ 32952 (Columbia)
	22	26	4	MACHINE GUN The Commodores, Motown M6-79851	52	57	19	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
	23	20	45	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	53	58	28	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292
	24	25	24	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	54	37	25	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
	25	29	5	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495	55	48	7	BLUES 'N SOUL Little Milton, Stax STS 5514 (Columbia)
★	36	3		CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)	56	—	1	SWEET LOU Lou Donaldson, Blue Note BNLA-259G (United Artists)
	27	30	6	GREATEST HITS Santana, Columbia PC 33050	57	55	13	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
★	34	7		PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	58	—	1	HOOKEED, HOGTIED & COLLARED Paul Kelly, Warner Bros. BS 2812
★	35	16		LET'S PUT IT ALL TOGETHER Stylists, A&M AV 69001	59	—	1	LIVE Edwin Hawkins Singers, Buddah BDS 5606
	30	32	5	FRIENDS B.B. King, ABC ABCD-825	60	54	15	INNER SPECTRUM Ace Spectrum, Atlantic SD 7299

SEPTEMBER 21, 1974, BILLBOARD

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**More Market News**  
See Page 33

SEPTEMBER 21, 1974, BILLBOARD

british choice



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BILLBOARD PRESENTS

# CANADA

FROM NORTH  
OF THE BORDER

AN INTERNATIONAL  
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WITH MUSIC



A CANADIAN LOVE SONG

# STAMPEDERS

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Balmur photo



Art Usherson photo

# INTRODUCTORY

## Industry Achieves New Levels of Maturity

BY MARTIN MELHUIH

There is no arguing the fact that the Canadian music industry this year has had one of its most remarkable growth periods in recent memory and it is a good indication that the industry once referred to as being in its infancy has reached new levels of maturity.

A look at some of the achievements of this past year certainly bear out this fact.

Terry Jacks, who has in the past proven that he had the knack for having an ear for hits, formed his own label Goldfish Records and produced an international hit "Season In The Sun" as his first release. The record has already sold in excess of eight million copies of the record worldwide and the followup "If You Go Away" has just passed the 500,000 mark.

Bachman-Turner Overdrive were signed to Mercury Records in the U.S. by Charley Fach and have so far produced three gold albums and two gold singles. Their latest album "Not Fragile" was certified gold almost on the day of release.

Rene Simard won the Tokyo Song Festival and was presented his award by Frank Sinatra. Simard who is 12 years old has had spectacular sales success in the French-speaking Quebec market in Canada and is now gearing himself for an international assault.

Gordon Lightfoot's album "Sundown" and single of the same name hit the top of the Billboard "Hot 100" and "Top LPs & Tape" charts concurrently.

Anne Murray continued to extend her string of hits with "Love Song" and managed to cross over strongly into the country charts with "He Thinks I Still Care."

Ian Thomas signed to GRT in Canada hit the top of the Billboard charts with his single "Painted Ladies" and indicated that he will be an artist to watch in the future.

The Band made an historic tour with Bob Dylan last winter.

Wednesday made a surprise appearance on the international charts with their remake of "Last Kiss" as did Toronto band Southcote signed to Smile Records with their own composition "She." Broadcaster Gordon Sinclair became a recording star when an editorial that he read over Toronto radio station was picked up by Avco Embassy and released as a single with a musical backing. Unfortunately Westbound had the same idea and put out a version that became number one with CKLW newsman Byron MacGregor reading the editorial.

Bill Amesbury hit the American charts with his composition "Virginia."

The DeFranco Family from Welland, Ont. picked up some of the Osmond Brothers and Jackson Five fans and were constant residents of the international charts in 1974.

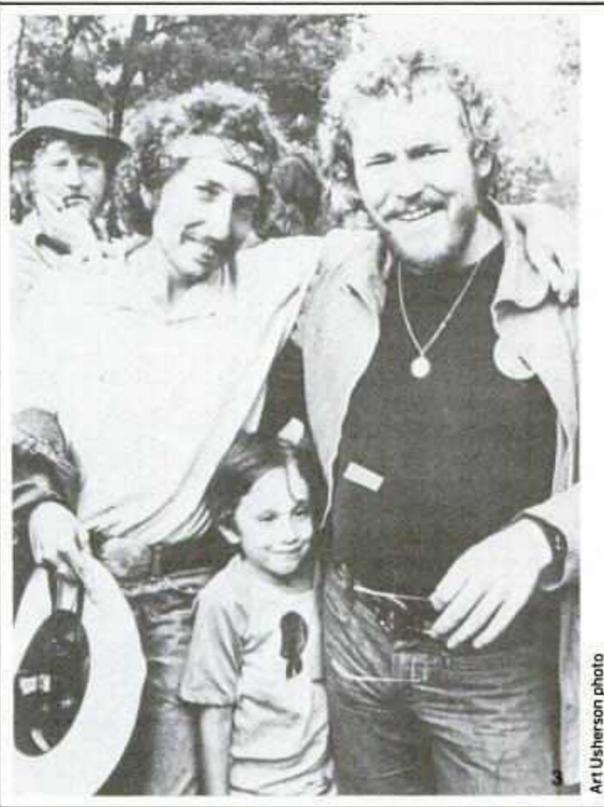
The Guess Who added to their string of hits with "Star Baby" and "Clap For The Wolfman." Guitarist Dom Troiano, who had been with the James Gang and prior to that solo, joined the band.

American country singer George Hamilton IV set a precedent by signing with RCA Canada and also Americans Jonathan Edwards and Ellen McIlwaine moved to Canada to continue their careers.

Gino Vannelli, who signed directly to Herb Alpert at A&M in the U.S. returned to Canada to find that his single "People Gotta Move" and subsequent media excitement had established him as a star in this country.

The Stampeders made a record breaking tour across Canada grossing close to \$300,000. The band was then signed to Capitol Records in the U.S. and to Premiere Talent for booking. The band is currently in the middle of an extensive U.S. tour that coincided with the release of their critically acclaimed "New Day" album. They were the only Canadians to perform at the American Song Festival in Saratoga Springs in August.

(Continued on page C-10)



Art Usherson photo



Phonogram photo



Phonogram photo



Michel Normand photo



John Rowlands photo



Jim O'Mara photo



Gallant Robertson photo

1. Anne Murray surrounded at Troubadour by (from left) John Lennon, Nilsson, Alice Cooper and former Monkees member Mickey Dolenz.
2. Dylan with Canadian friends (from left): his old school chum and personal aide, Louie Kemp, Toronto folk singer David Barrett, John Donabie of CHUM-FM in Toronto and Ronnie Hawkins, who put together the Hawks, later the Band.
3. Gordon Lightfoot with Bob Dylan and Dylan's son Jesse.
4. Randy Bachman of Bachman-Turner Overdrive.
5. Fred Turner.
6. Piere Juneau (left), Canadian Radio & Television Commission chairman, with True North Records label chief Bernie Finklestein.
7. J. Robert Wood, program director of Top 40 CHUM.
8. Terry Jacks, head of Goldfish Records, which recorded widely popular "Seasons in the Sun."
9. Patsy Gallant, Columbia Records artist, and one of top female singers in the Quebec French market.

# BACKGROUND

## Music Spans Vast Expanse of Geography

To fully understand the motivations and day-to-day concerns that are unique to the music industry in Canada it is necessary first to look at the one major factor that dictates the way in which business is operated in this country. Geography is the key word here. The vast expanse of Canada, its proximity to the United States and the relatively small population all play a major role in defining this country's stance in the world market.

On the creative side, Homer Hogan in his book on the songs and poems of Canada, entitled "Listen!" and published by Methuen, finds the definitive feeling of "the Canadian identity" in the words and music of Gordon Lightfoot. Says Hogan: "... one key to the mystery of who we are may be our peculiar relation to space—both the space that surrounds us in this vast country and the 'inner' space in which we feel our way toward personal significance and community."

He continues: "There is no more natural starting point for this journey of self discovery than Lightfoot's famous 'Canadian Railroad Trilogy,' a song cycle that conveys in one broad sweep the great expanse of our land that determines so much of our culture."

"Lightfoot's 'Nous Vivons Ensemble' represents his attempt to deal with another kind of space that vitally effects Canadian history and culture—the gap between Quebec and English Canada."

Of course, with Canada's great size and sparsity of population—most of the population of this country is centered around Toronto and Montreal—the problems of keeping stock in the stores from coast to coast when a given record begins to break is gargantuan.

Evert Garretsen, the president of Polydor Ltd. who worked in the record business in Holland before coming to Canada found himself faced with a market radically different from what he was used to dealing with. Jokes Garretsen: "In Holland we could practically throw our records into the store from the warehouse. In Canada it is not quite that simple."

The effect of Canada's proximity to the United States cannot be discounted as one of the major influences on the workings of the music industry here. To fully understand the trauma that Canada has gone through in being in the great culture shadow of the U.S. you have to consider that attitudes that surround what is commonly referred to as "The Great Canadian Inferiority Complex."

For all intents and purposes, culturally, Canada pre-1970 was the 51st state of the United States. Canadians constantly bombarded by American television, radio, movies, plays and so on had convinced themselves that it was a waste of time to develop talent in their own country because, they reasoned, it could never be as good as that coming from south of the 49th parallel.

In those days Canada had no domestic music industry to speak of. All record companies were foreign-owned and they could see no particular reason in wasting time and money trying to develop Canadian talent when it was so much easier to take masters from the U.S. and release proven hits. The companies acted only as distributors and had no creative departments. American charts completely governed what Canadians heard on their radios.

As time went on, Canadians became apathetic, self-deprecating and were labouring under the burden of an inferiority complex that seemed to grow from month to month. Under the surface though the pot had begun to boil.

In 1958, Arkansas rock-a-billy star, Ronnie Hawkins crossed the border into Canada with his band, of which Levon Helm was a member, to play a few dates in the Toronto area. So impressed was Hawkins with what he saw of the country that two years later he decided to make it his base of operations. When the other members of his band—with the exception of Helm—returned home, Hawkins put together a new

(Continued on page C-25)

Although the Canadian recording industry has come a long way over the past five years, the province of Quebec—with its own self-contained French-speaking "star-system"—remains the great success story for Canadian records. Not only do more records sell in Quebec per capita than anywhere, but Quebecers do not have to be told (by a 30% Can Con ruling) to support their own talent.

It's a matter of necessity: Quebec is the last major franco-phone society in the Americas, and native musicians and entertainers play a large part in the fervent cultural identity climate of the province today. Quebecers have a craving for "glamor" and "show-biz" North American style, while Montrealers—in the centre of media activity—are more cosmopolitan in approach.

Thus, the music emanating from Quebec is wide in variety and possessing a certain difference from rival markets. There are hundreds of established entertainers in Quebec who, many unheard of elsewhere (least of all the U.S.), bask in the local market, living a comfortable life of a star. The people of Quebec, riding a wave of cultural nationalism, support the entertainment industry on all levels. The communications network is loaded with pizzazz and sophistication—consisting of records, radio, television, the colorful, profitable local movie industry, and the advertisers (beer and cigarette companies sponsor numerous local happenings).

Many of the popular stars of Quebec do not possess crossover potential for the American market (although many enjoy considerable reputations in Europe), but there is a growing number of musicians and singers who offer something unique and of interest to all.

It is hoped that the following round-up (of supporters, established artists, rock bands, specialized fields, labels, and studios, and media coverage) will give some indication of the diversity of the robust disc scene in Quebec, as well as its crossover potential.

Taking it from the top . . . there's the curious case of the "King of Quebecois Rock," Robert Charlebois, dubbed by Rolling Stone as "The Dylan of Quebec," the man who broke the popular market wide open with his 1968 hit, Lindburg. He's been right in the thick of things over the past action-packed year of the Quebec music scene: his most recent album, Solidarite, attained platinum status in Quebec (100,000 sales in a market of 5½ million) and Europe, while he was the talk of France in his two-month, 33-city tour there late last fall. He returned to give it one last whirl around the province (as well as Toronto and Ottawa), and the annual stint at prestigious Place des Arts in Montreal, and then, with customary bravado, he announced a two-year "sabbatical" from performing, vowing only to return for the 1976 Olympic Games in Montreal. Charlebois says he's going to act in movies by Serge Leonne, which may be a convenient way to watch his competitors nudge for the superstardom (and subsequent precariousness) he's attained.

# MONTREAL

## French Industry Supports Viable Music Market

By JUAN RODRIGUEZ

There are several new musical heroes on the Quebec scene. The youngest and richest of them all is 14-year-old singer, Rene Simard, whose albums have attained sales averaging 100,000 each. Simard, who wears his hair like a Beatle-esque choirboy, is popular with all generations (from sub-teens to grandparents), and has a movie career to match. His latest flick chronicles his voyage to Japan, where he sang a new song in Japanese and walked away with first prize over 250 others in the recent international song contest. The hard-working little star prepared with a crash course in Japanese, and his reward was receiving the kudos from Frank Sinatra.

Gilles Valiquette was 12 when the Beatles hit Quebec; today, he is the biggest of the new-wave generation of singer-songwriters to come after Charlebois. His second solo album, entitled Deuxieme Arret (Trans World) sold 25,000 copies while his singles abound on local radio. His biggest hit, Je Suis Cool, was a poker-faced spoof of the popular dialect of the young locals known as "joual," a mongrel slang of Quebecois and American expressions. Valiquette's crisp sound owes as much to James Taylor as it does the Beatles, and the younger singer enjoys an intimate relationship with his young franco-phone fans. He is also a gifted electric guitarist who used to work sessions, among them by his contemporaries on the new star scene:

Marie-Claire and Richard Seguin, 21-year-old twins whose album for WEA Canada Ltd. sold over 21,000, and who feature a strong folkloric sound in their originals; Jacques Michel, a young singer songwriter who takes strident political stances (Zodiac disque). Other young singers to make a large dent last year include Priscilla (Trans World), Jim Corcoran et Bertrand Gosselin (Trans World), sort of a bilingual local version of Crosby & Nash; Francois Guy (Barclay), ex of Hair and Sinners rock group whose debut album was produced by Charlebois; Anne Anderson (Gamma), a Parisian lass whose debut singles Romeo et Juliane and Je Suis un animal have been monsters.

Perhaps the most tangible holdover of the European tradition on the Quebec record scene is the success of solo singers, as opposed to pop-rock groups. The solo "vedettes" (Quebecois for "stars") are at home in all media and promotion ventures comfortably, which is the reason for their ability to reach the public. In Quebec, the vedettes are, with the hockey players, the most public personalities around.

Amongst the biggest is the blonde-rock-shouter Diane Dufresne, whose first two records (for Barclay) evoked sensational sales (over 100,000 each). Her numbers exploit the heavy Quebecois pop-culture scene of Montreal, and she screams and moans (in the primal manner) probably like no one else on any continent. She's equally well known for her weird dancing, to a rock beat, as well as her wild futuristic costumes (inevitably topped by a top hat). She's loud, bold, vulgar, diminutive, and blessed with a talent for "show-biz"—all characteristics of contemporary Quebecois life.

Another superstar who sells as many albums as Charlebois and Dufresne is monologist Yvon Deschamps (Barclay and recently KebecDisc), whose stinging and compassionate skits provide some of the most authentic reflections of the particular foibles of people and life in French-speaking America. Deschamps has been a declared "separatist" for years, but he's even better known in the province for his humanitarian activities on behalf of Oxfam.

Amongst the many established recording stars of Quebec are Jean-Pierre Ferland (Trans World) who has gone through changes in his dozen or so years on the scene as a *chansonner romantique*; folk-pop singer-television star Tex Lecor (Gamma), soft-voiced Renee Claude (Barclay), sophisticated singer-pianist-composer Claude Leveillee (Barclay), pop-rocker Claude Dubois (Columbia), full-throated bilingual songstress Ginette Reno, blues shouter Patsy Gallant (Columbia), poet Gilles Vigneault (Nordet), Pauline Julien, Louise Forestier (Gamma), and others.

In specialized fields, Willie Lamothe (London) remains with Stompin' Tom Connors at the top of Canada's country industry; Lamothe's albums sell in the vicinity of 25,000, and he's further recognized on his own weekly television show (drawing one million viewers) and in films.

Andre Gagnon (Columbia) remains the province's most  
(Continued on page C-31)



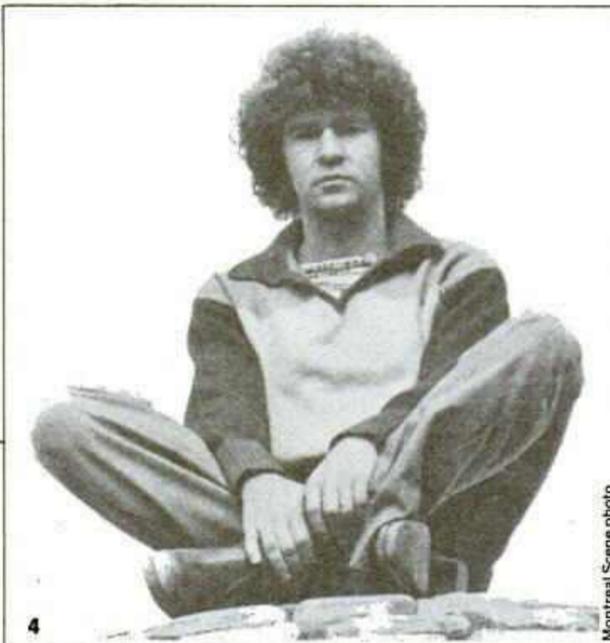
Martin Rosenbaum photo



Barclay photo



Arnott Rogers Batters photo



4

Montreal Scene photo



5



6

7



Ronald Labelle photo



8

Kot'ia photo

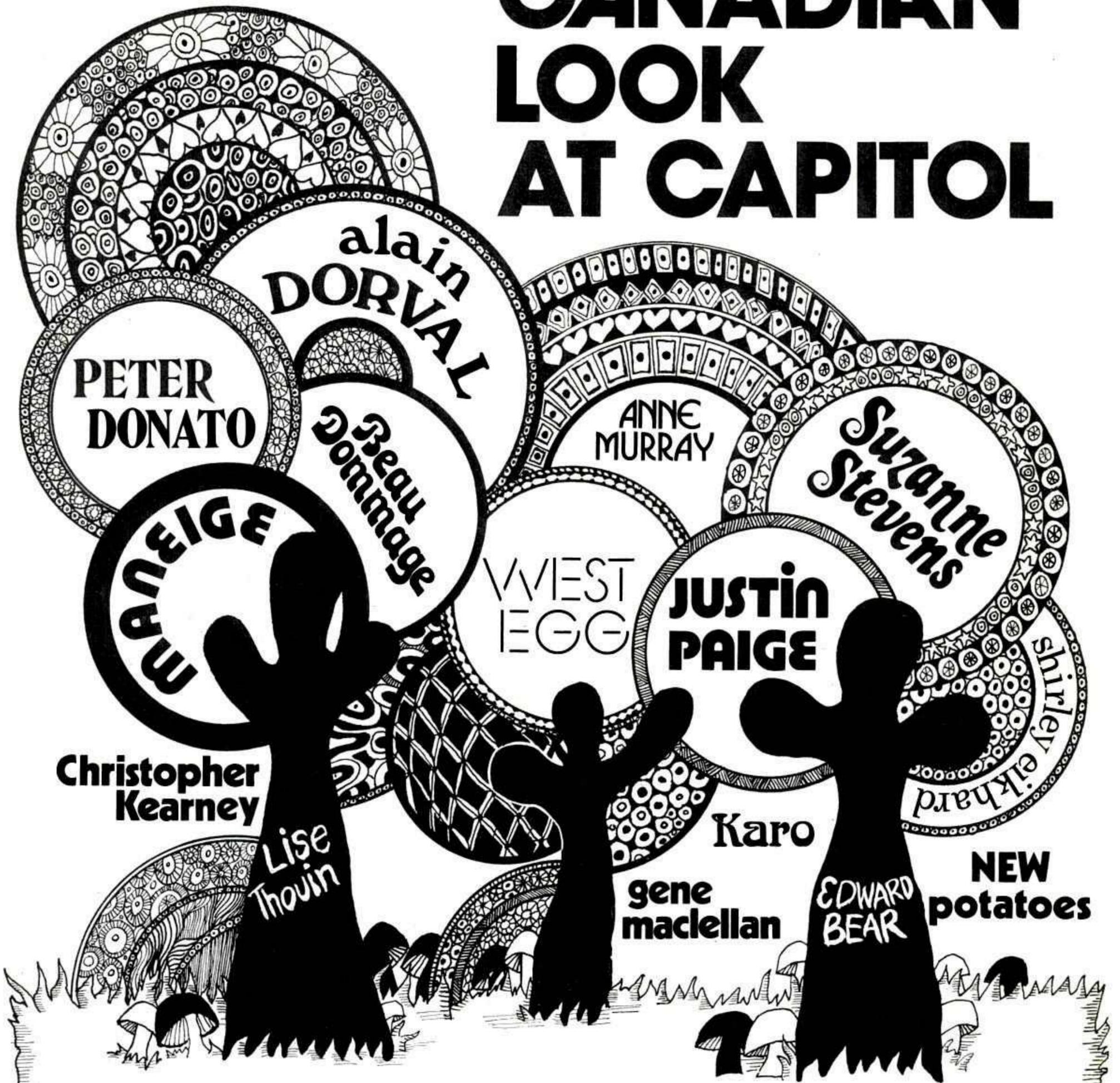


9

1. Ville Emard Blues Band (from left sitting) Bill Gagnon, Lise Cousineau, Michel Seguin, Serge Vallieres, Marcel Huot, (standing) Michel Dion, Christiane Robichaud, Christian St. Roch, Yvon Mallett, Yves Laferriere, Bob "Pixie" Stanley, Roger Gougeon, Ronald Montemiglio, Robert Lachapelle, Pierre Nadeau, Carlyle Miller, Rawn Bankley, Denis Farmer.  
2. Diane Dufresne. She's shown in a different role photo 5.

3. Moonquake.  
4. Robert Charlebois.  
6. Rene Simard.  
7. Yvon Deschamps.  
8. L'Infonie.  
9. Ville Emard Blues Band.

# A NEW CANADIAN LOOK AT CAPITOL



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# INDEPENDENTS

## Canadian Indie Labels Flourish

One of the most exciting aspects in the development of Canada as a viable international force within the music business thus far is the emergence of a great number of independent record labels onto the record production scene in this country. There is no doubt that the future development of the vast resources of recording talent in this country lies pretty much in the hands of these producers who are daily setting their own rules for how artists are discovered and hits produced.

It would be folly to suggest that all independents are completely autonomous from the major labels in Canada because though they are given the title independents, they must rely pretty much on the majors for their distribution and subsequent record sales.

London Records is one of the largest, if not the largest distributors of material from independent labels in Canada and the secret of this major's success may lie within the type of deal that the company offers independent labels. London's President Frasier Jamieson explains their philosophy in dealing with independents: "With our deal we actually pay the independent labels based on the amount of records sold. In arrangements that some companies have, the independent makes very little because all expenses are charged back. Based on a 10 percent lease deal, the independent usually can't make enough money to do another recording session. The way we have set it up, they use their own label and we act as distributors. We don't make as much but it is an ongoing thing."

Alice Koury, the vice president of London adds: "If it hadn't been for London, many independents wouldn't have been able to survive especially on the low fees that were being offered. Basically we became keepers of their inventory and we place orders as though it were our own product. They don't pay anything but the recording costs."

London's attitudes towards independent labels has obviously struck the right chord with many for the company currently distributes Attic Records; Boot Records Ltd.; Gamma Records; Ice Records; Kilmarnock Records; Leo Records Inc.; Maple Records; Philo Records Ltd.; Pumpkin Records; Rodeo Records; September Productions; Smile Records; Spark

Records; S.R.O. Productions; and Ubic International Corporation Ltd. As well as those, London is also one of the biggest distributors of French material in Canada handling such labels as Les Disques Able; Les Disques Beta; Les Disques Clic; Les Disques Ealn Ltee; Les Productions Montrealaises Fusion; Les Disques Gamma; Les Productions Manibelle Inc; Societe Zoologique du Quebec; Les Disques Nobel; and Les Disques Vibration.

The independent success story of the year comes from Goldfish Records, formerly distributed by London and now with A&M Records of Canada Ltd. The Vancouver-based label headed up by singer/songwriter Terry Jacks and Ray Pettinger, had one of the biggest selling singles of this year with Jacques Brel and Rod McKuen's "Seasons In The Sun" sung by Jacks. Thus far the record has sold over eight million copies around the world and his follow-up, "If You Go Away" has so far done over 500,000 units internationally. When you consider that "Seasons In The Sun" was the first release from the new label you have to wonder how he is going to follow it up.

Jacks is no stranger to the international charts for in 1970, he and his wife Susan, who is also signed to Goldfish as a solo artist now, had a healthy international hit entitled "Which Way You Going Billy" with their band the Poppy Family. Also signed to the Goldfish label is a highly regarded west coast group, Chilliwack who have just had their first album for the label released; and the Hood, a band that Jacks put together and sings lead vocals for.

Many of the labels are not as much full time record producers as managers and public relations agents for the acts on the label. Mel Shaw, who heads up his own Music World Creations label and is the current president of the Canadian Independent Record Producers Association, has only one act the Stampeders on his label. With the band's current worldwide record deals and tours, Shaw is actually all things to the band—record producer, manager, promotion man, business administrator and all round guiding light. Shaw has his hands full with the band who recently signed to Capitol Records in the U.S. and are now in the middle of a North American tour.

Terry Flood and Donald Tarlton who run the Montreal-based Aquarius label have April Wine as their main concern and the band's constant string of hit singles and tours in this country is enough to keep them busy. The band, which has just completed a major cross country tour referred to as "The Electric Adventure Tour 1974" promoted by Tarlton's Donald K. Donald Productions, has just had a live album released which was recorded on selected dates of the tour, containing their recent single "I'm On Fire For You Baby."

True North Records, distributed in Canada by Columbia and run by Bernie Finklestein, has long been the home of two of Canada's top folk artists, Murray McLauchlan and Bruce Cockburn as well as John-Mills Cockle, who has been highly acclaimed for his work with electronic music. McLauchlan this

year won three Juno Awards for his hit single "Farmer's Song" and excepted a fourth which had been awarded to Finklestein as independent label of the year. True North has four albums which are due for release shortly. There will be one each from McLaughlan and Cockburn and John Mills Cockle instrumental album that was recorded in Denmark, the Westminster Abbey in London and Toronto and used as the soundtrack on a TV series called the Third Testament. The fourth album is by Paul Stoddard who will read poetry backed by Bruce Cockburn's music.

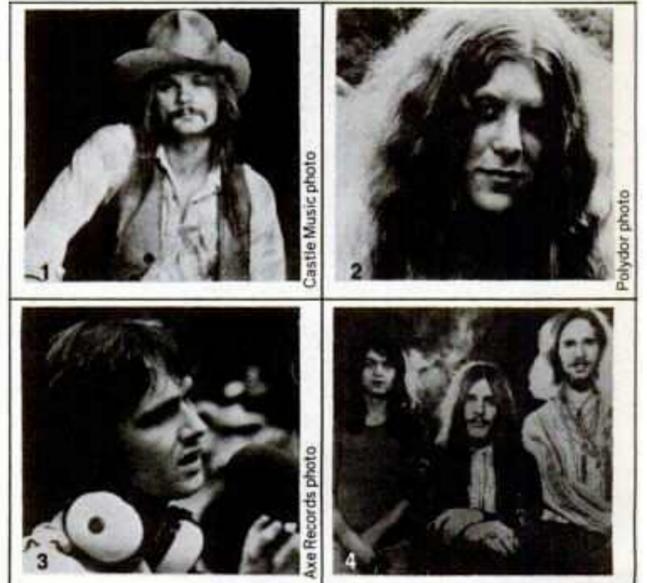
In similar situations are the Downchild Blues Band, who are the only act on Special Records run by David Bleakney. The band, which had a Canadian hit with "Flip, Flop and Fly" this year, have just had their third album released.

Frank Davies, who heads up Daffodil Records a subsidiary of his Love Productions company, has had his share of ups and downs in the record business. When he first opened up his production and record company on arriving in Canada from England he immediately signed Crowbar, one of the hottest Canadian acts of the day, and also featuring the King Biscuit Boy; Fludd; Christmas; and also managed to pick up the Waldo de los Rios catalogue from Hispavox in Spain. As time

(Continued on page C-20)

A Billboard Study of Canada

SEPTEMBER 21, 1974, BILLBOARD



1. Jonathan Edwards is an American who just moved to Nova Scotia and has become a Canadian citizen.  
 2. Ellen McIlwaine is another former American now recording on Kot'ai Records.  
 3. Jay Teller, Axe artist.  
 4. Mahogany Rush, recording on Kot'ai, distributed in Canada by UA and in the U.S. by 20th Century.

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# The facts and figures you ought to know about CAPAC, Canada's first performing right society.

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If you want to know more about CAPAC, and how we work with Canadian composers and publishers, all you have to do is ask. We welcome your interest.

	1968	1969	1970	1971	1972	1973
<b>CAPAC licence fees &amp; interest<sup>(1)</sup></b>	\$5,242,000	\$5,849,000	\$6,163,000	\$6,418,000	\$7,032,000	\$8,055,000
<b>Foreign income for CAPAC members</b>	118,000	163,000	321,000	444,000	562,000	632,000
<b>What CAPAC publishers received<sup>(2)</sup></b>	1,511,000	1,416,000	1,450,000	1,562,000	1,705,000	2,271,000
<b>What CAPAC writers received</b>	364,000	419,000	640,000	871,000	1,138,000	1,315,000
<b>CAPAC's overhead (as % of receipts)</b>	13.0%	13.9%	12.9%	12.8%	12.6%	14.3%

(1) Interest is income earned by the investment of CAPAC receipts, and later distributed. In 1973, interest distributed was \$519,992.

(2) Includes payments for CAPAC publishers who also act as agents for foreign publishers.

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Ross Reynolds, the president of GRT of Canada Ltd., was installed as the president of the Canadian Recording Industry Association in the spring of this year. Reynolds who followed Arnold Gosewich, the president of Capitol Records-EMI of Canada Ltd., into the position discusses some of the challenges that the CRIA faces in the future.

How active has the CRIA been since its inception in dealing with some of the problems that face the industry in this country?

Initially, the CRIA wasn't terribly active. They had meetings once or twice a year and made sporadic forays into different areas. Within the past three years we have become particularly active in the area of tape piracy in Canada. The net effect of that has been a moderate success in obtaining some actions against pirates in this country. Of course, the problem is still there and it's always going to be a continual battle but I think that the continued action of the CRIA against piracy has certainly reduced the level to below that in the U.S. This is the major activity of the association in terms of expenditure of dollars.

The CRIA has gotten involved in looking at revising the copyright act trying to make it more representative of what is happening in today's music industry rather than when it was drawn up initially. The copyright act will be revised over the next couple of years and we have submitted a brief to the government on this.

As it turns out though our copyright act as it stands now gives us more protection against piracy than even the U.S. copyright act.

The CRIA is trying at the moment to coordinate some activities against the organizations that are dumping delete records into Canada from the U.S.

We are now in the middle of an active campaign to recruit new blood into the CRIA so that it is not only representative of the large branch operations.

Will there be any attempts by the CRIA in the future to work a little more closely with some of the more regional associations including the Western Canada Record Manufacturers Association, the new association just formed by a number of record companies in Quebec and also the Canadian Independent Record Producer's Association?

There's a fair amount of overlapping now between CIRPA and the CRIA. CIRPA I think should exist as a separate entity because there are slightly different goals; however, we are bringing an increasing number of CIRPA members into the CRIA. I think that that is good because we then have some people who are widely concerned about the Canadian industry rather than selling records in general.

How do you feel that the CIRPA philosophies differ from the CRIA?

They had a symposium last year, a lot of which was run from a very technical standpoint which the CRIA is not really that concerned with. They share a lot of the problems that the

# ROSS REYNOLDS

## CRIA Attack on Tape Pirates Heralds New Vigor



1. Ross Reynolds (right) accepting Juno Award presented to GRT of Canada, Ltd. as Canadian Content Company of the Year.  
2. Anne Murray, Cathy Young and Burton Cummings of Guess Who at the Juno Awards RPM Music Weekly run.

major but we're trying to make the CRIA more of a positive force. Rather than fighting any battles we are trying to enter into some activities which will be a positive force for promoting the sale of records in general and Canadian records specifically.

There will be a televised awards program for Canadian artists next spring. It looks at this point as if it will not be a live show of the awards presentation but it will incorporate the awards into an entertainment package. The consumer will then be aware of who some of the top artists are and who won some of the awards.

Don't you think that the Academy Awards type of program presented on television is becoming quite obsolete now?

I don't think that we are going to outdo the Academy Awards so therefore I think we should recognize that fact. People want to be entertained and I think we would be a lot better off to put an entertainment package together rather than put up with a number of inane thank you speeches. You can only say thank you so many ways.

Eventually it would be nice to think of our entertainment package being sold to the U.S. stations.

Do you have any thoughts yet on how the awards would be voted on?

This is under some discussion at the moment. The CRIA feels strongly that the awards should be more representative of sales rather than just having them voted for.

Where are you finding that you are still in contention with the Juno awards currently being run by RPM Music Weekly?

The major area of debate at this point is whether we can incorporate sales into the awards format. I'm sure that there will be some categories about which there will be some minor concern.

The time pressure is really on at the moment. It really has to be finalized now if this awards show is to become a reality next spring. Budgets are being committed as well as the time slots and the acts.

We had originally wanted to work with the RPM Juno awards and together modify the awards. For a number of reasons communication seemed to break down and it appeared as if there would be two separate awards which at this time certainly would not be desirable.

What is your reaction to RPM's contention that the awards should be kept as an in-industry awards presentation?

I really must disagree totally with that because we're really trying to sell records and promote talent. Telling each other about it in the industry isn't really going to do it. Until the consumer that is going to have to plunk down his money on the counter is enthused about it, we really haven't done what we set out to do.

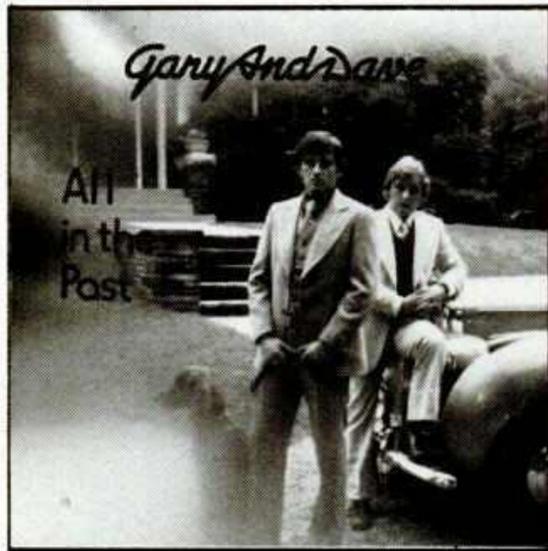
Even the nominations for the Academy Awards send a lot of people out to the movies. I'm sure the industry doesn't just do it to pat itself on the back. There are very mercenary reasons for putting on the awards program. I haven't seen any figures but I think I'm pretty safe in assuming that the attendance for movies coincidental with all the hype surrounding the Academy Awards goes up pretty significantly.

There is very little awareness now among the consumer of any sort of national awards. We put stickers on the albums of the artists that win the Juno awards and I can't really imagine that many people know what it's all about. TV and press coverage has really amounted to a shot on the evening news and the squib in the newspaper which is gone in one day.

How does the CRIA view the star system that has been created in Quebec?

I would say with a lot of envy. There is a separate associ-

(Continued on page C-24)



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## INTRODUCTORY

• Continued from page C-3

Murray McLauchlan won three Juno Awards and undertook a highly successful club tour of the U.S.

Gary & Dave made a brief appearance on the Billboard Hot 100 with "Could You Ever Love Me Again."

A Foot In Coldwater was signed to Elektra Records in the U.S.

Crowbar, Bearfoot and Murray McLauchlan were signed to Epic in the U.S.

Rush and Neil Merriweather were signed to Mercury for the U.S.

Montreal-band Mahogany Rush broke most standing attendance records for concerts in Detroit and Montreal and had their album "Child of the Novelty" picked up for distribution in the U.S. by 20th Century.

And of course names such as Bob Ezrin, Jack Richardson, Joni Mitchell, Neil Young, Andy Kim, David Clayton Thomas, Don Hunter, Paul Anka, Charlebois, Jean Pierre Ferland, Hank Snow, Wilf Carter, Diane Dufresne, Michel Delpeches and many others continued to make their presence felt in both the creative and business side of the music scene domestically and internationally during 1974.

Meanwhile, the industry has problems too.

Even with the CRTC legislation there is another major problem yet to be solved in the Canadian music industry as Martin Onrot, Canadian concert promoter and manager points out: "With the CRTC ruling the radio stations must program at least 30 percent Canadian content records, we have yet to reach a point where 30 percent of all records sold are Canadian. 75 to 80 percent of records sold in this country are handled by rackjobbers who are loathe to invest time and money on an unknown Canadian act. For them to add your record, you have to have incredible sales action and a chart number. To get that chart action you have to sell product and to sell product you have to have your record on display, which is where the rackjobbers come in. How do you create Canadian singles sales and radio play in a system based on such a dichotomy? Possible further government intervention is the answer."

As in all things, there are two sides to the story and from the broadcasters point of view there is a strong contention that even now that record companies have got the 30 percent ruling for radio that they are not producing enough good Canadian material for them to choose from. In a recent issue of the "CHUM Report" the weekly newsletter from CHUM radio in Toronto, probably the most influential Top 40 station in Canada with the exception perhaps of CKLW, Windsor, CHUM indicated that they don't believe that this situation will improve in the next little while. Says the Report: "Broadcasters are wondering whether previous assumptions were right . . . whether the Canadian content regulations would provide a powerful stimulant to record production in this country. Take singles, so important because they influence most other sales and often are the stimulant in the sale of albums and tapes because of the ripple effect."

The Report goes on to show that 394 Canadian singles were released for a weekly average of 7.2. 1973 saw 455 Canadian records released for a weekly average of 8.7.

"Look at the three year average," continues the Report. "7.9 records per week compared to 150 foreign records released each week. Present Canadian output looks puny. So, the outlook ahead suggests no growth or so little growth as to be a statistical phenomenon."

One of the most exciting developments in the Canadian music industry in the last few years is the emergence of a great number of independent labels that actually are having a great success with many of the artists that they are developing. We need to look no further than Goldfish Records, the Vancouver-based independent headed by Terry Jacks and Ray Pettinger, to find an excellent example of the type of success that these labels can have with the right breaks. Jacks' "Seasons In The Sun" has sold almost 8.5 million records worldwide so far and his second effort "If You Go Away" has just passed the 500,000 mark.

Because of the limited sales potential in Canada in the English market and often the blatant disregard for Canadian artists by most of the media, most of these independents as well as the majors look to the U.S. as an area of expansion and American companies who have become believers in the potential of the Canadian market through its successes in the past are becoming very receptive to picking up product from this country and giving it a run in the U.S.

Of course the goal for all artists in Canada is to get enough chart activity going in Canada so that an approach can be made to an American company. In Canada there are two stations that are considered vital if you are to have any chance at all in entering the U.S. market: CHUM in Toronto and CKLW in Windsor. Those are the stations that most people look to as a gauge of a record's success in this country. Before getting CHUM and CKLW though it is usually necessary to pick up the other majors in the country such as CKGM in Montreal; CKLG in Vancouver; and others.

Whereas CHUM's strength comes from the fact that it is part of a chain of top radio stations in the major markets in Canada and its Toronto location, CKLW packs its wallop by being able to give a record exposure in the lucrative markets south of the border including Detroit, Philadelphia and surrounding area.

The CKLW situation bears some explaining. Though it is one of the biggest stations broadcasting into the Detroit area—'LW is located just across the Canadian American bor-

der from Detroit in Windsor, Ontario—it is licensed by the CRTC and is subject to the 30 percent Canadian content ruling. In most cases, for Rosalie Trembley to add a Canadian record to her playlist, it must be available in the Detroit market. Needless to say, this causes quite a conundrum for Canadian record companies who then have to go and make an American deal for the record before they can get airplay on that station.

It has been said that CKLW imposes the Canadian content legislation indirectly on the other American stations in their listening area. 'LW has become such a powerhouse that there have often been cases where other stations in the area have been forced onto Canadian records due to the success they enjoyed on the Windsor station. CKLW's influence is certainly never underestimated by Canadian promotion people who have in many cases recently found a strong ally to their cause in the station's music director Rosalie Trombley.

Canada is a land of two cultures, the English and the French and unfortunately the Quebec music market, which is made up of predominantly French-speaking people, is fenced off from the rest of the country and very little information ever gets out on how well the music industry is doing there. When you consider that almost 30 percent of all records sold in this country are sold in the province of Quebec the amazing success of this market suddenly becomes clear. In Quebec it is not unusual to sell over 100,000 copies of a single whereas in the rest of Canada, to sell over 50,000 singles is cause for celebration. In Canada a single is certified gold when it reaches sales of 75,000 copies and an album gets its gold status at 50,000. Acts in Quebec such as Robert Charlebois, Michel Pagliaro and Rene Simard to name only a few have had singles that have had sales in excess of 300,000.

Unlike the rest of Canada, there is a star system in Quebec created by the many forms of media that have constantly supported the talent in that province. In Quebec there are six tabloid newspapers and a number of magazines that deal exclusively with French-Canadian artists; a number of television shows devoted exclusively to showcasing local talent; and French radio stations that have always supported to the fullest extent, recording of Quebec artists.

As most of the artists in Quebec speak both English and French their market expansion is limitless and even though the tendency is for them to aim for success in the French speaking countries of Europe, artists such as Ginette Reno, Robert Charlebois and Michel Pagliaro to name a few have had small successes in trying to break into the English-speaking markets of the rest of Canada. With the talent cache to be found in that province, the potential for a major outpouring of artists from that market in the near future is almost limitless if that cultural barrier can be overcome.

Canada's artistic growth in the last few years has been nothing less than phenomenal. New record companies seem to emerge every day with new and talented artists on their rosters and slowly but surely the great cultural cover up that was being perpetrated on Canada by many segments of the media who refused to see any merit in reporting the comings and goings of the music culture—especially in the pop music field—is starting to dissipate slightly and we are seeing the first fumbling efforts at presenting television programs, editorial copy and radio shows that are even remotely pertinent to the culture as it stands today.

Recording studios across the country are thriving and foreign artists as well as domestic talent are utilizing them for their production.

One of the most encouraging developments in the Canadian industry in the last year is the creation of a cross-Canada concert market. Whereas most Canadian cities were once considered only secondary markets and not really worth a second glance, they have developed to the point where an act can now quite profitably tour across Canada from coast to coast.

Much of the credit for the development of the Canadian concert market, which had at one time suffered from the great distances between prime venues, must go to promoter Donald Tarlton of the Montreal-based Donald K. Donald Productions; Tom Wilson, who heads up Concept 376, a Toronto-based booking agency; and recently, Sergei Sawchyn, the promoter that put together the summer Lighthouse cross-Canada tour. Other promoters including Martin Onrot, Concert Productions International, Bernie Fiedler and SRO Productions in Toronto; Bruce Allan Associates and I.P.C. Ltd. in Vancouver; and Radius 3000 Agency in Halifax have had more than a passing influence on creating and building up regional markets.

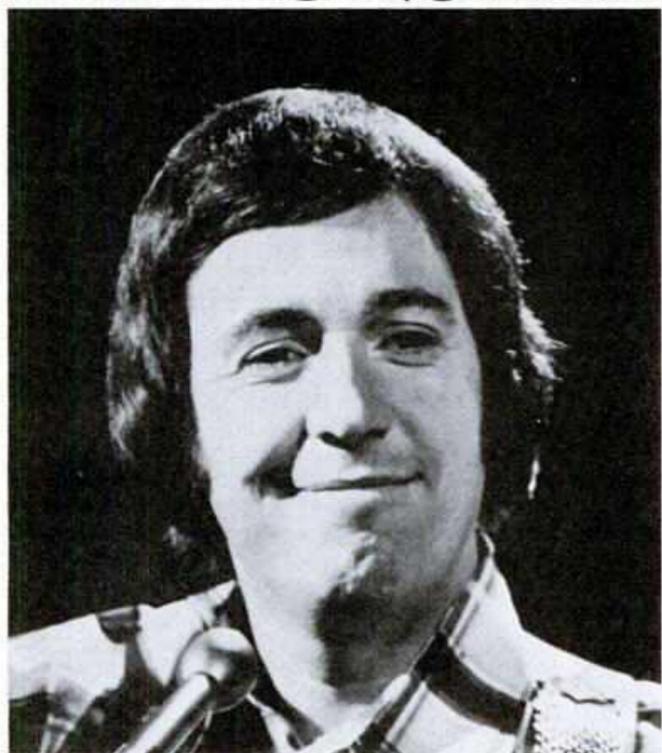
A recent cross-country tour by the Stampeders for Donald K. Donald Productions grossed close to \$300,000. It is a prime example of the tremendous growth of this market over the last few years.

Stan Kulin, the president of United Artists in Canada, sums up the general feeling of the industry these days when he says: "In Canada we all know what we aren't. We aren't Americans. The philosophy we try to keep in mind when marketing a record is that music is universal. If a song is number one in Germany then I think that it has potential anywhere in the world. Rather than playing up the fact that any record produced in this country is Canadian we should just try to make good records and I think that that speaks for itself when you take them to a music director."

The fervent nationalism that used to be a great part of the workings of the Canadian music market has, in most cases, become more moderate and an international perspective has taken its place. For the Canadian music industry as a whole, the advisability of this new attitude is already being demonstrated in the phenomenal successes that such Canadian acts as Bachman-Turner Overdrive, Terry Jacks, Rene Simard, Anne Murray, Gordon Lightfoot and so many more have had in the world market in the last year.

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# COUNTRY

## Canada-New Sound, Status, Sales

By JOHN PORTEOUS

After years of languishing as a distant and distinct second-class cousin to the Nashville Sound, Canadian country music is enjoying a whole new spectrum of sound, status and sales. This past year has seen a sizeable growth in the programming of Canadian country material. A good part of this growing acceptance must be attributed to the increasing expertise on the part of studios in all parts of Canada, which have discovered more this past year about the requirements of good country.

Leader in the Canadian country sound has been RCA Canada's Toronto studio operation, where almost 75% of all Canadian country is recorded. RCA's country a&r manager Barry Haugen reports better and better response to Canadian product in Nashville, as veteran country producers there show more interest in Canadian material. Haugen predicts a 'fantastic' year ahead for such artists as The Family Brown, Jim & Don Haggart, Tommy Hunter and George Hamilton IV. The last mentioned artist, although an American, made history this year by signing with RCA Canada for his current and all future releases.

While RCA itself releases much of the material cut at its studios, the operation is also a production favorite of other labels, indicating that whatever Canadian country may have been lacking in the past, RCA's Toronto technicians have found at least in part.

Equally active in Canadian country is Toronto's Marathon Music Incorporated, which began in 1971 as a budget country and western line with a small stable of artists. Today, headed by veteran country record men Jack Hosier and Jack Boswell, Marathon is accounting for an increasingly impressive percentage of Canadian country album sales and has recently signed U.S. dobro great Shot Jackson to the company's CONDOR label.

Boot Records Ltd., presided over by Jury Krytiuk, has expanded its country operation in the past year, but Stompin' Tom Connors, Boot's first artist remains the label's major seller. With an upcoming CBC Television show that can do nothing but increase his popularity and sales, Stompin' Tom has become the most successful Canadian country performer ever to make it totally within his own country.

HERE'S WHAT SOME OF THE TOP CANADIAN COUNTRY ACTS HAVE UNDERWAY FOR FALL AND WINTER:

**Jim & Don Haggart**, Arpeggio recording artists, have broken through with a single release in the U.S. on the UMI label. The Haggart-written song 'HE' was a hit in Canada, and the two Stellarton N.S. brothers have performed it on the WSM Grand Ole Opry. Jim & Don have a new fall album upcoming in Canada, and critics call it their best effort to date.



Viewfinder photo  
Mercey Brothers, a top Canadian country group, present Juno to Murray McLaughlan for his "Farmer Song."

**Tommy Hunter**, well-liked and long-time CBC-TV performer with his own network show for many years, has returned to recording after a long absence. He has a new album from RCA and a single from the album titled SONG AND DANCE MAN has been widely playlisted by country stations.

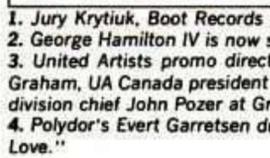
**Roy MacCaull**, Caull, one of Marathon's extensive stable of artists, has released his second album titled BALLAD OF THE HOTEL WAITRESS, and deejay response has been exceptionally good. MacCaull, of Summerside P.E.I. combines raw country appeal with exceptional singing ability and a deft hand at songwriting. Several producers at CBC have taken MacCaull under their wings, indicating he may have a solid future in television.

**Jerry Warren**, long-time country songwriter and sideman, has released an album on U-A called FROM THE FALLS TO THE COAST. The album, made up largely of Warren's own material, is receiving good response from programmers, and it's another sign of the gradual maturing of the Canadian country sound. The session is from Eastern Sound Ltd.

**The Family Brown**, an enormously talented family group from Ottawa, Ont. have moved up syndication of their television show to markets served by CITY-TV Toronto, CFAC-TV Calgary, Alta., CJOH-TV Ottawa, with several others due to be announced. Headed by network country performer Joe Brown, The Family is rated by many as Canada's most professional country act.

**Dick Damron** of Columbia Records has just finished savoring the success of a hit single in Canada, and has plans for a new album to be released shortly. Working from Edmonton, Alta., Damron holds appeal for both country and contemporary audiences with long hair, beard, cowboy hat and highly witty stage routine.

**Gary Buck**, well-known Canadian country singer and songwriter, continues to wear several hats successfully as both performer and producer in Toronto. Buck was responsible for overseeing several outstanding sessions resulting in albums now coming on the fall market. Included are the Jim & Don Haggart package, Tommy Hunter's single and album, and the excellent George Hamilton IV album BACK TO DOWN EAST COUNTRY. Buck continues to record for RCA, and his Broadland Music Ltd. is enjoying encouraging growth in the country publishing field.



1. Jury Krytiuk, Boot Records president  
2. George Hamilton IV is now signed directly to RCA Canada.  
3. United Artists promo director Allan Matthews, country vocalist Mike Graham, UA Canada president Stan Kulin, and UA Canada publishing-a&r division chief John Pozer at Graham's signing.  
4. Polydor's Evert Garretsen during promotion of Rubettes' "Sugar Baby Love."

5. Carroll Baker, a top country singer, is signed to Don Grashey's Thunder Bay, Ontario Gaiety Records.  
6. A&M artist Lorence Hud (far right seated) with Nashville session musicians and producer Norbert Putnam (seated far left).  
7. Jesse Winchester and his newest proteges.  
8. Jim and Don Haggart in Nashville.  
9. Fludd.



# Canadian Audio Scene Burgeoning

By ERNIE WELLING

With the double whammy of inflation and high prices one would bet that non-essentials like hi-fi systems would be falling on hard times. Not so. Canada's audio equipment industry is booming and the biggest problem for suppliers is getting the stuff. Music systems are, it seems, necessities and their importance, for example, has catapulted one dealer here from one small store to a chain of 12 in just a few years. A head-phone supplier passed his 1973 sales totals in the first quarter of '74 and a big multi-product distributor also beat last years totals early this year.

As much as it is booming, the industry is changing. Still having few domestic equipment manufacturers, what was once an industry of small distributors has grown to include large distributors, several of which are public companies, and subsidiaries of big-time Japanese and U.S. suppliers.

But big or small, everyone is enjoying the buoyant market and continued optimism was the atmosphere last week at Canada's national hi-fi show. Sponsored by the leading hi-fi magazine, **AudioScene Canada**, the annual show has been the country's main audio marketplace for many years. It alternates between the major metropolitan areas of Toronto and Montreal and this year's show, Stereo '75, was held at the Constellation Hotel, close to Toronto's International Airport.

About one third of Canada's population is within striking distance of the two cities. There are about 22 million people in Canada—about the same as in New York State—but the way they are distributed is one of the marketing challenges. Most are located within 100 miles of the U.S. border, and almost

one third is located in a bunch of bustling centers along the St. Lawrence River and Great Lakes. This 700-mile trip from Quebec City to Windsor accounts for almost half of the nation's manufacturing output, almost half of the effective buying income, and almost half of the retail sales. The hubs of this important concentration are the metropolitan centers of Montreal and the "Golden Triangle" around the west end of Lake Ontario embracing metropolitan Toronto and Hamilton.

Canada's not-so-large population has turned out to be a very significant one in the audio business, with many international companies achieving their best per capita sales in Canada; and there are even instances of Canadian reps being the biggest single outlet for a manufacturer.

Why this is so remains a mystery, because Canadians, with an average lower disposable income than the U.S., pay a staggering 30 to 50 percent more at retail for audio gear. There is no single reason although a 12 percent federal sales tax is the biggest. Other factors like small volume, federal duties, and requirements to meet Canadian Standards Association specs take their toll.

It might be expected the continued bullish market might foster domestic manufacture. There is some but it is not yet significant. Although there has been a rush to put imported speakers in home-made boxes, the hardcore design and manufacturing of amplifiers, receivers and turntables has progressed very little with most of the domestic output showing up only on obscure private labels as "medium-fi" merchandise for chain stores. There are a number of good quality Canadian-made components but these promising items were all but submerged in a sea of imported goods at Stereo '75.

All of this growth in recent years has had a big impact on retail operations. The old-time store run by an audio enthusiast has largely gone, and marketing-oriented merchandise movers are the survivors in a highly competitive business. Chains of audio retail stores have sprung up in most cities, and department stores are busily putting in "audio salons." Will they be in time? Will the growth and market size be maintained? Most observers believe so although everyone wonders where it is all going.

While speakers and components for a basic system move easily there seems to be little agreement on how four-channel

is going. It depends on who you talk to although it's clearly getting bogged down and the reason is obvious—lack of software. Record companies have been strangely reluctant to get into four-channel and the CD-4 situation has been so acute that Japan Victor Company have been importing Japanese pressings to tide things over. WEA made their first Canadian releases quite recently and the few RCA Quadradisc titles, which are being imported, are far from being readily available.

Matrix discs are easier to get with a good supply of SQ. But overall the four-channel software picture is so dim that the prospects for the vast array of hardware—much of it magnificent—is equally dim. Things may improve if four-channel FM can get started, but the chances are not good for the immediate future. Until the FCC agrees to the recommendations of the National Quadraphonic Radio Committee, which are not due until the spring, it is unlikely that the Department of Communications in Ottawa will agree to discrete four-channel broadcasting. A smattering of matrix broadcasts are taking place but not enough to influence the sales of equipment.

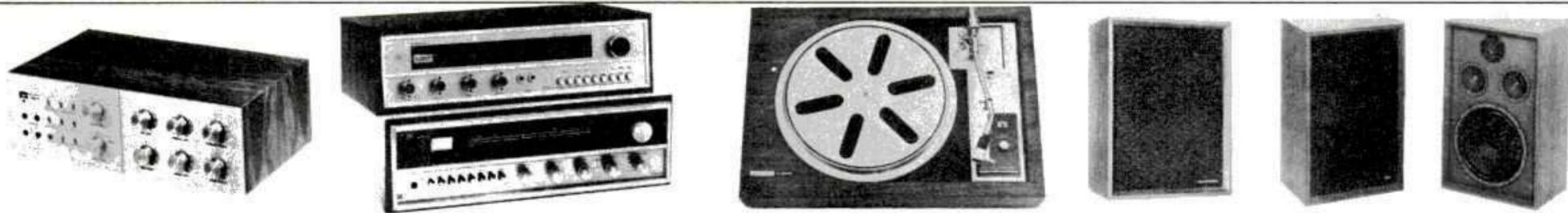
For many people, four-channel would be the icing on a cake they do not yet have. FM has a long way to go because it only reaches about 60 percent of the population at present. Much of this coverage is in mono only and a large amount of growth is expected by the audio industry as FM expands. It has been static for some years because the regulatory body, the Canadian Radio-Television Commission, has been looking into FM, and, during that period no new FM licences have been granted. This FM freeze is due to be over any time now with the announcement of a new policy describing how the Commission sees the future of FM, particularly from a programming point of view.

The mainstay of the hi-fi market is still what it has always been, phono records. This is a vintage year for new turntable models, most of which appeared at Stereo '75 (including one Canadian model), where exhibitors concentrated on the industry's "meat and potatoes,"—turntable, amp (or receiver), and speakers. Record production in Canada underlines the strength of this mainstay; so far this year's domestic production has been running 30 percent over last year.

Everyone is hoping that whatever is causing it all doesn't stop.

A Billboard Study of Canada

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(Billboard—August 10, 1974—page 66)

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Vancouver and its environs has long been little more than a mythical quantity in the Canadian music industry—a promised land that has been endlessly likened in potential and ambience to everything from the L.A. of the 50s and the San Francisco of the 60s to the Paris of the 70s, but where the reality never comes close to the rhetoric of the vision.

There is little, even now, to support a stand of possibilities realized. Vancouver is taking its own slow time about things, and it is more than difficult, out of its characteristic confusion and fragmentation, to estimate whether the past years have been a random process of ground-laying to support an industry when and if it does break open, or an indication of increasing inertia.

The problems of location, national communication and distribution, lack of technical expertise, petty rivalry and a notable absence of far-seeing wizards-in-residence are still the same.

On the other hand, there has been growing evidence of the industry filling up from within—increasing studio facilities, introduction of management and entrenchment of booking agencies, proliferation of record labels, a steady stable of studio musicians, even a burgeoning community of commercial jinglers.

But it is a sideways growth rather than a perceptibly forward one, and things have moved only minimally in the direction that Vancouver's spiritual promoters had anticipated.

In many ways the northwest is gradually becoming a focal point of interest for much of the North American industry, but this is as yet the result of sporadic individual efforts more than of a sense of constructive solidarity.

Basically there is still no Vancouver "music scene" as such, no Vancouver sound, little inconsistent product quality and consequently little recognition of the area as a production center, or, for that matter, a reliable source of creativity. The formidable amounts of hype and optimism that issue from the offices of its busy bevy of insular record companies and studios fall on increasingly disillusioned local ears. Lipservice is obediently paid to co-operation in the ranks, with only a fraction of it being adhered to.

There is, admittedly, an impression of activity here, much of it legitimate but unclear as to its actual constructive quality in terms of general consolidation. This year it has centered mainly in three areas.

First, supporters will point out that 1973-74 has been the west coast's best year as regards its product receiving a relatively constant—if regionally pocketed—amount of airplay across the country. Second, there has been a significant reshuffling of personnel and administrative structures within the companies themselves. And finally, and most noticeably, the two biggest Canadian success stories of the past 12 months, Terry Jacks and Bachman-Turner Overdrive, have originated here—somewhat ironically, in the light of the absence of a solid matrix of supportive activity in the region as a whole. They have engineered their own maverick triumphs to such an extent that the credit can hardly belong to Vancouver at all.

BTO overlooked not only Vancouver but Canada in its rapid rise to international recognition. In the Canadian public mind, perhaps, the extent of their success has not yet been established since their initial acceptance was consciously designed to develop below the border.

Led by ex-Guess Who lead guitarist and founder Randy Bachman, the quartet—the remaining members are Bobbie Bachman on drums, C. F. Turner on bass and Blair Thornton, replacing Tim Bachman, on rhythm guitar—moved to Vancouver as Brave Belt two years ago to center their operations near personal manager Bruce Allen, and released their first

# WEST COAST

## Industry Comes Slowly to Age

By JEANI READ

album on Mercury in May of last year. Since then two more albums have been released. All three are Canadian gold. BTO I has yet to be certified gold in the U.S., but BTO II reached platinum status there this summer, and the third, Not Fragile, sold \$1 million within four days of its August 15 release. As they follow their policy of rejecting most offers to play north of the 49th parallel, their touring schedule in the U.S. is studded with record-breaking appearances, exemplified most dramatically perhaps by a date in the St. Louis Kiel Auditorium in the spring where they broke the previous attendance record held by the Rolling Stones. Typically enough, it was not until their progress was well under way in the U.S. that the group started to gain recognition at home.

Album sales in the U.S. are in excess of 2 million, and singles, progressively heavier from the jazzy "Blue Collar" through "Let It Ride" and "Taking Care of Business" have made proportionately greater inroads into national charts, with "... Business" reaching #12 on the Billboard Top 100.

Riding on the success of his first management venture, Allen, whose booking agency has dominated the Vancouver club scene for several years, had closed a management agreement with Painter, originally from Edmonton, who have also moved to Vancouver and will shortly release their second album on Electra Records, and has recently completed negotiations on another management deal with the Bob Seger band out of Detroit.

Terry Jacks, who dissolved the Poppy Family simultaneous to his break-up with wife Susan a year ago, hit with stunningly unprecedented success with his first single release on his own Goldfish label, "Seasons in the Sun," which earned him three Juno awards and has racked up sales in excess of 300,000 in Canada, a national sales record—the old record was for the Beatles' "Hey Jude," which sold 238,000 units.

A partial Jacks rewrite of a sentimental Brel-McKuen ditty, "Seasons" earned Jacks the first platinum single award ever received by a Canadian artist, and worldwide it has now sold in excess of 8 million, making it one of the biggest commercial successes of all time, and assuring Jacks' stature as Canada's premier pop single producer.

The Goldfish label, under the administration of Jacks and partner Ray Pettinger, is becoming a potentially powerful enclave of its own, now encompassing Chilliwack, Susan Jacks, Barry Greenfield, and The Hood (a Jacks pseudonym) as well as Jacks himself. Terry has been distributed by London in Canada ever since his "Which Way You Goin' Billy" hit in 1971, but has abandoned them in favor of a Canadian distribution deal for Goldfish with A & M Records, which went into effect August 26. Jacks is still distributed by Bell in the U.S.

BTO records at Seattle's Kaye-Smith Studios, while Jacks remains in Vancouver for his studio work at Can-Base.

Chilliwack, whose contract with A & M was terminated 18 months ago find themselves, in Canada at least, back with the label through their Goldfish affiliation. Probably the only west

coast band with what could be identified as a distinctively west coast sound, they signed with Jacks in March after a year of label-hunting, have released an album called "Ridin' High," and are negotiating currently for American release. Their first single, produced by Jacks and called "Something I Like About That," received strong playlisting across Canada.

Recently their touring has been restricted to western Canada, where they receive traditionally enthusiastic response from traditionally large audiences. They are a regional favorite, an exception that proves the rule in a business where home-grown talent is more often rejected than embraced.

To date, their album sales in Canada have been impressive—35,000 for their first album, 40,000 for their double Chilliwack album, and 25,000 for "All Over You," their last release for their original A & M deal. First figures on "Ridin' High," reports drummer and now manager Ross Turney, are similarly optimistic.

The group's personnel remains unchanged since the replacement, years ago, of Claire Lawrence by Howard Froese on keyboards, guitar and vocals—Turney, Froese, Bill Henderson on vocals and guitar and Glenn Miller on bass.

Lawrence remains within the Goldfish pool as musical arranger for Susan Jacks, with his second solo album (the first was released on Haida) anticipated in November. Susan, who since the Poppy Family's demise has only released one single—"I Thought of You Again," which stiffed soundly across Canada and never obtained an American release—has been occupied with a touring schedule that has taken her across the country and briefly into the U.S. to open the Bob Hope Show at the Spokane World Fair. Several singles are on tap—one, "Build Me a Tower," to be released shortly. She is now being managed by Cliff Jones, previously affiliated with Keith Lawrence's Haida Records out of Victoria.

Barry Greenfield, whose compositions "Sweet America" and "New York's Closed Tonight" earned him some national recognition and a little international notoriety a few years back, signed with Goldfish in August.

"Sweet America" was released several times, once by the Cascades and once, in Canada, by Greenfield in a version recorded in England. His debut and swan song album for RCA, "Blue Sky," was recorded in Los Angeles, and the single pulled from that was again "Sweet America." Released the same week as the troops were recalled from Viet Nam, this ambiguous social comment tune was considered anti-American in many markets, banned and bombed. "Canada Sky," his first single on Goldfish, penned with partner Ken Lundgren, was scheduled for Canadian release September 15 and is, among other things, an attempt to balance the American identification his previous efforts have encouraged. As with all Goldfish singles, "Canada Sky" was produced by Jacks. A new album, "Rainbow," is scheduled for early November, and will coincide with a stepping-up of Greenfield's hitherto very minor ventures into concert work.

Casualties of the scene as it stands are Tom Northcott, whose deafening silence after years of regular production is an unhappy loss; L. A.-based Skylark who, after last year's gold-selling single, "Wildflower," broke up even before their second album went on the market; and, to all intents and purposes, Valdy, who has sequestered himself in Newfoundland, taking the remaining firepower of Haida Records with him.

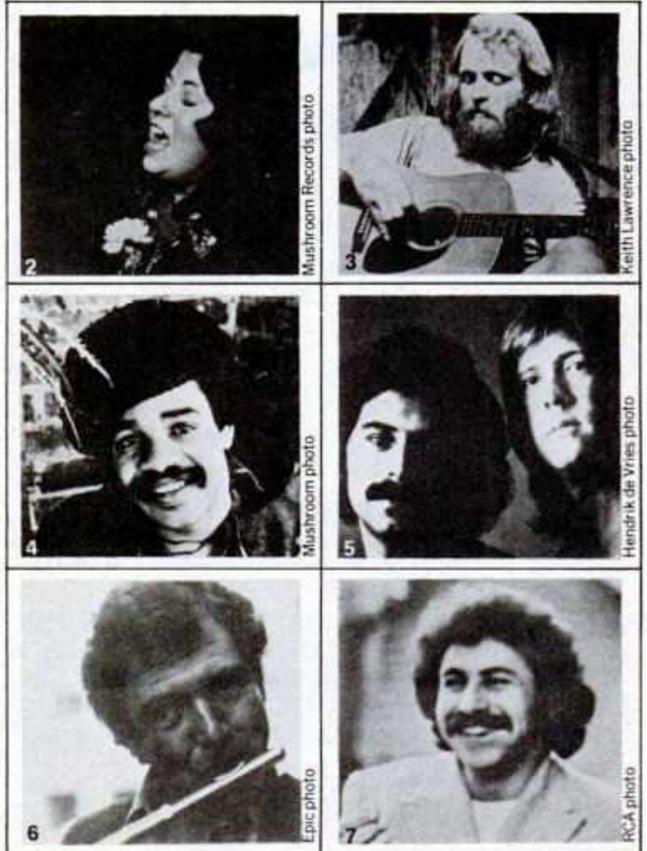
Haida has been dormant for a year, with Lawrence owning and operating two Victoria cabarets.

A welcome revival is the Hans Staymer Band, whose first album on GSF Records received much trade support and scattered airplay in the U.S. and Canada as the result of a single release from the record, "Dig A Hole." The single died, ac-

(Continued on page C-22)



1. Bachman-Turner Overdrive.  
2. Alexis.  
3. Valdy.  
4. Jayson Hoover.  
5. Barry Greenfield (left) and Ken Lundgren.  
6. Paul Horn.  
7. Greenfield.



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# INDEPENDENTS

• Continued from page C-6

went on Davies got more and more involved in the production of local acts that he felt deserved a chance and he signed A Foot In Coldwater, Cochrane and many others. There was also a deal made for Davies to handle the prestigious Immediate catalogue for Canada. However, the hits just did not come in the quantities that were expected and Davies had to take a long hard look at where he was going. A number of the acts left the label, including Crowbar and King Biscuit Boy who went over to Epic and Fludd, who was the first act signed to the new independent set up by Al Mair and Tom Williams. A Foot In Coldwater recently signed to Elektra for U.S. distribution.

New financing came into the company last year from Bill Ballard, who ran Maple Leaf Gardens in Toronto and also headed up the concert promotion company, Concert Productions International and Myron Wolfe, whose family owned a large food wholesalers and department store chain.

Current plans are for Love Productions' two labels, Daffodil and Strawberry to release ten albums by the end of this year by newly acquired artists such as the Huggett Family, Dillinger, Cochrane, as well as product his old stalwarts A Foot In Coldwater and Spirit of Christmas.

The Love Productions' labels, which were previously distributed by Capitol Records-EMI of Canada Ltd. are now being handled by A&M Records of Canada.

A recent turn of events brought the Island label to Canada and after lengthy negotiations with the label, Davies was given the task of administrating it in Canada. Liam Mullan has been given the task of handling national promotion for both Love Productions and Island. Island is being distributed in this country by Quality Records.

Greg Hambleton has built his Axe Records along with its subsidiary publishing and production companies into one of the most respected Canadian-owned recording enterprises in this country. With a talent roster of four acts: Gary & Dave; Jay Telfer; Thundermug and Doug Goodeve, Hambleton seems to have found himself a varied collection of performer/songwriters that have so far proved that they can produce hits. Gary and Dave made quite an impact with their first Axe release "Could You Ever Love Me Again" and then followed up with two strong singles: "I Fell In Love With You Sometime" and "See You In September" plus two albums, the second of which has just been released.

Thundermug, whose album "Thundermug Strikes" was out for close to a year before critics actually discovered the potential of this Canadian hard rock band, have product out on Epic in the U.S.; Decca in England; E.M.I. in Germany, Austria, Switzerland, France and Venezuela; Ariola in the Benolux countries; and RPM in South Africa. A new album is expected from the band shortly. Jay Telfer, who wrote the song "Ten Pound Note" that launched Canadian band Steel River into the international spotlight a number of years ago, is pursuing his own career on the Axe label and has had one album released and two singles. Doug Goodeve is Axe's latest acquisition.

The phrase "international record company based in Canada" is one that is being heard frequently especially as more and more independent labels open up in this country with people who have had some sort of track record in the music business before on a world-wide scale. Attic Records, formed by Al Mair, Gordon Lightfoot's manager and general manager of Early Morning Music and Tom Williams, the former national promotion director of WEA Music of Canada, has already made their impact felt on the Canadian market with initial product from the labels first two signings, Fludd and Ron Nigrini.

Bob Ezrin, one of the foremost rock record producers in the world having produced Alice Cooper, Flo and Eddie, Mitch Ryder and the Detroit Wheels, Lou Reed and many more has opened Migration Records to be based in Toronto, with an international outlook. Migration is signed to Atlantic Records for distribution.

Ezrin in explaining his choice of Toronto as a base says: "Regions are becoming more and more responsible for the material being played on Top 40 radio at the moment and the industry does not have its base in only the three major centres of New York, Los Angeles and London. The Canadian region happens to be one of the most successful of all. Specifically, Toronto has been responsible for a sound that left quite a while ago but I think that it can be resurrected."

Migration's first signing is Garry Bonner who was a member of the songwriting team of Bonner and Gordon that wrote many of the big hits for the Turtles and material for artists such as Three Dog Night and Petula Clark. Bonner's first single for Migration is "Baby, Baby."

The most successful independent labels in Canada at the moment—of course, with the exception of Goldfish Records in Vancouver—are those located in the French Canadian market of Quebec. Recently nine of these independents plus one major, London Records represented by Yvan Dufresne got together to form L'Association Quebecoise de Producteurs du Disquex. Current members include Les Disques Nobel who has Rene Simard, the winner of the Tokyo Song Festival this year; Les Disques Gamma; Franco; Les Disques Campus; Barclay, who had a major hit this year with Michel Delpeche's "Les Divorcees" among others; DSP; Sol 7; Option, and Sonogram. Initially the association would like to investigate the possibility of a chart for the Quebec market other than the radio charts that exist now.

Also located in Montreal is Good Noise Records set up by  
(Continued on page C-22)

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60's

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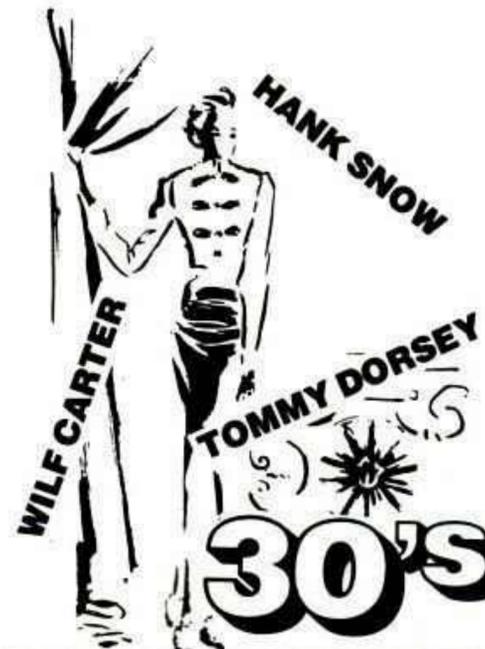
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## INDEPENDENTS

• Continued from page C-20

Andre Perry one of the best known producers in Quebec. Perry who is currently building a studio on the outskirts of Montreal near Morin Heights has long been involved in the French-Canadian market in Quebec but now has chosen to broaden his horizons. He has had limited successes with his first projects and label signings, the Hotel Orchestra and Randy Bishop. Bishop's first single for Good Noise entitled "Don't You Worry" got very heavy airplay in Canada. The Hotel Orchestra, which is an album of big band tunes done with regular horns and brass as well as moog synthesizers, has picked up FM airplay both in Canada and on U.S.

Ice Records, a Canadian company which offices in Los Angeles and Toronto, has been opened by Andy Kim's brother Joe. The initial release for the label this year "Rock Me Gently" by Andy Kim had great chart success. The label's philosophy is quite simple and one that seems to be the current credo of most independents in this country. Says Joe Kim: "I don't intend to sign 100 artists tomorrow but I intend to have a select number of artists whereby we can have a personal and profitable working relationship. Being in management I realize the need of the creative source of the industry, the artist and the producer, to feel comfortable and part of the decision-making process that decides the outcome of their product." An album is expected from Andy Kim in the near future as well as a new single.

Robert Nickford's Kot'ai Records in Montreal has met with remarkable success in the last year. Mahogany Rush, one of the labels first signings, burst onto the concert scene last year and found overwhelming audience acceptance not only their hometown of Montreal but also in Detroit where they set new box office records for many of the concert venues in the area. The band has two albums on Kot'ai at the moment with the second "Child of the Novelty" being distributed in the U.S. by 20th Century.

As well as signing highly acclaimed Montreal acts L'Infonie and Morning Haze, Nickford scored somewhat of a coup recently when he signed Ellen McIlwaine, formerly on Polydor, to the label. She has just finished a single and an album for Kot'ai. The label is distributed in Canada by United Artists.

These independents are finding that it is not necessary to be based in one of the major centres in the east such as Toronto and Montreal to find success. Vancouver-based labels such as Mushroom and Hellroaring Records, divisions of Can-Base Industries Ltd.; Leo Records and Ubic Records headed by Robert Johnston; Rada and Van-Los Records, labels run by John Rodney, the current president of the Western Canada Record Manufacturers Association; Sweetwater Records a division of Ralph Hardings Studio 3 Productions; Stan Cayer's SGM Records and a number of others, all seem to be doing respectably well.

Though Montreal is often thought of as a predominantly French area a number of English labels have managed to fit in quite well.

## WEST COAST

• Continued from page C-16

According to group manager David Graham, due to poor distribution and promotion. They signed a new deal with RCA Canada August 29. A single, "Six Feet Under Water," is due for release in September, with an album, subsidized by a healthy RCA budget, soon to follow.

And maintaining as usual, the Irish Rovers continue to be one of the most popular entertainment units out of Western Canada. In their fourth CBC TV season, they are finally going full network, prime time, whereas before their affiliation was with Metronet, which placed them in only two-thirds of the potential CBC market, often at eccentric times, and took them out of ratings competition in spite of the overwhelming response in the markets in which they were viewed.

The upcoming season includes seven shows taped in the south of Ireland, the first four to be shown starting in mid-September and the remainder saved for the St. Patrick's season in March. As of late summer the show was picked up by ABC TV in Australia, a special taped two years ago in Northern Ireland was brought by NZBC in New Zealand, and the series will be shown in scattered U. S. markets starting in November. Other Rovers product includes an album on their own Potato label, "Emigrate! Immigrate!," released in January, a new album in the works, and a book by Will Millar, a Rovers biography called *Children of the Unicorn*, published early in the year.

Due for release in September is a K-Tel Rovers special album. The group also pursues a busy touring schedule of the U. S. and Canada, with a possible Israel visit in the offing for the spring.

Sounds of the World Promotion, which began in Calgary as in-house bookers for the Rovers is now, as company head Jerry Libbin likes to emphasize, the largest international promoter operating in Canada, booking tours for acts like Kreskin, Theodorakis, Susan Jacks, Ivan Rebroff, Lighthouse, James Last and of course the Rovers, in Canada, the U. S., New Zealand and England out of the Vancouver office he shares with Will Millar Associates.

The studio picture in Vancouver is as unpredictable and precarious as ever. If the casualty rate here is not outwardly high, the constant re-organization and regrouping bespeaks

(Continued on page C-25)

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# ROSS REYNOLDS

• Continued from page C-8

ation in Quebec and I think that there really should be. They have a different set of problems in that market. In terms of an industry they are a hell of a lot more mature.

*Would you favor having a number of these companies in Quebec on the board of the CRIA?*

In essence, I think that we could learn a lot from the input of the Quebec market so obviously we would like to see that. We are striving for increased communication but whether at this point in time it makes an awful lot of sense to have one association covering the English and French markets I don't know. It would not be a practical idea at the moment, though it could be a goal for the future. A more practical goal at the moment is an incorporation of the western association into a national association. We are faced with very much the same problems across the nation and we really need the input from the west so that we don't become too regionalized. It's easy to sit in Toronto and think of Toronto as Canada. We need their help. We have tried to make it easy financially for a representative of the WCRMA to become a member of the CRIA as an initial step in incorporating them into meetings.

*What are the fees for joining the CRIA and what other membership categories are there?*

There are two basic categories of membership in the CRIA. One is a full-fledged membership which carries dues of \$500 plus a percentage of sales—1/20 of 1 percent for those members under \$5 million and 1/10 of 1 percent for those who are over \$5 million.

The second category which carries all the same benefits of the other members, with the exception of voting privileges, is dues of \$100 and we have offered that specifically to attract the independent producers.

*Is it true that the CRIA is considering creating a national chart for Canada and if so what is the philosophy behind this?*

The CRIA is definitely interested in exploring the viability of doing a national chart. The concept would be that it would be an economically separate entity that would be self-supporting and would be subscribed to by anyone who wanted to use the chart in a publication recognizing that it is extremely difficult for a publication to come up with a truly national chart. The amount of effort and scope of coverage is quite difficult.

Even though there is already a chart at RPM, the feeling is that perhaps a chart done on a national basis by an independent body could still further improve on that particular chart. Obviously RPM would be encouraged to utilize this chart so they would either be able to compare notes or get involved in other areas where they can contribute significantly. The effort is not to do away with the viability of an RPM but rather to further enhance it.

*How important are the regional radio charts in the major centres in Canada?*

In each major market in Canada there usually is one rocker that is the chart and racker will buy almost exclusively from it. There are very few retailers that carry records that aren't listed.

Our initial efforts would go into putting together an album chart. There isn't any local chart that really would cover album sales. Right now it appears that an album buyer for a racker spends a lot of his time looking at Billboard which is fine but it isn't reflective of the Canadian market. For instance, the penetration of r&b in the Canadian market is nowhere near what it is in the U.S. There are a lot of similarities in the Canadian market and a lot of differences. A lot of Canadian albums may never be released in the U.S. so obviously they are not going to be reflected on the Billboard chart and yet are selling very well in Canada and should be represented on a national chart. Initially it should improve sales and ease up the return situation.

*How would you make a Canadian chart reflect the sales that occur in the French-speaking Quebec market? If we were to go by sales the top three records on the charts this week would probably be from Quebec yet would not be available elsewhere in Canada and would have no sales or airplay to speak of in these other regions of the country.*

This is something that we are still very much in the debating stage with at the moment and perhaps the only route that we could go initially is with an English chart. It doesn't help the buyer for a rack in Vancouver to be aware of what is happening in the Quebec market because it doesn't influence his market at all. It should be helpful to the buyer to see what is selling nationally in the way of English product so that he can buy accordingly.

*Are there any plans for closer ties with the industry in Quebec by the CRIA?*

The invitation has been extended to the new association in Quebec to do just that. With whatever format that their association decides on we'd like to be helpful in setting it up. They can see some of our bylaws and maybe explore some of the trials and tribulations that we've had.

*What are your feelings right now on the validity of the Canadian content regulations for radio in this country?*

I think the basic contribution—and a continuing contribution of the Canadian content regulations—has been the encouragement of programmers to listen to records. We don't have the benefit of having Canadian records on the U.S. tip sheets in most cases or the major trades so that we are at a disadvantage.

The fact that Canadian radio stations now have to seriously look at finding good Canadian records is a real boon. Obviously if it's not in the grooves no amount of airplay is going to significantly help the record. It's not going to sell.

I think that the major benefit is that we are now coming up

with a new breed of creative Canadian programmer that is actually out looking to make hits. If that continues to occur then despite all the hassles I think then the regulations have been worthwhile.

*What do you think of the suggestion by many radio stations that record companies in Canada are not supplying sufficient Canadian content product for them to program their stations effectively?*

If you take a look at the size of the market in this country it's understandable why we have such a low release rate compared to other countries. It will continue this way. I don't expect any enormous surge in the output. I think the change that has occurred, which is more difficult to view, is the quality. It's becoming more and more difficult to say: "That's a Canadian record" when you hear it on the air. I think the viewpoint of producers in Canada at the moment is that records have to be made for the international market. I don't have figures for it, but the budgets for Canadian records has increased significantly. Money spent on a record and quality don't necessarily relate but I think that there is some relation there. The Canadian sound is not an inferior sound now by and large, where it used to be definitely.

*How do you view the fact that though Canadian radio stations have to program 30 percent Canadian content records, less than 10 percent of records arriving at Canadian radio stations in any given week are Canadian content?*

Stations are becoming very adept at living with the problem, and of course it is a problem. There's no way around it. It is a major problem for a programmer in this country to keep his level of sound up and yet stick to the regulations.

I don't think that programmers are knowingly playing stiff. In this area I have to speak as president of GRT because I know within the organization there are many differing viewpoints about the regulations. I think that the general consensus is that people are in favor of the legislation and if there is going to be a change, it should not be an increase in quantity but rather within the rules themselves and in how you define a Canadian record.

*Do you think that record companies might ever be legislated to put out a certain amount of Canadian content product?*

Who's to say what could happen? Legislating creativity would have disastrous consequences. A lot more attractive areas to look at are incentives for money spent in Canadian record production. It could take the form of tax concessions—even income tax concessions or even federal sales tax concessions. Putting it strictly on a commercial basis where there weren't decisions being made by a bureaucracy would be very beneficial.

*Where does the corporate responsibility of a record company that is a branch of a company that has its head office outside of this country lie with regards to investing in the growth of the Canadian market?*

I think the very fact that companies here are employing Canadians and paying income tax means that money is going into the Canadian coffers. First of all reject the concept that no monies are ending up in Canada. I would guess that the average rate of return for the foreign companies investing in the Canadian record industry is well below that they could be earning now with just the current interest rates.

We are coming up with a younger breed of management that are looking at investment in the Canadian business as a potential money maker. It's a lot riskier but if it hits, you can make a lot of money at it.

*Why are deletes and cut-outs being brought into the Canadian market creating such a problem at the moment?*

We are really looking at two separate areas here. One is the area of U.S. product being imported where the copyright is not held in Canada. Our legal position there is definitely not clear. I'll address myself to that situation first. I think that there will be a sorting out period before that market takes care of itself. Already a lot of retailers are finding that they have over bought on the delete records. It will be a continuing problem but I don't think that it will have any major impact in the long run except the Canadian companies may have to do a better job of deleting on a more current basis.

The problems arose because by and large the Canadian companies are doing a better job of controlling returns. If you keep on top of the situation, you have less dump product building up in your warehouse, therefore the dump market doesn't become as large. What has happened is that because the market here was relatively clean, prices of dump records were a little higher in Canada. The people in the U.S. spotted this and felt they could get more for their product in Canada. What will happen is, the price will equal out and there will be less of a price advantage for selling into Canada.

The other aspect of the problem, which is very serious, is the importation of U.S. records where the copyright is held in Canada. The Stampeders, the Guess Who, Lighthouse and others are all involved. This problem really hits to the core because we are losing sales on Canadian artists and the artists are not being paid any royalties and the Canadian company isn't making any money on it. We, at GRT, are in the middle of taking action against at least one company. We are very confident of our legal position.

### Credits

Section editor, Earl Paige. Sales Coordination, Steve Lappin. Production, John F. Halloran. Canadian editorial direction, Martin Melhuish, Canadian correspondent. Independent writers: Juan Rodriguez, Montreal Star music critic; John Porteous, broadcaster and editor of Playlist magazine; Peter Goddard, Toronto Star music critic; Jeani Read, Vancouver Province music writer; Ernie Welling, editor, Maclean-Hunter audio magazine group. Cover: Chris Warf of Gribbitt. Art direction, Eric Chan, Gribbitt.

something of an undercurrent of slightly frantic subsistence-level operations, a state of affairs that has plagued most of them since their inception.

Can-Base Studios has undergone major administrative changes in the past 12 months with director Jack Herschorn's move to the U. S. and Steve Douglas severing ties with the company and folding his own Britcol Productions early in the year after a serious illness. Main figure in the company's newly-established and busily productive Mushroom Label is Can-Base producer Mike Flicker, who functions as engineer, producer, studio head and head of a&r. Shelly Siegel, whose Vancouver activities over the years have included his own SOS

(Continued on page C-28)

## BACKGROUND

Continued from page C-3

group using Canadian musicians. Their names were Robbie Robertson, Richard Manuel, Rick Danko and Garth Hudson who collectively came to be known as the Hawks. They played the bar circuit with Hawkins in Canada for five years before they decided to chart another musical course. They went to the U.S. where they met Bob Dylan and backed him up on his "Like A Rolling Stone" single. When Dylan's accident forced him to take a lengthy respite from the music world, the Hawks changed their name to the Band and brought out an album that they recorded in Woodstock, N.Y. called "Music From Big Pink." The rest of the story is well-documented history.

In those years, a musical exodus was taking place and artists who found that they couldn't survive in the creative vacuum that had been created in this country, started to move to the U.S. in search of opportunities.

It was at that time that Canadian artists such as Neil Young; Joni Mitchell; John Kay and the Sparrows, who were to become Steppenwolf; David Clayton-Thomas, the former lead singer of Blood Sweat and Tears; Andy Kim; and R. Dean Taylor to name a few, were leaving Canada in droves to see if the grass really was a brighter shade of green on the other side of the border.

A number of the more notable pop acts of the sixties had Canadian members including the Rascals, Mountain, the Mamas and Papas, Three Dog Night, the Union Gap, the Lovin' Spoonful, Rare Earth and recently, the James Gang.

The ironic thing about the whole situation is that everyone talked constantly about "Canadian Music Explosion" and the possibility of creating a viable music market in this country and all the time it was going on under their very noses.

A lot of things can be blamed for the apparent Canadian disinterest in domestic talent in those days. The cavalier attitude of radio and record executives, the apathy of the press or a great national inferiority complex were all partially to blame for the situation as it stood then. It is hard to put the blame in one place but really there was an almost total disinterest by the media in Canada of furthering or even, exposing the careers of Canadian artists. No one would acknowledge success unless that success had been achieved outside of Canada first.

By the end of the sixties the smell of cultural revolution was in the air and criticisms of the system, rather than being spoken about at press receptions and at camera meetings, were being expressed openly, so much so in fact that the government actually started to listen to the music industry's predicament.

In 1970, the Canadian Radio and Television Commission headed by Chairman Pierre Juneau, hinted at legislation that would make it mandatory for Canadian radio stations to play a percentage of Canadian music on their stations. That same year, whether it was because broadcasters were trying to stave off legislation by playing more Canadian records than they were used to as a show for government investigators or whether the talent that was bubbling under the surface for so long had been ready to erupt, the lid blew off the pot and in the course of one year Canada went from being one of the smallest contributors of pop music, to the third largest hit producing country in the world.

The Guess Who, who had ironically been given their name by the president of their record company in the hope that radio people in Canada might mix them up with the Who in England and not be affected by the bias that greeted Canadian records, had nine hits in 1969 and 1970 and four top selling albums.

1970 was the year that Anne Murray broke into the international market with her song "Snowbird" as did Gordon Lightfoot with "If You Could Read My Mind." The Poppy Family with Susan and Terry Jacks had a big seller with "Which Way You Goin' Billy?"; Edward Bear had their first big hit with "You, Me and Mexico"; as did Mashmakhan with "As The Years Go By"; and The Original Caste with "One Tin Soldier" just to name a few. The Stampeders followed with "Sweet City Woman" and Ocean made it to the top of the international charts with "Put Your Hand In The Hand."

On January 18, 1971, the government made the planned legislation official. Radio stations in Canada were committed to playing at least 20 percent Canadian content records during the day between six o'clock a.m. until midnight. To qualify as Canadian content a record must meet two of the following stipulations: music must be written by a Canadian; Lyrics must be written by a Canadian; it must be a Canadian production; and the artist or artists performing on the record must be Canadian.

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Sept 19	Hamilton, McMaster University		

# QUESTIONNAIRE

## Canadian Music Leaders Confront Issues

The following is a cross section of industry opinion on some of the issues that now face the music community in Canada. Replies come from Al Mair, president of Attic Records; Frank Davies, president of Love Productions Ltd.; Bill Gilliland, president of the Ahd Music Corporation; John Driscoll, national promotion manager and a&r director of Ampex of Canada Ltd. (Music Division); Stay Cayer, S.G.M. Records Ltd.; Don Tarlton and Terry Flood, of Donald K. Donald Productions and Aquarius Records Ltd., respectively; Robert Johnston, Leo Records Inc.; Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd.; Ralph Harding, Studio 3 Productions; Brian Chater, Much Productions Ltd.; and Shelly Siegel, Mushroom and Hellroaring Records.

1. How valid is the 30 percent Canadian content legislation imposed on radio stations in this country by the Canadian Radio-Television Commission at this point in time?

Mair: I think any discussion of the Canadian content ruling is redundant. The rule is law, the CRTC has no intention of changing it, therefore the dialogue should be about how to increase the quality and quantity of Canadian records rather than diminish the content rules.

Much more investigation must be done in the area of government incentives. Whether these should take the form of a government funding scheme (as has been done in the film industry) or tax incentives I don't know, but something should be done in this area, not only to stimulate more activity from current record companies but also to make the recording industry more attractive as an investment for Canada's financial institutions.

Davies: The 30 percent Canadian content legislation is valid only in that it does still bring to the attention of the programmer records that otherwise might get lost in the present-day myriad of releases presented to station music directors. Further, as the quality of Canadian releases improves (which it now seems to be doing at a significant rate) so does the validity of the percentage amount of 30.

Gilliland: Not very valid.  
Driscoll: The validity is serving approximately 50 percent of the purpose for which it was intended.

Cayer: I don't really know—but I do know that at least deejays look at your Canadian efforts now!

Tarlton/Flood: It has helped to establish a totally viable Canadian star system which is exceptionally profitable in all Canadian markets—except for Montreal, Winnipeg, Toronto and Vancouver, where the international talent traffic makes competition too tough!

Johnston: As a general proposition, our company is opposed to any sort of legislation which restricts or prohibits the natural activities of all species of life existing. Therefore, we believe that the 30 percent Canadian content legislation is completely invalid. Our company feels that competition rather than restriction will help to improve the lot of Canadian artists. If the CRTC wished to be of assistance to Canadian artists, they should have provided financing (although we are against this) in order to train technicians and build facilities for the proper recording of Canadian artists. Canadians certainly possess more than enough artistic talent to be a major



1. Roy Kenner and Dom Troiano (cap) split James Gang for Troiano's work with Guess Who and Kenner's TV activity in Toronto. Others are Tommy Bolin and James Fox.

force in the world music market—all that is lacking is the requisite technology to properly expose such talent.

Gosewich: At this point in time the principle of the legislation is valid as one ingredient only in assisting the exposure of Canadian recording artists to the Canadian public. By itself though, it has no validity in principle or in its mechanics when viewed as the panacea to creating profitably successful Canadian recording artists, producers, record companies, etc.

Harding: Valid.  
Chater: It is still one of the basic supports in helping to build an industry.

Siegel: The ruling should definitely be retained. Most of the majors that have the resources to use the 30 percent ruling do not. For most of the minor record companies, that own their own publishing companies, it is one of the few financial assets they have.

2. Do you favor retention of the rulings or do you feel that they should be dropped? Is there a compromise?

Mair: (See answer to 1.)  
Davies: I favor retention of the rulings but do feel that a

compromise would help the programmer and therefore could still be of help to the producers, artists and record companies.

Gilliland: Should be dropped. Maximum 25 percent as compromise.

Driscoll: I don't think the ruling should be dropped completely. I understand there is some talk in the industry for a lower percentage due to the fact that there are only approximately eight singles released in this country per week as opposed to some 150 foreign records.

Cayer: Retention is a must!  
Tarlton/Flood: Retention! Honorable intentions not withstanding, the Canadian programmer plays the majority of the product because of the legislation.

Johnston: We are not in favor of the rulings and we feel that they should be dropped completely. In fact, we have detected a reaction by programmers against Canadian product due to the imposition of this ruling.

Gosewich: The rulings ought to be modified and the CRTC ought to, within a structured framework, obtain as much data, opinion and ideas as is possible from valid representatives of the music and broadcasting industries to effect modifications that will improve on the existing rulings.

Harding: Retention.  
Chater: Generally in favor of retention.

Siegel: I definitely favor retention. There should not be a compromise because I know people who would stop playing the records altogether.

3. If the rulings were dropped tomorrow, what, in your opinion, would be the consequences to the Canadian music industry?

Mair: It would be disastrous for Canadian publishers and writers and would make it very difficult for the record companies. It would most assuredly cause a cutback in record production and also make producers and record companies alike even more cautious about what they record and release. Therefore there would be very few pure folk, jazz, MOR or country records produced because basically these don't sell, and if you can't count on some airplay and therefore the publishing revenues, there is no point in making these records.

Davies: I feel that if the ruling were dropped now the consequences could be disastrous for the Canadian music industry, which is just now beginning to "snowball." The industry would lose the only "ace" it holds in its own country, by which to create attention to its product. And if it loses attention at home how can it possibly get attention abroad?

Gilliland: The industry would survive but the vociferous no-talents who feel they're entitled to a million dollar return for every thousand they invest in a lousy record would probably disappear.

Driscoll: There would be many stations who would not play Canadian records just as there were in the past. There are many stations who do not need the ruling as they have always been strong supporters of Canadian product. Unfortunately they are minimal.

Cayer: Disastrous! All the radio stations would naturally take the easy way out and just play American records again.

Tarlton/Flood: Disastrous! Programmers would stick with the proven U.S. hits. Canadian indie record producers would

A Billboard Study of Canada

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have to pack it in. Star system would cease to exist in the rural markets.

Johnston: We feel that if the ruling were dropped immediately, the Canadian music industry would benefit immediately. We also feel that the Canadian music industry is on the threshold of making the rulings obsolete in any event. In other words, we feel that there is enough good quality product that programmers, in the not too distant future, will be playing more than 30 percent Canadian content.

Gosewich: For those involved in record production who believe the rulings are the answer to gaining air play, there would, no doubt, be a significant drop-off in record production by Canadian artists. For those who believe that quality of production, song content, artistic performance and aggressive promotion are the main and most important ingredients to creating successful recordings, there would not be, in my opinion, any reduction in recordings, and over the medium term production would continue to increase. Producers and artists of merit would still find Canada a viable base from which to operate domestically and internationally.

Harding: Backward step.  
Chater: Substantial lowering of airplay on Canadian records.

Siegel: All the efforts of the people in the industry, and that goes for artists as well, would be erased because I'm sure that their records would never get played.

4. How effective in dealing with the unique problems of the Canadian music industry has the Canadian Recording Industry/Association l'Industrie canadienne de l'enregistrement been? Please elaborate.

Mair: As a non-member, I can't really give a good critique of the CRIA. They seem to have done a good job in checking piracy in Canada. I hope they will be effective in their dealing

with the government in certain very important tax matters but except for matters of that nature I doubt that they collectively will do much for the state of the recording industry.

Davis: As far as I can gather the CRIA has really spent its initial period since it was founded in establishing its credibility within all industry circles and I expect it to begin policy moves and lobbying within the next 12 months.

Gilliland: The CRIA is just as effective as the RIAA.

Driscoll: CRIA has been very effective in dealing with the problems of the Canadian music industry and has been successful in solving most of the problems.

Cayer: I have never, ever been contacted or introduced to their efforts—so. . . .

Tarleton/Flood: Don't know.

Johnston: Since we are a new company, we are not a member of nor do we have any information with respect to the CRIA.



4. Good Brothers are proteges of Gordon Lightfoot. Columbia photo

Gosewich: In my opinion the CRIA is the only stable and ongoing organization representing the industry at the manufacturing, production and distribution level at this time. Unfortunately, it is not sufficiently recognized as such and to a certain extent, this has been caused by the association's low profile image since inception. That has begun to change. Its effectiveness in dealing with problems has to be viewed in this context as well as the recognition that any association, including the CRIA, is made up of people or companies with their own individual problems and self-interests. On this basis the CRIA has, in the recent past, begun to attempt to deal effectively with industry problems, none necessarily unique to Canada, and I believe will become a stronger voice and recognized representative of the industry as it matures and its acceptance of responsibility increases.

Harding: Not effective with the unique Canadian problems. Effective in protection of major record companies' problems but not the producers of Canadian music.

Chater: Generally effective in such areas as tape piracy and the problems of dumping but probably needs to be even more vigilant in the future to curb further abuses.

Siegel: The CRIA at this point is just laying the groundwork for itself. Once they have worked the bugs out and got the right people in there I think that they are going to come up with some things that will shock some people.

5. Has the Canadian Independent Record Producers Association been effective in providing solutions to problems that independents face in Canada? Please elaborate.

Mair: Having had the pleasure of attending last Fall's CIRPA symposium I can say that I'm quite impressed with this organization. Through their committees, they too are sending briefs to the government on various matters of concern to the independent producer. It is my view that it's the indie producers who are the lifeblood of the Canadian industry and without them we would be in a very bad state.

Davies: Yes I believe that in so far as they are able CIRPA have helped in creating talking and action points for the Canadian independent producer. As Canadian producers become more powerful and influential so will the association's problems be given more attention by all facets of the industry.

Gilliland: What problems?

Driscoll: I cannot comment on this question as I do not belong to CIRPA.

Cayer: Same answer as 4.

Tarleton/Flood: We don't know.

Johnston: Same answer as 4.

Gosewich: Based on information available, the CIRPA has had difficulty in maintaining consistency in their activities which may effect their organization's goals. But I do feel the independent producers needs in terms of an Association are extremely important and that somehow there can be a catalyst for effectively dealing with their problems.

Harding: Not effective. Not together. Not organized. Fighting the wrong fights.

Chater: CIRPA has helped considerably in sponsoring seminars and supplying information on the business of music to producers but could do more I feel in marking with major companies to help solve promotion and distribution problems.

Siegel: I am an independent and we have had our labels going for about a year. I have never heard from CIRPA. There is definitely a communication gap there. I have never even received a letter from them.

6. What are the major problems facing the Canadian music industry at the moment?

Mair: I have about 12 different answers to this question ranging from the lack of managers to some basic tax problems. However, let's boil the whole thing down to a lack of optimism. We're in the most exciting business in the world in the best country in the world. Our records enter the international market with a huge advantage (because of the 30 percent ruling and its effects on all stations like CKLW). All we have to do is have the confidence in our artists, our records and our-

selfs and we'll have the world by the tail. If we don't have that confidence we shouldn't be in the business in the first place.

Davies: I think that the major problems facing the Canadian music industry have not changed much over the last few years. As an industry we need a greater return on our invested dollar to give confidence that profits are possible and I think that as soon as all sides of the industry have felt something of the potential of international success, greater professionalism and credibility will be evident from all parties.

Gilliland: Lack of talent in all areas. I think that Canada does pretty well for its size of population though.

Driscoll: The same problems that exist everywhere, at least in Canada and the U.S. Tight playlists and trying to produce hit product.

Cayer: Lack of true professionalism (in selling). This means at the top (in Canada). Lack of the general bands and acts understanding that it is a business (of advertising—buying and selling)!

Tarleton/Flood: Lack of financing! Lack of songwriters!

Johnston: We feel that the major problem facing the Canadian music industry at the moment is not really a problem but more of a positive challenge and that is the development of a better communication not only with what are called "Major market stations" but every radio station in Canada no matter how small.

The second major problem (once again a positive challenge) is in the area of distribution, particularly at the rack jobbing level. This challenge can be faced by rethinking and reorganizing by the distribution people of the various distributors of product in Canada.

The third challenge seems to lie, once again, in the area of technology with respect to the mastering and manufacture of records. The answer to this challenge is obvious.

Gosewich: In terms of the successful development of Canadian recording artists, the major problems are primarily related to the adequacy of knowledgeable, experienced and motivated personnel in almost all areas of the industry; the financing capability for long term development; the capability in financing, in operating attitude, and in personnel to strike out for international development of Canadian recording artists; the need for more artistic development opportunities at a professional level within Canada.

Harding: Lack of seeding money to produce more records. Union rates way too high. Population too low.

Chater: Same old problems of lack of money due to the basically small domestic market to launch a major act and a major problem the tremendous lack of good material written by Canadians. Ultimately the song is the hit and they are just not being written in Canada.

Siegel: Most programmers in the major markets are still just playing 31 or 32 percent Canadian content just enough to



5. King Biscuit Boy is recording on Epic.

6. John Allan Cameron will have his own TV show this fall, is signed to Balmur Ltd., Anne Murray's management company headed by Leonard Rambeau.

get by when there is a lot of other Canadian content material that is good. There are a lot of Canadian songs that can be found that are as good as American songs that are being played.

7. Has the development of Canadian artists been financially rewarding for your company?

Mair: Having only been in business for a couple of months it's a bit too early for us to answer that question. However, I can say that Attic Records is well ahead of projections at this point.

Davies: No, not yet, but we have a hope!

Gilliland: Yes.

Driscoll: It has been very rewarding—as you know we are enjoying tremendous success with our group Wednesday.

Cayer: No! But one day soon. . . .

Tarleton/Flood: Aquarius Records has a strong track record and we have made all our profits on the sale of Canadian records. Donald K. Donald Productions now successfully produce concerts with Canadian attractions from coast to coast. This was impossible before legislated radio.

Johnston: Since we are such a new company (July, 1974), it is too early to give figures with respect to financial rewards in the development of Canadian artists. However, with the talent which we have so far enlisted, we feel confident that financial rewards will be shortly forthcoming.

Gosewich: Yes.

Harding: No.

Chater: In some cases yes, in many cases no; in general it is extremely difficult to make any real profit recording in Canada with costs and overheads being what they are. There has to be the side benefits of publishing and management to make it a profitable entity in Canada.

Siegel: No. But we are a very young company and we wouldn't be in the position we are in now if we didn't feel that it could be financially rewarding. It would be a real struggle though if you just had to depend on Canada to sell product.

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A Billboard Study of Canada

SEPTEMBER 21, 1974, BILLBOARD

Promotions and work with local promoter Roger Schiffer in his Great Productions, now manages both company labels, Mushroom and Hell-Roar'n', which is the label for the local rock and roll revival group, Teen Angel and the Rockin' Rebels, whose releases have racked up impressive regional sales.

Mushroom, whose Canadian distribution has been independent, has just signed a distribution deal for Ontario, Quebec and the Maritimes with Merit Music, distributors of Motown in Canada.

Their artist roster includes Jayson Hoover (a well-received single, "Love Will Get You," was released over the summer, and the label reports negotiations with Mercury Records for American release), singer/songwriter Alexis (an album, produced last year by Steven Douglas, is meeting with some critical acclaim and will foster a single release shortly), Songbird, whose single, "I Believe," received limited play earlier in the year, and Paul Horn, whose close association with the company has resulted in a double album set due for release in the early fall.

Artist management is handled by Milt Brodie with his Amanita Management company. Brodie also administrates all Can-Base companies. Liam Mullen has been appointed independent promotion rep for Mushroom.

Ralph Harding's Studio 3 now includes three labels: Stamp, Sweetwater and Natural Sounds, the first distributed by Quality in Canada, the others through Studio 3's own distributions network.

The country-oriented Stamp label's producer Stu Kuby has been replaced by Jake Doell, with contemporary production now supervised by Martin Shaer. Also gone from the studio is promotion manager Brian Cassidy, with the recent acquisition of Suzanne Fairley as rep for the three labels fillin the vacancy.

Stamp artists include Kenny Stoltz and Patti MacDonnell, with Alan Moberg, Dale Baker, Michael Palmer and Ray MacAuley on Sweetwater. Releases during the past year that have received a modicum of regional success are "You Were My Home" and "Come Autumn" by Stoltz, and "The One You Got" by Palmer. Alan Moberg earned some response in Nova Scotia and British Columbia with his singles "Lady of the Northland" and "Long Left Hand of Life," while Ray MacAuley's "Late Night Lady" also obtained some regional airplay. Quality has subsidized some Nashville session for Patti MacDonnell whose Stamp releases were "One Night Stand" and "Lovers and Friends." Dave Baker's "Now and Then" an "Endless Highway" also received minor regional response.

Sweetwater's Michael Palmer wrote and performed the theme for the west-coast-filmed movie "The Inbreaker," and recorded it at the Studio 3 facility, which this year installed a new 16-track Neve board.

The Hudson Brothers, who had recorded at Studio 3 while marking time in local clubs a few years back, also taped several musical segments of their American network series in the studio.

A sizeable portion of Studio 3's regular studio time was filled, up until last year, with work from commercial broadcast company Griffiths-Gibson Productions. After that operation moved into their own studio facilities in the summer of 1973, Total Sounds West, a similar company administered in Vancouver by sales manager Steve Simpson, picked up some of the slack. Total Sounds originated in Toronto 10 years ago with Dolores Claman and Richard Morris, maintains an office there as well as in England, and is opening a branch in San Francisco. Their accounts include GM Canada, Bell Telephone, Kentucky Fried Chicken Canada and Xerox, as well as film scores for radio and TV.

Griffiths-Gibson, the trio of commercial jingle writers who started their company four years ago in Vancouver and rapidly became one of Canada's major producers of commercial material (clients include Pontiac, Kellogg's, Pepsi and Kraft in Canada, Boeing, Bank Americard and Hamm's Breweries in the U.S.) began building their own studio for in-house quality-controlled production early last year.

The complex of three studios, called Little Mountain Sound, is finally in the last stage of completion (one studio has been in operation since late 1973) and will, says resident producer and general manager Geoff Turner, be the largest

studio facility in Canada, with a price tag of \$625,000. They have a 32-track capacity, but Turner says he finds no need to implement it yet. The project was an ambitious one, and in April, with only one studio completed, Griffiths-Gibson sold half the Little Mountain stock to Western Broadcasting, facilitating the immediate construction of the remaining two studios. Both Griffiths-Gibson and Western Broadcasting now use the studios for their own recording purposes, with the remainder of the time—Turner estimates all three studios will soon operate on a 24-hour basis—distributed among artists within the Little Mountain stable. The company now has two affiliated labels, Leo and Ubic Records owned by Robert Johnston, and its own Little Mountain label, which will operate under the guidance of Leo and consequently Johnston as well.

Leo and Ubic are currently signed with Larry Uttal's Private Stock Records for worldwide distribution except in Canada where distribution is independent. Little Mountain hopes to follow suit.

Both "Carrie's Gone" by J. C. Stone on Leo and "Candy Baby" by Strongheart on Ubic, released in late June, received some national airplay and Little Mountain's first release, a single by Mark Kahn, was slated for September.

Other artists signed to the label are Victor Stewart, Joani Taylor and Chilco.

Creative House Ltd., a total concept marketing operation in Vancouver for over six years, also completed a 16-track recording facility, Creative Production Center, last year that includes equipment for audio-visual programming as well. Although still nominally headed by president Lloyd Bray, the production center is now operating under chief engineer Roger Monk, a recent import from Toronto's Eastern Sound. Monk reports, in addition to in-house productions, a sizeable number of albums recorded in the gospel field and for independent labels, and an improving liason with commercial jingle companies. Bob Brooks has also left the Creative organization, and the new creative director is Gary McCarty, one of the originators of the CH concept.

Houka Records, which last year used the CH recording facilities in a kind of unofficial affiliation agreement instigated by the machinations of Ross St. John of Ross Wolfe Productions, has since severed their connections with both outfits in a flurry of administrative and legal entanglements.

Bill Phillips is now president of Houka, David Rocksborough-Smith is managing director. Since April, says Rocksborough-Smith, the label has been in abeyance pending settlement of its affairs. In its year of existence, Houka released five singles, and was the first in Canada to implement the Perception concept of pre-release commercial potential testing. Problems with the company previously, says Rocksborough-Smith, were marketing and promotional weakness. The biggest single success was Tim Williams' "Careful Mountain Pony," penned by Marc Strange, which received excellent airplay but no sales, "My Country Lady" by Comox (which was picked up by A&M for American distribution and died) and Alta Gray's "Cotton Dreams."

One steady if modest light in the industry here is the indefatigable John Rodney, whose one-man with four hats act has remained virtually unchanged since its inception. Rodney heads Rada Records, a record company and pressing plant. Stoney Productions studio, and Van-Los Music International, three corporately independent but functionally related entities, as well as heading the WCRMA, an organization of Western independent record producers.

On Rada and associated labels he has released six singles and three albums this year, and has begun a project of children's material called the Greek Myth Series, created by local author Valerie McBain and recorded at Rodney's Stoney Productions. Another lengthy project is a ten-record dramatic set called "Jesus: A Biography," recorded in San Francisco by R-Productions and pressed in Canada by Rada, who also holds world distribution rights. Released in the U.S. and Australia as well as in Canada, and due for release this spring in South America, "Jesus" has sold in excess of 7,000 units to date. Rodney has also released "Riverboat in the Rain" by Doug Rutledge, a single that met with relative success here two years ago, in Australia and New Zealand. He forms individual distribution deals in each market with various record companies and distributors, either for lease or import.

Under his Van-Los Music International hat, Rodney has released three albums, and singles including "If You Would Understand" by Franco and Rina (released in English and Italian

and readied for French), "I Want To Sing" by Casey Burke and "Necessary Man" by Doug Rutledge, which is chalking up some airplay across the country.

In September, in conjunction with its CBC showing, Stoney Productions will release a two-record set of a rock mass, "Maranatha," written by Vancouver composer Marek Norman. This and a recording of "Nights of Music"—a 1500-strong co-operative effort by school bands in the area—are particularly ambitious live recordings utilizing the Stoney/Round Sound mobile recording unit. Stoney Productions does mostly in-house recording for the Van-Los lable.

As head of the lately silent WCRMA, Rodney attests to its continuing existence, its constant lobbying of government agencies for taxation revisions beneficial to independent studios, and its encouragement of dialogue between these agencies and the record producers, in spite of its low profile. WCRMA is now relying on only a few members for the bulk of the work, says Rodney, but he still feels the organization is performing an important industry function, and has plans, budget permitting, for a re-entry into public activity with a newsletter to stimulate industry-government communication.

Another small but steady operation is Psi-Chord Studios, originally Vancouver Recording, with John Plourde as president and Vancouver Recording engineer Robin Spurgeon as part owner and engineer.

The company has been in operation for over 10 years on what Spurgeon calls a quiet basis, its 4-track studio recording product for its own in-house Psi Records lable as well as affiliated label Ramaphone.

Contracted artists for Psi Records are Peter Ebner and Mickey Maione. Jazz group Pacific Salt released an album on Ramaphone. Spurgeon, who at one time or another has seen almost every major Vancouver artist go through his studio, says the bulk of the business now lies in audio-visual and commercial work.

Stan Cayer's SGM Productions last year released an album by local singer/songwriter David Sinclair; the single picked from this, "Take My Hand," was recorded by Moe Koffman and picked up by Muzak in 26 countries in January. Sinclair is now lead guitarist in Susan Jacks' group. Other artists handled by Cayer in a management capacity are Sun, Cameron Molloy and Black Elk, and Bobby J. Bertrand, who are all releasing singles in the early fall, with albums to follow. Cayer owns his own 8-track studio, does free-lance and commercial work as well as recording his own acts, and SGM has two publishing arms, Astral and Taurus Music.

With all other studios operating well within the greater metropolitan area of Vancouver, plans are afoot to create at Yellowpoint, 13 miles south of Nanaimo on Vancouver Island, a studio complex that its backers say will put places like Honky Chateau and Caribou to shame. Timbre Sound, a four-man partnership that incorporates the know-how of Bill Snow and engineer Henry Saskowski from Thunder Sound in Toronto and the finances of two other wealthy investors, bought the Yellowpoint property—97 acres with 1 3/4 miles of waterfront and a graceful 40-year-old lodge complete with swimming pool and tennis courts—two years ago. Having already invested \$270,000, the public company is galvanizing to build the studio, which will involve an expenditure of \$700,000. Facilities will include two MCI Superboards in two studios with 32-track capacities and complete dubbing facilities. Unique in design, the architect's plans reveal a glass-walled studio and control room for a view of ocean and 200-foot cedars in a sub-mediterranean climate that, freakishly, receives only 1/5 the annual rainfall of the mainland.

A Harvey's Hamburgers mogul, Snow waxes very lyrical about the climate and environment, and estimates the hourly rate of the studio at \$140, with, possibly, accommodation at the lodge thrown in gratis. Yellowpoint itself will not have an in-house label, he says, but Timbre Sound is in the process of buying out one of the established Vancouver record companies, which will provide this for them.

He is enthusiastic about the pool of studio musicians and engineers on the mainland, whom he hopes to utilize in the studio, and aims for an international attraction of artists that will concentrate on tapping Los Angeles and San Francisco area talent; but the local consensus is that the egg Yellowpoint lays is not going to be golden, doubting the eagerness with which American artists will abandon established studios.

One major aspect of the recording industry in Vancouver that is often overlooked is the field of religious music, dominated by Word and Praise Records. Word, Canadian-owned but affiliated with U.S. Word out of Waco, Texas, is the major producer of religious product, with president Gerry Scott estimating sales up to \$1,250,000 this year.

Word in Vancouver distributes primarily American product, mainly by mail-order across the country, but records and distributes Canadian product as well, using Vancouver recording facilities and Columbia and local IRC pressing plants. Artists recording for Word include Wanda Jackson, Ray Price, Burl Ives, Anita Bryant, Pat Boone, Wayne Newton, Barry McGuire and Roy Rogers and Dale Evans from south of the border, and the Royal-Heirs, The Messengers and Jim Reese from north of it. The major Canadian lable is Image VII, on which the Heritage Family, which Scott considers his biggest Canadian group, records. On the U.S. Light label Scott will soon release a Christmas album called Sunshine and Snowflakes, which he feels will be a cross-over secular hit as well from pre-release response. Word has released 75 albums this year, says Scott, as well as 100 sacred paperbacks and some sheet music, a comparatively minor function, from their publishing arms Granville Music and Janlo Publishers.

Praise Records' Paul Yaroshuk anticipates sales for this year to approach \$500,000, a healthy increase from last year's figure of \$350,000.

# Edward Bear

## A STAR IS BORN






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When one looks at the state of classics in this country, it has to be viewed on two levels. On the first is the sales of traditional imports and on the second the development and the recording of domestic talent in Canada. Unfortunately the latter is not progressing with the speed that many would like but as Vas Pollakis, the head of the classical division of Polydor Ltd. based in Montreal and the person responsible for the expansion of the Deutsche Grammophon catalog in Canada, indicates: "The future of classics is a bright one in this country. This form of music is becoming more relevant to this generation and in fact the pop and classical forms are narrowing the chafe that once separated them."

In his work with the Deutsche Grammophon catalog in Canada, Pollakis has tried to subdue much of the snobbery that traditionally is associated with the classics, to make it a saleable commodity to the general buyer. Pollakis has in the past packaged classics sets for the Canadian market that in the international marketplace must seem quite experimental in nature. He explains: "I view my work with Deutsche Grammophon in this country in two specific sections. In the first we have the imports that have very high standards both technically and artistically with international appeal. In the second, there is the product that you might call the swingers, which we package and promote in this country. The "Festival of Hits" was one of the most ambitious. I put releases together based on different themes such as composers or music styles. They come up with the artwork in Hamburg and I put the whole thing together for Canadian consumption. They are basically concept releases and at the moment we are just getting three such sets ready: "Midnight Reveille" subtitled "Sensuous Night Music"; "Solitude" subtitled "Music For Piano In A Solitary Mood"; and "Dances From the 16th Century" subtitled "Non-Stop Dancing 17" inspired by the success of the James Last Non-Stop Dancing series. The material is programmed here and then pressed in Germany and represents approximately 30 percent of our turnover in the classics. There are about 40 Canadian originated releases in our catalogs."

And what of the development of classical music talent in Canada? The federal government has been an avid supporter of the classics in Canada and recently announced the establishment of a new division called Concerts Canada, within the Canada Council, the body that offers subsidies for emerging Canadian talent in the fine arts. It will act as a booking and managing service for musicians with the emphasis on support for artists beginning a professional concert career. For its first year of operation the roster will include nine classical artists, which are chosen each year by a selection committee. The CC will make bookings and provide publicity material for the artists and will act on their behalf in Canada and abroad for a period of three years, with an option for an additional year.

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# CLASSICAL

## Music

### Two-Level Phenomenon



Vas Pollakis, Polydor classical manager in Canada.

both at home and abroad is the Canadian Music Centre, which is subsidized by grants from the Ontario Arts Council and BMI Canada among others. The Centre throughout the year undertakes promotional activities on behalf of the artists; copying services; informational and consultative services; cataloging; and most important, operates a music library in Montreal.

For over 25 years, Radio Canada International the external service of the Canadian Broadcasting Corp., has been recording works by Canadian composers which have been distributed around the world and played by broadcasting organizations in dozens of countries. At the moment the catalog consists of 26 recordings featuring more than 30 of Canada's best known composers and many Canadian soloists, groups and orchestras. There is also a catalog of classical recordings produced by the Music Department of the CBC's English Services Division.

Quite a bit of excitement was caused recently with the announcement that Boot Records, primarily a country label in this country, was opening a classical division to be known as

the Boot Master Concert Series with Eleanor Sniderman, wife of Canadian record retailer Sam "the Record Man" Sniderman, handling the artist and repertoire chores. The first signing to the label was the Canadian Brass, artists in residence with the Hamilton Philharmonic and subsequently an album was released that has become one of the hottest in this area. Two of the highlights in the past few years have been the successful merging of the talents of Procol Harum and Rod McKuen who both appeared with the ESO on separate occasions. The album that came from the association with Procol Harum for A&M was one of the company's biggest selling albums at the time.

Recently Anne Murray performed with both the Toronto Symphony and the Edmonton Symphony, and Ian Thomas and his band performed with the Hamilton Philharmonic. These are just highlights but there have been many other cases of diverse music forms merging for successful concerts. The Edmonton Symphony is in the midst of a production for television by Tommy Banks which will have the orchestra perform with a number of major artists in the pop music field and shown as syndicated television specials.

How are Canadian orchestras and the classics in general faring financially? Andre Fortier of the Canada Council in an address that he made under the title "Is there a future for the Symphony Orchestra in Canada?" to the Joint Conference of the Association of Symphony Orchestras and the Ontario Federation of Symphony Orchestras, summed it up when he said: "We all know how much work, idealism and determination went into the creation and development in this country of a number of major orchestras of international calibre, a network of good community orchestras and excellent contemporary and chamber music groups. These efforts have now borne fruit and music in Canada now displays a vigor and quantity which exceed the hopes of even the most optimistic prophets of a generation ago."

Speaking on the economics of the orchestra in this country Fortier adds: "In these days when inflation is a daily source of pain in the pocketbook, you will not be surprised to learn that the operating costs of 29 performing companies doubled over the five-year period. The figure for orchestras studied is 106 percent. Ticket prices have increased more rapidly for orchestral concerts than for other performances, with the result that ten orchestras have increased their receipts by 84 percent despite the fact that their audiences have increased by only eight percent. The average receipt per customer rose from \$1.70 in 1967 to \$2.90 in 1972."

"In 1972, the 10 orchestras which we studied were able to cover half their costs from box office revenues and private donations, but at the speed with which the situation is evolving, we can see the day when government support will predominate and the autonomy of the large orchestras will be in jeopardy."

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# BILLBOARD MEANS INDUSTRY SERVICE!

The recording studio field has emerged as one of the largest areas of growth in the Canadian music industry since the inception of the Canadian Radio and Television Commission's 30 percent Canadian content legislation for radio has been experienced by recording studios in this country. As more and more Canadian production was being done to take advantage of government ruling studio activity was stimulated in all areas of Canada and regions that once supported only one or two studios suddenly saw more money injected into this phase of the industry and the subsequent construction of many sophisticated recording facilities.

There are many reasons that this growth actually took so long. We can list such things as a limited state of creative consciousness, a lack of investment by Canadian businessmen and an ingrained feeling that seemed to permeate the attitude of Canadians in those days that they couldn't possibly compete with their southern neighbors.

There were studios in Canada prior to 1960, in fact RCA's operation in Toronto had its beginnings quite a bit earlier than that. When RCA Studios first opened in Toronto, it was located in the Royal York Hotel in an area which is now known as the Roof Garden. That was just after the war. Later, the studio complex moved into its current location on Mutual Street which used to be CHUM radio's offices.

In 1965, Eastern Sound opened in Toronto in competition with RCA and Hallmark, a studio that later folded. Murray Shields, who was the former studio manager of Eastern Sound before he left to work with Audio Designs and was replaced by Ray Sachedina, remembers how things were when Eastern first opened.

"When we built Eastern, we started out as a four track studio. In 1968 we expanded to eight track and were doing mostly jingle and commercial work. At that time we were doing a little work with Toronto bands like the Big Town Boys and the Sparrow (who ultimately became Steppenwolf) and we also worked with Felix Pappalardi and Bud Praeger of Windfall Music when they were producing the Kensington Market."

In 1970, Eastern introduced the first operational 24-track system to Canada and a lot of enquiries started to come in from outside of the country.

Eastern wasn't the only studio in the pop market in the early sixties. Sound Canada, which was started as a basement operation back in 1961 by Art Snider and moved to his larger site in 1968. It attracted people such as Gordon Lightfoot and Lighthouse before most of the studios in the area had even opened their doors for business.

If you had to put your finger on a specific date that heralded the turning point for most of Canada's studios and for that matter, potential studio builders, you would have to say Jan. 18, 1971 which saw the inception of the CRTC's Canadian content rulings. It was a license to print money for many,

# RECORDING STUDIOS

## *Content Rule Only One Reason Studios Proliferate*

and the subsequent demand for more Canadian-made records marked the beginning of the scramble for more time in the country's recording studios. There are many who contend though that the boom would have been there even without the content rulings. The debate goes on.

One way or the other, major studios began to spring up across Canada. In Toronto there was Toronto Sound Studios headed by Terry Brown; IPS Recording Studios Ltd. run by John de Nottbeck; Andy Hermant's Manta Sound Company; Jeff Smith's Sounds Interchange; Thunder Sound run by Moses Znaimer; and recently Jack Richardson's Nimbus Nine Studios and Sound Stage facility.

Montreal as well as having another RCA studio managed by Roger Belair, also had Chuck and Judy Gray's Studio Six; Son Quebec formerly known as the Andre Perry Studios; Tempo Studios; and Monticana Studios.

In Vancouver there is Al Reusch's studio complex; Can Base Studios now managed by Mike Flicker; PSI Chord Recording; John Rodney's Stoney Productions Ltd.; and Ralph Harding's Studio 3 Productions.

Scattered around the rest of the country is the Damon Sound Studios and Tommy Banks' Century II Studios in Edmonton; DMG Sound Studios in Thunder Bay, Ont. run by Don Grashey; Fundy Recording Company Ltd. in Sackville, N.B.; the Mercey Brothers Studio in Elmira, Ont.; and of course many others which are now working on projects which range from full scale record production to preparatory demo tapes.

Recently Studio Six in Montreal began utilizing a computer remix section in their newly installed console. Judy Gray explains: "Using a computerized Neve Console with 1081 equalizers and JBL 4350 Monitors, we can provide options which are simply not available elsewhere. Our "Trackmaster" computer mixing system provides an instant individual memory

for each of the 32 faders. Therefore, during a conventional multi-track mixdown, all level changes can be remembered, recalled, or altered at will. Thus, one is free to build a mix artistically, while not being limited by the mechanical manipulations of all faders during a single pass." Les Seguin; Jesse Winchester; Jim and Bertrand; and Jacques Michel have so far utilized the system.

On the outskirts of Montreal in a little rural village known as Morin Heights, Andre Perry, no stranger to the music and studio scene in Quebec is building a studio on a wooded hill overlooking his home and own private lake which will have the first Trident Triad board in North America. Perry will be the exclusive distributor for the board in North America and artists such as Cat Stevens have already indicated their interest in using the facilities.

In Vancouver, a new studio complex devoted to record production has made an appearance. The complex known as Little Mountain Sounds is run by Western Broadcasting and a local ad agency, Griffiths-Gibson. The studio which was pretty much into jingles production a couple of months ago have turned to the record market which is expanding rapidly in that city. The studio which is now 16-track is expected to move up to 32-track shortly.

Jack Richardson's Nimbus Nine studios have been completed in Toronto and artists from around the world including David Bowie, Black Oak Arkansas and Jeff Beck have shown interest in using the facilities. Alice Cooper has just finished sessions there with producer Bob Ezrin.

With all the successes that the recording scene has had in the last few years, there have been some problems that have yet to be reconciled. The major problem is the crippling excise tax that is imposed on all recording equipment that is brought into Canada. As there are no companies in this country that actually manufacture recording studio equipment which means that everything has to be imported. All equipment is subject to 17½ percent duty and an additional 12 percent federal tax. This same tax was removed from the film industry approximately 13 years ago in Canada.

Many studio owners also feel that there is a need for a revision of tax laws that deal with recording sessions and production. At the moment in Canada there is a 12 percent federal tax and 7 percent provincial tax levied on recording sessions and production. These are problems currently being looked into by the Canadian Independent Record Producer's Association and also the Western Canada Record Manufacturers Association.

With the current activity in the creative community, especially in the area of music, the demand for Canadian records that can match the product that is on the market internationally has put the pressure on Canadian production facilities to provide the expertise and class of equipment to compete.

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# EDMONTON

## Stakes Claim to Music Success



Doug Hutton (left) and Tommy Banks.

Capitol photo

It is a long haul from Toronto to Vancouver, some 3,000 miles across prairies and mountains punctuated here and there by large pockets of population that are big enough to have a thriving music scene. Of course, there is Winnipeg, which spawned such acts as the Guess Who, Bachman-Turner Overdrive and ScrubbaLoe Caine; Calgary, which was the starting out point for the Stampeders; and lately, Edmonton has become quite a hub of activity in the music industry in this country.

Much of the credit for this particular surge of activity in Edmonton must go to Tommy Banks who has worn many hats in the music business including that of conductor, musician, arranger, talk-show host, record company president, club owner and organizer of a new independent Edmonton television station, ITV which will carry the new version of the Tommy Banks Show, returning to its regular one hour format.

Also included in programming plans for ITV is the production of six pop-oriented concerts which will feature various big-name artists in concert with the Edmonton Symphony Orchestra and will make use of Banks' other skill in the areas of conducting and arranging.

Edmonton has one of the most progressive orchestras in the world in the ESO. In the past many artists have been invited to perform with the orchestra not only from the jazz and classical fields but from the pop and folk areas as well. One of the most successful of these collaborations was with Procol Harum whose record company, A&M, recorded the live concert as an album which consequently went gold in North

America. Procol Harum is booked to return to Edmonton to perform with the orchestra in May as part of the syndicated TV series.

In 1967 Banks opened a broadcast production house under the name Century II which was used for all sorts of things including record production and during the early years of GRT's involvement in Canada, the Edmonton-based company had a short but successful association with them. About two years ago, Century II became a full-fledged record label and a deal was made for distribution with Capitol Records-EMI of Canada Ltd.

One of the first projects and certainly the most ambitious for the label was "Cantata Canada" one of the most expensive albums ever to be made in this country. It received one of the largest promotional pushes ever put behind a Canadian product by Capitol Records-EMI of Canada and Century II.

The album was conceived by fellow Edmontonian, Doug Hutton, who commissioned writers from across Canada to write songs about a particular aspect of Canadian history. Once the songs had been written and the best chosen they were given to local band Privilege to perform on the album with orchestra and chorus. Unfortunately the record did not catch the public's ear and sold only 16,000 copies.

Hutton, who later formed his own label, Danali Records, is not one to tackle record production on a small scale. His latest project is an extravaganza entitled "Scarlet and Gold" which commemorates the Albertan centennial with more than a passing reference to the 100th anniversary of the founding of the Royal Canadian Mounted Police. The production features the Edmonton Symphony Orchestra conducted by Tommy Banks; the poetry of Bill Meilen; Blackfoot Indians performing with the symphony; chanting by priests representing the coming of christianity; Barry Allan; San Francisco folk singer John Antle, who was signed recently to Danali; Audet Dit La Pointe; and the Original Caste featuring Dixie Lee Innes, the band that had a hit with "One Tin Soldier" a few years ago.

A special edition of the album has been packaged with a 1/2 inch walnut case with an inscribed square leather plate which has a brass plate inset that bears the Alberta centennial logo.



Chad Allen at controls in Century II.

Century II photo

A commemorative single released from the set entitled "Wildrose Country" with "The Brave Man" as the flip side has already sold well over 20,000 copies in the Alberta area.

Also on the Danali label are singer/songwriters Mark Jordan, who Hutton met while setting up the "Cantata Canada" project and John Antle, from San Francisco. Hutton's next major project will be an American cantata based on the history of the United States.

An indication that Edmonton is a growing music center in Canada is the fact that it can support two major recording studios; Tommy Banks' Century II studios and Damon Productions Ltd. Century II is located in the country and has utilized a solid, concrete building abandoned by the army after World War II and artists such as Donna Warner, Russell Thornberry, Terry McManus, Privilege and the Original Caste signed to the subsidiary label have recorded there.

So impressed was Jury Krytiuk, the president of Boot Records, with the Damon studio complex, that he has indicated that most of the production for his country acts will be done there from now on.

Damon's publishing wing Pet-Mac has been having much success with material by singer/songwriter Bob Ruzicka whose "Dirty Old Man" recorded by George Hamilton IV made quite an impact on the country charts this year.

Though Edmonton is in a rather isolated location with respect to the rest of Canada and the U.S. it seems that this solitude has bred a very tight industry within itself and one which will bear some watching in the years ahead.

## MONTREAL

• Continued from page C-4

prestigious popular composer (he has recorded with the London Symphony for years), while L'Infonie (Kot'ai) heads the avant-garde jazz-rock scene.

Then, there's the local "quickie" Top 30 market, filled with local lights who "cover" a U.S. hit or invent a similar one, among the most durable of whom are Pierre Lalonde (Capitol), Michel Pagliaro (RCA, Much), Donald Lautrec (C.E.L.). All are familiar with television and press, which is prerequisite for staying on top in Quebec. Currently on the charts with Rochne English-Montrealer, such as Andy Kim (Capitol), and Jesse Winchester (Bearsville), internationally acclaimed singer-songwriter.

Despite the preponderance of solo acts, the biggest noise made over the past year has been from the local rock scene, which has begun to awake after years of economic nonviability. Montreal is endowed with a rabid and particular rock music audience; curiously, the young French-speaking fan will fill the Montreal Forum (cap. 18,000) for such groups as Pink Floyd; Emerson, Lake & Palmer; Led Zeppelin. British heavy progressive rock is the main influence, while Montreal and Quebec City fans have supported such left-fielders as Shawn Phillips (who "broke" first in Montreal), Babe Ruth (whose first album sold as much as McCartney's Band on the Run), Frank Zappa (who, in his last visit to Montreal, produced a single for Charlebois), Richie Havens, Genesis, and others. The current enthusiasm for high energy rock has spilled over on the local band scene, which is sprouting fine new talent.

The enthusiasm is further sustained by the fact that one of their own, Mahogany Rush (Kotai), has broken through to the U.S. charts, the first Montreal heavy rock outfit to do so.

No matter what musical persuasion they hold, Montreal rock fans concede that the psychedelic electronic wizardry of Mahogany Rush's 19-year-old guitarist Frank Marino has boosted the possibilities for all kinds of local bands. It's a role the young "Child of the Novelty" has handily assumed; when not appearing in Detroit and other major U.S. urban areas, Marino and cohorts are often to be found jamming after-hours around town. Language barriers are practically nonexistent in the Montreal rock scene, which is a melange of Quebecers, English and American styles rife with unique directions.

The most ambitious, and downright revolutionary, of these groups has been the 18-musician "co-operative" Ville Emard Blues Band, which in the space of the past year has created an inspirational atmosphere for home-grown rock music. Ville Emard is a collection of former session men responsible for the instrumental tracks on records by Quebec's leading solo stars. Over the years, the musicians developed

friendships and jammed frequently, finally "going public" as a unit in June of last year. Since then, the ensemble has burned a fast and furious trail, climbing the highest mountains ever for a Quebec rock group as well as experiencing frustrations. VEBB's critics maintain the concept of such a large and diversified band is economically unworkable, and they may be partially correct. Nevertheless, the group's first album, Live a Montreal (London), owns the distinction of being the first two-record set by a local rock group to amass over 30,000 sales.

The live album was the most ambitious remote production ever attempted in the province. The St. Denis theatre was overflowing for two snowy nights last January, and on stage 58 microphones were used by the Fedco (N.Y.) mobile unit, whose engineers were reported to have claimed these musicians as among the finest they'd worked with. Ville Emard producer Bill Gagnon (also an exciting innovative electric bassist) mixed the tracks in quick course and the set was released (within 7 weeks of recording) to coincide with the group's 26-town cross-Quebec tour, the largest ever by a local rock band. The venture was sponsored in part by the Imperial Tobacco Co. (Player's), whose promo campaigns utilized multi-color posters, stickers and media advertising unprecedented in the local industry. Yamaha (Winnipeg) also donated a sound system. Fans have embraced them as the leaders of Quebec's new rock wave.

Musically the Ville Emard band has spurred astounding changes, from which the band has not gone unscathed. Personnel shifts have reduced their number slightly, while the thundering sound has remained as original as ever. Various sub-groups have evolved within Ville Emard (all planning their own albums), such as the jazz-rock wing led by Gagnon and keyboardist Pierre Nadeau (and composer for Charlebois' most famous hit, Ordinaire). The group boasts a powerful three-man drum section (one of which, Christian St. Roch, has recorded a solo album in which he plays all instruments), as well as a couple of thoughtful, singing guitarists in Bob "Pixie" Stanley and Rawn Bankley. The latter also sings his own stone-earth songs to effect, while rocking vocalist Carlyle Miller (a veteran of vintage Stevie Wonder road groups) "gets down," effectively adding saxophone motifs.

Contractions, which was a self-contained group with an album (on Columbia) before gaining exposure with VEBB, has departed to concentrate on the release of a second album. Their sound is complex, deeply structured cerebral-rock, paced by the spacey vocalese of singer Christiane Robichaud (widely regarded as the province's most original stylist). Low production budgets and infrequent gigs have held back the group, but their one album (issued in both French and English versions) has become of local classic.

Other rock bands to emerge from the current outburst include Octobre, a tough intense group with a style of their own;

Dionysos, a popular heavy-loud group (on Jupiter records) who once, oddly enough, appeared at the Montreux Jazz festival; April Wine (Aquarius) whose new album has sparked big sales, Moonquake, whose Gamma-released first album was picked for U.S. distribution by Fantasy; The Wackers (Polydor), re-formed again; and Harmonium, a soft-rocking trio whose debut album (on Quality Records Canada Ltd.) has registered amazing sales of 75,000 by appealing to both mainstream rock and audiences and MOR markets.

The music scene is bubbling in Montreal because local concerns have constantly shown competitive ingenuity. Independent labels have been the backbone of the Quebec industry, and they were given a boost when the local indie Kot'ai succeeding in selling U.S. rights for Mahogany Rush to Detroit's Westbound label and a major American campaign on Child of the Novelty (distributed by 20th Century in U.S.) has already paid dividends. Kot'ai scored another coup by signing the critically hailed former Polydor artist, Ellen McIlwaine, to an exclusive contract. The prodigiously talented, bluesy singer-guitarist has spent much time in Montreal recently and is currently recording a forthcoming album (produced by Bill Gagnon of Ville Emard). Kot'ai's recent distribution pact with United Artists Canada also guaranteed the support of a growing national label; as UA Canada head Stan Kuhlman said: "There's plenty happening in Quebec today, and UA has got to be there."

Good Noise, another local independent founded by veteran producer Andre Perry (who did Lennon's goldie Give Peace A Chance) and distributed by Polydor, has made a large impression on the national scene. The label garnered a national summer hit with ex-Wacker Randy Bishop's breezy Don't You Worry, which was penned to evoke "teenage love" by former pioneer CHOM-FM d.j. Doug Pringle (who is currently being produced in London by Marc Bolan). Bishop has found a much wider appeal with his gentle, moving solo work than during his days as a Wacker, and he is hoping to develop a strong enough hold in Canada to be recognized in his native U.S. Another unique contribution by Good Noise is the Hotel Orchestra album, electronic re-creations of big band and swing classics as produced by Perry and John Lissaur (more recently working in New York with Leonard Cohen); the album was remixed to attain a more "synthesized" sound after comments that the electric orchestra sounded too much like the originals!

The rise of independents has coincided with a search for new markets, and many indies maintain contacts with European, Japanese and American labels. Dan Lazare's long-standing Gamma label is the most experienced in leasing local artists internationally, as well as handling foreign pop-sellers here. Barclay, with Charlebois, Dufresue, et al, has natural ties with Europe.

Mel Shaw, the head of his own Music World Creations label in Canada and the manager of the Stampeders, one of Canada's fastest rising rock groups, was recently elected to the position of president within the Canadian Independent Record Producer's Association. The former president was Jack Richardson of Nimbus Nine Productions.

In the Association's documented aims and objectives it states: "CIRPA is a national democratic, non-profit Association, the purpose of which is to aid and support the Canadian independent producer and the Canadian recording industry through co-operative measures."

CIRPA's aims are to (1) act as a forum for the gathering, discussion, and dissemination of information relating to the business of independent record production; (2) to corporately strive for a higher standard of production quality in Canada resulting in greater rewards for the entire Canadian music industry; (3) collectively support the growth of the Canadian talent community; (4) make available to the independent producers an organization within which they can combine their talents, reputations, real and potential financial political forces and direct them towards the solution of problems faced independent producers as a group; (5) help define and protect the ethics of the profession; (6) represent its membership to the recording industry, press and public of Canada and the world in a forceful and impressive manner; and (7) protect the interests and rights of the Canadian independent record producer.

In this candid interview with Billboard, CIRPA President Mel Shaw gives an insight into some of the concerns and achievements of the Association to date.

**What are your feelings on the 30 percent Canadian content rulings in effect in this country and do you think that they are effective at this point in time?**

Physically the rulings have to work in the area of percentage of broadcasting. It exists and it's a law and the broadcasters are living up to it, therefore that amount of programming is being heard. It stands as a fact today in broadcasting, 1974.

**Do you favor retention of the rulings?**

An artist was being interviewed a while back and this was one of the primary questions. He indicated that he was fed up with talking about it. He had been making good music and was successful and felt that the whole question was besides the point.

The whole thing is like a rule change in football. The games are going on but they don't talk about the rule change all of the time. Like: "What do you think about having to punt ten yards before the first half?" They have been playing the game of music now for four years and the broadcasters have changed their programming formats to fit. I understand that the ratings are up, their revenue from advertising is up, the success is up and the sales of foreign product is just as high. I can't think of the exact figure—I was at the Billboard radio programming convention—but they said out of 100 percent of the sale of records, five percent of the artists are responsible. A handful of artists are carrying the record business.

In Canada most of the artists aren't making any money which is not unusual. It's the same in California or anywhere. In Canada the broadcasting business is booming and the record business is a success and there are a handful of Canadian artists that have made it big internationally.

**If the rulings were suspended tomorrow what in your opinion would be the consequences to the Canadian music industry?**

That's a hypothetical question so I'll give a double-sided hypothetical answer. If it changed tomorrow, within the broadcasting industry in Canada, I think that there would be a whiplash against playing Canadian material just as an experiment. They would say: "Have we been programming too much Canadian? Let's back off and see." These people who resented it would say: "Let's not program any for a couple of months." They might find out that the phone calls for some of the other Canadian artists would be on the increase. I think that there would be this complete backlash of radio stations completely pulling away from Canadian product. On the other hand there are programmers who felt an enthusiasm and desire as well as recognizing the great value in exposing new Canadian artists.

**How effective in dealing with the unique problems of the Canadian music industry has the Canadian Recording Industry Association been?**

I believe they are starting to have an effect on tape pirates, and the other barnacles and thieves of our business. They're acting as a knife scraper, scraping those people out of the business. It seems to be a continual job. They're like cockroaches. They're around during the night but when the light goes on they run away. They sit with their little tape duplicating machines and grind out these illegal tapes and seem to thrive on it. CRIA is becoming as effective as organizations in

# CIRPA

## Mel Shaw Interview



John Rowlands photo



John Rowlands photo

1. Mel Shaw, CIRPA president, head of Music World Creations, a Canadian label distributed by Quality Records, and manager of the Stampeders. 2. Bachman-Turner awards party (from left) Allan Katz, promotion & advertising manager of Polydor; C. F. Turner; Blair Thornton; Randy Bachman; Robbie Bachman; Charlie Fach of Phonogram.

the U.S. to wipe out this problem, which is a very expensive one because of legal fees and so on.

**What about the American deletes of albums by Canadian artists whose copyrights are held in Canada?**

That particular situation is unique in Canada in one respect. The problem with money-hungry delete sellers who sit around Canada is that they buy up deleted albums by Canadian artists who are still selling in this country at regular price from the U.S. They buy the albums for 50c and sell them for \$3.00 here without the artist and publishing company making any money. They are doing nothing less than jumping onto the backs of Canadian artists like a leech or a barnacle sucking out any profits that the artist might otherwise derive from the records. In many cases they effect their name value by putting them in a schlock category. It's a disgrace and obviously they have no moral concern for the rights of artists and in essence they are robbing the artists of any stature and ability to make a profit from his art in this country.

**Has CIRPA been effective in providing solutions to problems that independents face in Canada?**

They're self made problems in many cases. For instance, one producer may not be able to afford the rent on his office. That's a problem. Another might have gone overbudget on a session and found himself financially strapped. That's also a problem. They are individual in nature and countless. It is not a finance association and we're not there to get people out of trouble in that way. It is a group of people who produce records who are in the same business. We don't tackle problems on an individual basis.

There are tax problems where we need to be together to offer a voice in Ottawa.

**What are some of the specific tax problems that you have to face in Canada?**

There's a duty on recording and the equipment that you bring in and there's a 7 percent Ontario tax on sessions, not only on the tape but the studio time and the musicians. If you have a budget of \$10,000 you find out that you owe another \$1,000 that you hadn't planned on. On top of that you are taxed on the royalties that come in. We try to align ourselves with something like that which effects everybody.

**What are some of the other problems that CIRPA regularly tackles?**

Trying to get a better understanding with record companies on their production of records. Of course, we try to get them to produce more as well as letting them know that there are good producers available. We keep members informed on which record companies are open for production so that they don't spend their days wandering around to all the record companies. In this way we don't have forty producers wasting money on making demos or zeroing in on a company that has cut its production budget.

**Is there a newsletter for CIRPA that is circulated to the members?**

Over the summer we haven't sent out a newsletter but we have in the past sent out information on the meetings which would include portions about either problems we are going to cover or different specific topics.

**What are the requirements for a membership to CIRPA?**

You have to be a producer of records and have records on the market. It's loose because what we have is a general membership of people who are involved in producing records that we want to get together to understand the problems of the industry more.

**What is the feeling towards CIRPA members also being members of the Canadian Recording Industry Association?**

The CRIA opened their membership because they felt that there were too many people not involved. It was just a manufacturer's association before. They've now opened it up to be an industry association now so there are several independents who have their own record companies who will be joining and who have joined and I think that it's a good idea. It's good to understand all facets of the industry and its problems.

There are some producers who strictly want to produce an artist on a singular level and don't understand the business—which is not necessarily the best way to be—and have no feeling towards joining CRIA and have no idea what the initials stand for although they win benefit from solutions that CRIA came up with. The more business-oriented producers lean towards joining CRIA.

**It's a non-voting membership isn't it?**

I believe it's called an associate membership and costs \$500. It is a non-voting position not necessarily a non-voice participation. An associate member can bring up at meetings the things that they consider problems and I am sure if they're valid they will get a voice through the people who vote.

**What sort of projects has CIRPA undertaken in the last few months?**

An area in which we were extremely successful last year was a symposium of producers spearheaded by Greg Hambleton, Terry Brown, Bob Ezrin, Jack Richardson and many more. It was a jewel in the crown of CIRPA because it was so successful last year when we had lawyers, record executives, album design people, recording engineers, and production people come up to Canada for a two-week period to impart some of their knowledge to all the other members. It was a most rewarding experience. We have made plans for another symposium later this year with many more important executives and talented engineers from Canada and the U.S. The symposium is considered the high point of our year.

Another project that we are happy with is an arrangement that we worked out with K-Tel International who approached CIRPA on the idea of putting out a Canadian album of hits because a number of Canadian records were selling so well. They thought they'd zero in on Canadian hit records and package them for sale. Ray Kevis of K-Tel thought that it would be a very good idea to have CIRPA coordinate a lot of the product and use that as a point of contact so they could have as many producers as possible represented. It was good for CIRPA because we could get all the producers together in a room with the Kevis brothers and a couple of other people to explain what K-Tel was all about. We didn't act as a clearing house. We told the producers to contact K-Tel directly. What we were doing was gathering the talent together so they could actually meet these people and do business. CIRPA is going to share—outside of the profits that go to the artist, the producer and the publishers—in a royalty from the album that will help build up the CIRPA bank account.



3. Bob Ezrin, Toronto-based Migration Records (Atlantic dist.) producer whose just signed Garry Bonner. Other credits: Alice Cooper, Lou Reed, Flo and Eddie.

4. Paul Gross, producing Abraham's Children.



5. John Stockfish, producer.

6. Keith Elshaw, independent producer.

7. Greg Hambleton, head of Toronto Axe Records label (London dist.) producing Gary & Dave, Thundermug, Jay Telfer and Doug Goodeve.



8. Gene Martynec, producing Kensington Market, Bruce Cochburn and Edward Bear.

9. Hilley Leopold, producing Brussel Sprout and Southcote.



All producers John Rowlands photos

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# JAZZ

## Canadians Import it and Love it

By PETER GODDARD

Canada's relationship to jazz these past few years has been rather similar to the relationship between London, England in the 18th century, and Italian opera; as London imported Italian opera and its most influential composers and performers, so do we import jazz, give it a setting and home it otherwise might not have had. "What I first noticed about Canada," explained Gene Di Novi, the veteran accompanist and arranger now living in Toronto, "is that you actually feel that jazz is liked up here. You can hear jazz, good jazz, on radio. There's always something happening in the clubs. And the media is using jazz musicians as jazz musicians." Indeed, this past summer Do Novi had his own show, with singer Jodi Drake on the CBC-TV network while, running opposite to him, was pianist Oscar Peterson and his summer series on the CTV network. Both shows were of a kind you might normally only find on the NET stations in the U.S. And, in the case of Peterson's presentation of Count Basie and Joe Turner, there was the spark of original ideas too often missing on TV these days. Moreover, these two shows served to indicate something essential in the way Canadians—particularly those in the media and behind clubs—view jazz. Canadians take jazz seriously. They tend to view it as something more than just an entertainment.

As Paul Grosney, veteran trumpet player and now booker for the fine Toronto club, Bourbon St. (which is far less tacky than its name) recently said, "I look for people who have been—and are—important to jazz. But, I don't care how well this person might have played. I'm concerned about how well he plays now." So Grosney has booked in the likes of Bill Evans, Jim Hall, Zoot Sims (one of the biggest attractions), Bucky Pizzarelli, Kai Winding, Phil Woods, and Sweets Edison. And, more often than not, when people arrive at the club they actually listen. "You see," said one patron one night, "despite the fact I don't personally like everything I hear, I feel I should still hear it. These guys won't be around all that long, you know."

This kind of seriousness is perhaps more typical of To-

ronto than it is to either Montreal (which has a strong predilection to the blues) or to Vancouver (the club scene in which is just beginning its development). And it's an attitude that has filtered down to the best of the new Canadian players themselves. Musicians as good as bassist Michel Donato, drummer Jerry Fuller, pianist Bernie Senensky, bassist-pianist Don Thompson, drummers Terry Clarke and Claude Ranger, trumpeter Freddie Stone, saxophonist Gary Morgan and Eugene Amaro, trombonist Russ Little, or saxophonist Alvin Pall, all take their work seriously.

This informs much of their work, which, still, is well within the outer limits of the completely experimental. Their's is honest playing, totally competent, and marvellously adaptable, as they might have to back up a traditional player one night, do a jingle the next morning, and two days later in a place like the Toronto centre for the Arts, present one of their own concerts. There are, of course, exceptions to this. Trombonist Rob McConnell's Boss Brass (we Canadians have trouble with names; the Boss Brass utilizes a romping reed section) is a joyous maverick outfit, along the lines of the Thad Jones-Mel Lewis aggregation. Made up of Toronto-based musicians who participate in it for the big band experience, not the money, the Boss Brass is probably the most relaxed big band in the business, as it features people like trumpeter Guido Basso and flute-saxophonist Moe Koffman. Then, too, with Toronto's apparently unending need for big bands—Maynard Ferguson, Buddy Rich, Stan Kenton, Count Basie, Duke Ellington's band, Woody Herman among others all make regular swings though town—whenever someone like Charlie Barnett shows up for a one-nighter, as he did recently, it is in effect the Boss Brass that backs him up.

Central to all of this is a highly individual mini-conglomerate centered around one man, John Norris. With photographer-musician Bill Smith, Norris runs the Jazz and Blues Record Store, publishes Canada's only jazz magazine, Coda, and operates Sackville Records. In each of these activities Norris and Smith are highly selective. Unlike many jazz maga-

zines, Coda has remained unimpressed by much in rock, and instead, features lengthy articles on people like tenor man Kenny Hollon, who played with people like Chick Webb, Claude Hopkins, Fletcher Henderson, and Buddy Johnson, and yet, outside the walls of Coda, remains rather unknown. The record store, too, is selective, importing hard-to-get items from Europe and, in general, acting as a center for all the jazz men and women who pass through Toronto. Sackville, too, takes it time and care. It release of sides by people like Dollar Brand show an infinite amount of care. Recently, the Coda-record store-Sackville complex has been expanding into concert production. This activity, may in the end, be its most valuable contribution. For it has provided almost ideal settings—small rooms, in-tune pianos, good audiences—for little-known artists like Dollar Brand. More than anything, however, Norris and Smith and their friends act as a sort of conscience for jazz in Canada, promoting players like John Tank, Sadik Hakim, and Stuart Broomer when no one else will, chastizing the media for ignoring jazz.

Toronto, it seems, is the center for much of the jazz activity in Canada, as it is for rock, the blues and almost everything short of the speaking of French. Yet, it is the new jazz, its practitioners and fans, that are decentralizing things away from Toronto. In Alberta, for instance, the Edmonton Jazz Society has scheduled concerts by people like Elvin Jones, Keith Jarrett (who also appeared in Toronto) and Larry Coryell, while in late March the Society offered concerts by drummer Norman Connors and group and by The Sam Rivers Trio. While, in Montreal, L'Atelier de Musique Experimentale, a collective ensemble is active with its own concerts and in the promotion of those by others, such as Karl Berger. It's the new jazz, as much as jazz in general, that's being heard all across Canada. And it's the musicians of the new jazz who are most likely to provide this country with its own jazz identity. Without them, Canada, like London in the 18th century, would remain only an important center, and, as an import center, would not feel the need to develop its own.

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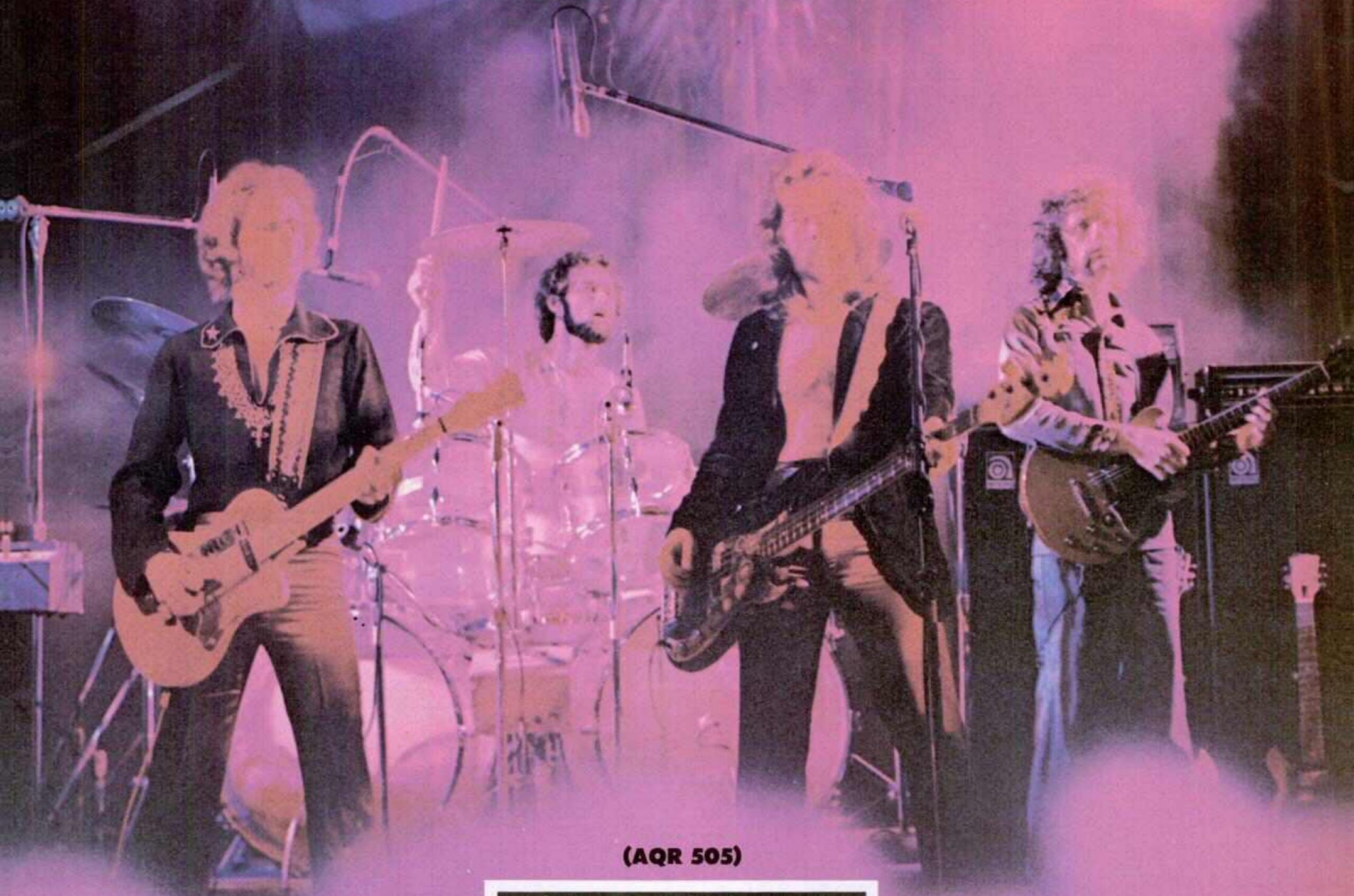
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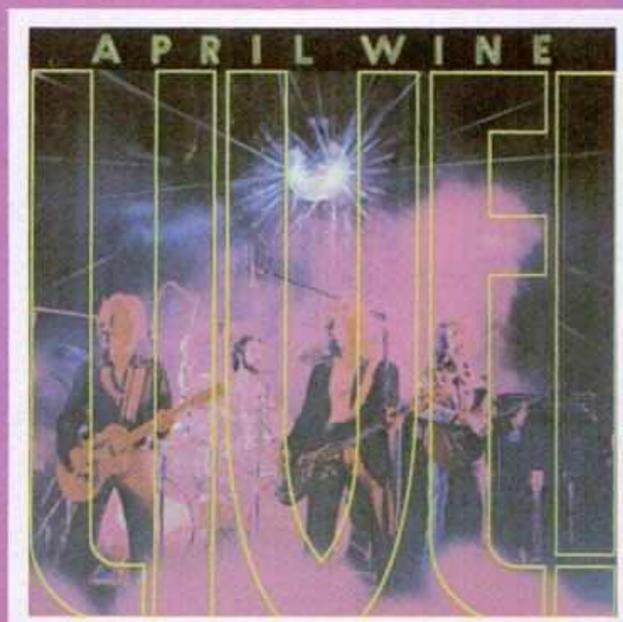
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**Vox Jox**

• Continued from page 18

7352, is looking for a personality job. He'd been at KLAQ-AM in Denver. . . . **John Coffman**, 34, died of cancer about two weeks ago. He'd been doing some off-air work at WQNG-FM in Greensboro, N.C., but once had a promising career as a deejay. . . . **Jack Blair**, 213-997-0601, is looking. Had been at KUDE-AM-FM, Oceanside, CA. . . . **Lee Abrams** writes that he has joined **Ken Burkhardt** to assist him in programming. "This is in addition to my other station. And shortly we are beginning an automation adventure that may prove successful. I'll be moving my operation to Atlanta later this month and will advise you of address changes, etc."

\* \* \*

**Mark Daniels** from KYNO-AM in Fresno, CA, is the new program director at KAFY-AM in Bakersfield, CA. And the lineup there now includes **Greg Roberts** 6-10 a.m., **Kent Lacy** 10 a.m.-3 p.m., **Mark Daniels** 3-7 p.m., **Bill McKay** 7-midnight, and **Ronnie Garret** mid-night-6 a.m. KAFY-AM used to be a big factor in rock radio; good to see the station coming back alive. . . . **Paul Ward**, operations director of KEZS-FM in Sacramento, CA, reports that the new country sound is coming along fine and "come the Oct./Nov. ARB, I am hoping that KRAK-AM will find itself with some competition for the first time in 12 years."

\* \* \*

**Lee Perryman**, WMLS-AM-FM, P.O. Box 538, Sylacauga, AL, complains about record service. "Sometimes we eventually get a record, sometimes we never do, and sometimes we get so desperate we sing it ourselves. If we never get it on the air, stores in our area never get enough action to determine an order." And he mentions several la-

**WJKL-FM Moves to Rock Format; Junks Middle of the Road**

• Continued from page 14

ing songs with any particular regards toward what the big AM rockers in Chicago are playing. Sophisticated rock is what our station will be all about. We are located just northwest of Chicago and can be heard well into the metropolitan area."

The lineup at the station includes **Joe David** 6-11 a.m., **Stone** until 4 p.m.; **John Christopher**, the program director, 4-9 p.m.; **Scott Farber** 9 p.m.-2 a.m., with **Chris Taylor** and **Fred Moulton** working on weekends.

**Stone** adds: "I have been trying very hard to get some new music for the station and I sympathize with other stations who have as hard a time getting music."

**Nostalgia**

• Continued from page 30

1947, "I was kicking myself because I knew what I had. It was the best band out there on the road.

"Then, after we left, here comes **Woody Herman** with the 'Four Brothers' thing, doing one-half of what we did and getting all the credit. Same thing with **Stan Kenton**, and the stuff he was doing. My band had to break up because we were too far ahead. And when these albums are finished everybody will hear what I'm talking about," promises **Eckstine**.

Next week more about "Mr. B's" big band and his thoughts about the music industry.

Then adds: "We do get quite good service from **Steve McCormick** at Mums in Los Angeles, **Chip Alexander** from WEA in Dallas, 20th Century in Los Angeles, **Bill Davis** at Elektra/Asylum in Marietta and Columbia in Atlanta. We never get A&M or London, and every time I call any promotional office, I'm either instructed to call another regional office or I'm told that the acute vinyl shortage is putting too much of a vinyl pinch on them to get us on a regular list." The Top 40 format station plays 30 records and six extra and indicates what records are selling among the 30 list. Lineup includes **Perryman**, **Dave Brandon**, **Chris Weber**, **Dale McKee**, and **Tony Redd** and I have a feeling that **Perryman** would be glad to send the playlist to any label sending him singles.

\* \* \*

For those of you who attended the International Radio Programming Forum in New York recently, **Gary Allyn**, program director of WMYQ-FM, 825 41 St., Miami Beach, FL 33140, has devised a questionnaire. I was going to send one out, but his is so much better that I've given up all hope of anything approaching sanity. Question No. 7 (circle the correct answer) had: The cost of a cup of coffee and Danish at the Plaza was—A. \$42.50 with coat and tie; B. \$52.50 without coat or tie; C. \$62.50 with long hair and radio station T-shirt; D. You don't care, a record guy picked up the tab. If you didn't get the questionnaire, I'd call up and demand one. It's obvious that **Allyn** is secretly named **Electric Adams** or **Tom Weenie**. The questionnaire is one of the funniest (and awfully damned close to being true) things I've read.

\* \* \*

**Jay Harper**, program director of KAND-AM in Corsicana, Tex., writes: "I have to take issue with **Herb McCord** of CKLW-AM in a recent Billboard when he says he's reluctant to edit a record. My opinion is that a record in a radio station is like a phonograph in an art department of a magazine. If the photo needs retouching to make it more appealing, less offensive, or fit the format of the magazine better, it is done. The same should be done with a record. Though I don't edit records because of length, I would like to see the average time go back to about 2:40. A station, especially a small market station, can't afford listener tune out because of certain offive parts in a record. For example, I took the talk out of 'Don't You Worry Bout A Thing' and I took out the fuzz guitar bridge of 'Goodbye To Love' for a good music FM station. I know it's been done before on other stations. I've heard it. A lot of stations took the work 'crap' out of 'Kodachrome.' It really comes down to how much the programmer thinks his listeners can stand."

\* \* \*

**Byron J. Holden Jr.** reports that he's now news director and midday personality at WWKE-AM in Ocala, FL. "I would like to thank all my friends at Don Martin School, KGEO-AM, and WWKE-AM for helping me get here. Our lineup is: Program director **Rick James** 6-10 a.m., me until 3 p.m., and **Dave Johnson** 3-signoff. We're looking forward to the future, especially the proposed FM. **Gene Hester** is our hard-working general manager. . . . **Mike (Wayne Michaels) McQuery** is now doing the 7-midnight show at KTKN-AM in Ketchikan, Alaska. **Bob Kern** does 6-10 a.m., **Greg Dailey** 10 a.m.-3 p.m., and program director **Neil Gray** 3-7 p.m. Manager **Bob Dorn** still handles the afternoon talk show and **Darryl Rehkoph** and **Gloria Morris** do weekends.

## Japan Bow For UD-4; CD-4 Push

• Continued from page 3

adoption of their UD-4 system among the world's leading record manufacturers, audio equipment makers and FM radio broadcasters, it requires a noncompatible demodulator, expected to retail for 50,000 yen or over \$160 in Japan, besides an RM (Nippon Columbia QX) decoder.

The UDA-1000 demodulator, about 15-inches wide, 12 deep and 5½ high, will be marketed overseas under Nippon Columbia's Denon brand, says Takayasu Yoshida, deputy general manager, international trade division. Johnson's of Hendon, Ltd., will be U.K. distributor, but no U.S. marketing plans are firm.

By comparison, current list prices in Japan of CD-4 demodulators from the Victor Co. of Japan (JVC/Nivico) are 33,000 yen (\$110) and 52,000 yen (\$173). Sony's new variable blend SQ full logic decoder is tagged at 69,800 yen (\$232), while list prices of other Sony models are 21,800 yen (\$72) and 49,800 yen (\$166).

Retail prices of Nippon Columbia home stereo sets with built-in UD-4 demodulator and QX (RM) decoder will range from 180,000 yen (\$600) to 300,000 yen (\$1,000), says Yoshiaki Hosogai, manager, product planning and market research. The high-end model, which also has a built-in CD-4 demodulator and SQ decoder, was shown to the Japanese industry Sept. 2 and is scheduled for marketing by year-end in Japan only.

In the meantime, Hitachi is manufacturing the UD-4 ICs and is believed to be working on an export model record player with built-in UD-4 demodulator. Hitachi/Maxell, manufacturer/exporter of UD (ultra dynamic) blank loaded cas-



Billboard photo by Steve Traidman  
**UD-4 TEAM—Takayasu Yoshida, left, and AES silver medal winner Takeo Shiga demonstrated new quad.**

ettes, may come out with a UD-4 demonstration tape. Nippon Columbia manufactures prerecorded music cassettes besides blank loaded tape.

Since the UD-4 system is new and non-standard, Japanese retailers assume that a free "demonstration" disk will come with every UD-4 stereo set from Nippon Columbia and Hitachi, although the manufacturers haven't said so.

Nippon Columbia will release at least 10 UD-4 albums by year-end, says Shigeru Watanabe, general manager, planning, record division. Six are scheduled for release on the (Nippon) Columbia label and four on Denon, starting next month with "Les Trois Concertos Brandebourgeois/J. S. Bach" as locally recorded by l'Orchestre de Chambre Joan-Francois Paillard. The 10th UD-4 album is "Yesterday Once More/Mieko Hirota" according to the record jackets displayed by the Japanese manufacturer. Each will retail for 2,500 yen or about \$8.30, Watanabe says, the same price as a CD-4 quadradisk with music of international origin.

In Japan, King Records is about to join the CD-4 group. Scheduled for release here Sept. 25 are eight stereo-compatible discrete 4-channel

(Continued on page 37)

## BASF 'Unisette' Still Developing

By RADCLIFFE JOE

NEW YORK — Development work on BASF's new Unisette audio cassette system (Billboard, June 22) is continuing on schedule, according to Klaus Goetz, BASF's engineer based in Mannheim, West Germany.

Goetz, who presented a revised paper on the system at the recent AES meet here, says that supporting hardware systems for the Unisette were already being marketed by Aiwa in Japan.

Development work on a European system by Studer of Switzerland also remains on schedule and should be available for marketing by the end of this year.

Further, a team of German broadcasters is taking a hard-nosed look at Unisette for possible applications in automated broadcasting, one of the fields in which BASF is pushing its use.

According to BASF engineers at the firm's Mannheim, Germany, offices, the German broadcasters will launch extensive experiments with the system sometime next year. If positive, the results of the experiments could be the launching pad for the proliferation of Unisette's use

in broadcasting not only in Europe, but also in the U.S., Japan, and other major countries of the world.

Meanwhile, BASF officials are stressing that every major equipment manufacturer is interested in Unisette, and that an impressive list of manufacturers who will build the system for consumer use will be released by year's end.

Markets to which Unisette is being geared include language laboratories, talking books for the blind, professional portable recorders, high quality amateur recorders as well as automated radio programming and the high end consumer market.

Unisette, first reported exclusively in Billboard, is a cassette-type system that has no working parts, depends entirely on the hardware for all transports, utilizes a ¼-inch wide tape of recording studio quality, and can be made to travel at speeds ranging from 7½ ips down to 1½ ips.

So far BASF has come to no firm decision about the software and is still debating the feasibility of being the sole producer, or licensing other software manufacturers to produce the cassette.

## PARLEY'S SECOND HALF

# AES Exhibits Down to 67 In N.Y.

By STEPHEN TRAIMAN

NEW YORK—Although relatively few really "new" products were shown at the Audio Engineering Society's second installment of its 49th convention, there was some vital feedback from equipment shown at the May AES in Los Angeles.

Although 67 firms exhibited at the Sept. 9-12 Waldorf-Astoria show,

## Sansui QS 'Discrete' Claimed

NEW YORK—The newly-developed Sansui QS vario matrix 4-channel system can be used to create a synthesized discrete quadrasonic sound field through utilization of the IC chip decoders.

According to a theory expounded by Sansui engineers Ryosuke Ito and Susumu Takahashi, at the recent AES Convention here, the state-of-the art QS vario matrix system utilizes three IC chips. One discriminates the phase relationship of input-encoded signals to establish the direction of the predominant sound sources, while the other two control the decoding matrix.

This controlling technique, according to Ito and Takahashi, helps sharpen the directionality of predominant sound sources while broadening those of lower-level sound sources.

The end result is that insufficient channel separation is either reduced or removed entirely, and inter-channel separation improved to a point where it is perceived by the human ear as being on par with discrete 4-channel playback, they claim.

The Sansui engineers stress that the new technology is essentially different from the gain control logic technique which increases the apparent interchannel separation by suppressing the gain in those channels where lower-level signals are present. "The reproduced 4-channel sound field is natural and musical," they claim.

Ito and Takahashi also told their audience that the new IC chips were designed with full attention to their application to sophisticated audio equipment, and consequently provide superior characteristics in terms of distortion, noise and dynamic range.

equal to the fall 1973 total, a definite cutback in space was noted by the absence of such major firms as 3M, Electro-Sound, Infonics and Cetek (repped by one unit in the Martin Audio suite). One factor cited by several other key exhibitors who are reviewing future two-show participation is the short four-month period between the West Coast (May 7-11) and East Coast AES meetings.

While traffic did pick up, a cross section of company reps indicated a definite falloff from last September. However, most were pleased with reception to tape duplicator, cassette/cartridge labeler, and accessory lines shown for the first time to the East Coast AES attendees.

Pentagon, Chicago, showed the first units in its new low-priced AV-Series of tape duplicators featuring 4-times speed for ¾ and 7½-ips masters versus the 8- and 12-times speeds for its higher priced Pro-Series. Tom Horton reports about a dozen shipped to date in the new line, which includes a ¼-inch reel to 4 cassette slaves, or to 3 cassette slaves and cassette master, each at \$2,295. Also on view for the first

time was a yet-unnamed 8-track mastering recorder (a modified Revox A77 unit), with a \$2,000 suggested list. In the Pro-Series, in the pipeline since January, most popular unit has been the combination system with ¼-inch master and cassette master, each to 3 cassette slaves, ranging in price from \$4,985 for a 2-track, 8-times mono unit to \$6,585 for a 4-track, 12-times stereo model.

Liberty/UA began delivery of its new LT1600 line of ¼- and ½-inch bin loop master cassette and 8-track duplicators in May reports John Kozin of International Audio, Inc., Chicago, who had the first units out as the firm's Midwest rep. He reports excellent response to what is claimed as "one of the lowest cost bin loop open reel duplicating systems in the marketplace, particularly for a firm just starting in the business." Prices in the LT1600 line range from \$6,262 for either ¼ or ½-inch 2-channel unit, to \$6,661 for either size in 4-channel mode, and \$8,170 for the 8-channel ½-inch duplicator.

Recortec, Inc., Sunnyvale, Calif., had both the new model CDS cas-

(Continued on page 35)

## Fool's Gold, Says Discrete Engineer of Matrix System

(EDITORS NOTE: The following excerpts are from a paper on discrete 4-channel sound by Rex Isom, RCA Records chief engineer, at the Sept. 12 AES quad session. Also given were highly technical presentations on the competitive matrix modes—for SQ by three Sony of Japan engineers, and two on QS by R. Ito and S. Takahashi of Sansui, including a description of a new quad synthesizer claimed to obtain 360-degree sound dispersion with over 24 dB inter-channel separation.)

NEW YORK—Matrix 4-channel sound systems have been described as being "reminiscent of the glittering solidifications from the cauldrons of medieval alchemists," by Warren Rex Isom, chief engineer, RCA Records.

Speaking on "Discrete 4-Channel Records: A Quest for Artistic Freedom," at the 49th Convention of The Audio Engineering Society here, Isom said that "although the electronic, engineering and mathematical skills, abilities and achievements of the people connected with matrix

have been outstanding, the development of matrix 4-channel technology amounted to no more than the lumps of fool's gold bagged by the bearded, burrowing prospector of the early American West."

Isom continued, "At one time there was much fanciful thinking that, given desire, the matrix system could be mated in the stereo baseband and the carrier modulation of the discrete system to produce a single standard system for the industry."

"However, there were some in the record industry that knew, from farm-related experience, that when a jackass is mated with a mare, no matter how beautiful, the hybrid offspring resembles more completely, the lesser developed of the parents."

Isom told his audience that the theory of matrix technology to use two equations to solve four unknowns cannot realistically be done except in special cases where values are assigned to two of the unknowns. "When this is done the solution is

(Continued on page 38)

## MARKET HEALTHY—DOYLE

# Promo Backup as Vital as Product, Pioneer Pres. Says

By BOB KIRSCH

LOS ANGELES—If a firm is going to be successful in the car stereo business the product obviously has to be good, says Pioneer Electronics of America president Jack Doyle. But more and more, backup in the way of display, ad programs and education is becoming just as important.

"The market itself is a healthy one," Doyle says. "It's picked way up since the gas shortage. But we're at a point now where the product, not just ours but a lot of firms, is pretty good. So what do you do to attract attention?"

One thing Pioneer did was come up with an 8-track series in which the cartridge door is taken away from the front and the whole front panel is available for design.

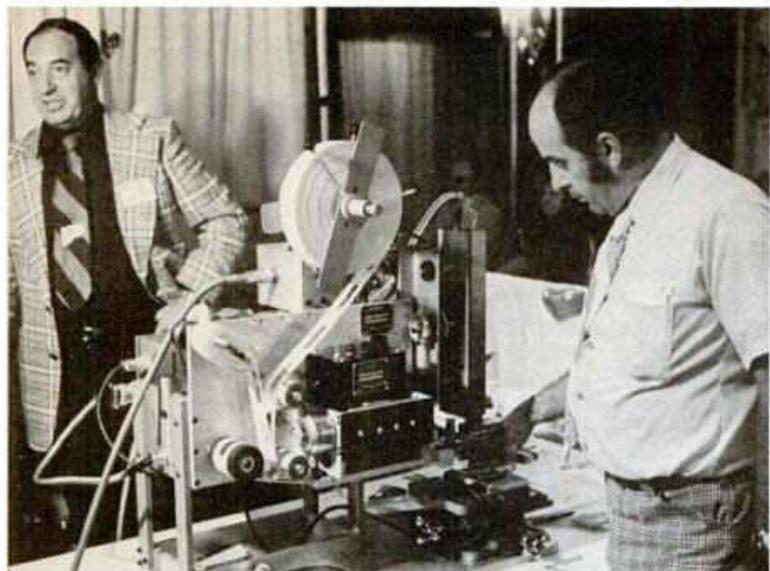
In other words, make the product more decorative as well as more mechanically efficient. Another thing is to open up new markets, which Pioneer did in the past year by going into department stores and a number of other areas where it had not previously been strong, such as audio dealers, independent appliance-TV stores and installation dealers.

"Car stereo is now a product quite

capable of standing on its own," Doyle says. "A few years ago, nobody gave the configuration any display space. Now dealers are not only open to display, they want it. Car stereo is a high ticket item and the profit margin may be higher than that of some components. A Dolby car unit sells at \$190 without the speakers. The configuration is finding a niche everywhere."

As a result of growing volume and quality, Doyle reiterates that display and advertising is of extreme importance. "We have a six-unit display,"

(Continued on page 40)



PRATT-SPECTOR model PS-97 cassette labeler is demonstrated by Andy Barr, as Stan Gilman talks to another prospect in background.



SUPERSCOPE "superfast" 360-ips auto tape winder is shown to Klaus Goetz, BASF Unisette developer, left, by firm's Ron Newswander.



TUCK Industries automatic labeler gets once-over from Kirat Sithi, center, Buntic Corp., as firm's Phil Marchese, right, Midwest rep John Kozin demonstrate.



STANTON Magnetics' George Petetin, left, shows off display of cartridges to WOR Radio's (NYC) Orville Sather, audio broadcasting session chairman.

## A E S HIGH- LITES

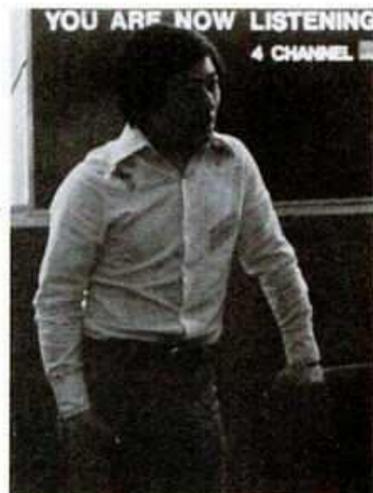
Billboard photos by  
Stephen Traiman



PENTAGON low-priced A-V duplicator line is interest of Pete Tkac, left, and Ed Helvey Jr., Audio Video Concepts (D.C.); firm's Joe Briezis.



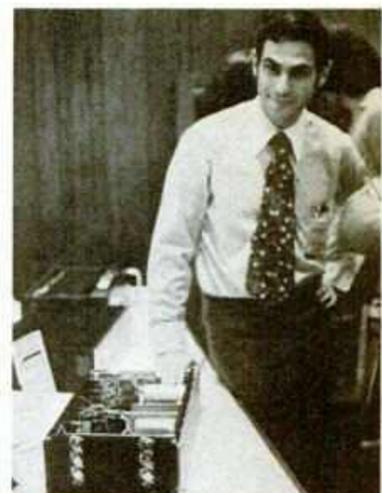
RECORTEC veep Eldon Corl demonstrates new dual master transport system.



SANSUI QS gets push from Jack Muroi, head of 4-channel project.



DBX noise reduction decoders (Aug. 10 issue) are keeping president Dave Blackmer, right, marketing manager Larry Blakely busy with prospects.



BGW SYSTEMS president Brian Wachner shows one of four new power amps.

## AES Visitors See New Duplicators, Labelers, Accessories

• Continued from page 34

ette duplicator system with a 50:1 ratio, and its dual master transport system that it says eliminates the need for the bin loop system (Billboard, Sept. 14). Vice president Eldon Corl reports high interest in the floor demonstrations of the dual master transport, which is basically two high speed tape drives, available in 1/4-, 1/2 and 1-inch versions. Program manager Bill Lawless was keeping busy with test cuttings, knocking off 5-30 cassettes at 3 3/4 ips in 31 seconds, and at 7 1/2 ips in 41 seconds. It will be "priced competitively" when production begins later this year, he says.

Otari Corp., San Carlos, Calif., began August shipments of its DP-4050 professional 8:1 in-cassette duplicator systems shown at the May AES, with sales manager Brian Trankle noting purchases for both the \$6,500 open-reel-to-6-cassette-slave, and the \$5,530 cassette-to-5-cassette-slave models. He also notes much interest in the new MX-5050

"Mini-Pro" professional recorder (Billboard, Sept. 14) offered in 2- and 4-channel models at \$1,345 and \$1,945 respectively.

Pratt-Spector Corp., Rockville Centre, N.Y., had its new model PS-97 cassette labeler with 8-track attachment going strong. General manager Andy Barr notes that the unit shown at the May AES was sold off the floor, with three more of the \$4,000-plus model purchased since then. Basically a slowed-down version of a machine used for the last 12 years in the cosmetics and pharmaceutical industries, the PS-97 can label 35-38 cassettes a minute manually, or 60-62 with an optional hopper.

Tuck Industries, New Rochelle, N.Y., was showing its automatic labeler for the first time at AES, represented by International Audio. In use about four years, the \$4,000 unit (with \$200 8-track adapter) labels 25-30 cassettes on both sides per minute with manual operation, or about 25 single-label 8-track cartridges, according to the firm's Phil

Marchese. Unit features a patented vacuum plunger principle that grips the label until it contacts the product surface.

Superscope tape duplicating division, San Fernando, Calif., had an improved version of its model 1300 automatic tape winder on display for the first time to get industry reaction to its 360-ips speed, special products manager Jeff Volkaerts reports. Response to the \$5,000 model 1300 with 120-ips wind speed, introduced earlier this year, has been better than expected, according to marketing manager Ron Newswander, with sales aboard noted for Hong Kong, Australia, New Zealand and Canada. If the high-speed version gets the industry nod, it could be in production by year-end with some simple modifications, he emphasizes.

Audimation, Inc., Chicago, showed the improved version of its 742 automatic cartridge winder that debuted at the February International Tape Assn. seminar at Tucson. The firm's Norm Deletzke Jr.,

sharing Tapemaker Sales' booth, reports more than 30 sold since last spring, with its claims of 400 platforms per hour per unit at speeds up to 690 ips. Exact footage price is \$1,995, or \$2,150 with cue tone.

Revox, Syosset, N.Y., was showing its new dual purpose tape recorder and delay-echo unit, basically the standard A77 recorder with an endless loop cassette. Marketing director Peter Giddings notes it is available as a \$187 conversion kit for an existing unit, or in three models ranging from \$1,229 for 3 3/4-7 1/2 ips to \$1,504 for 15-30 ips speeds.

In the accessory area, Stanton Magnetics, Plainview, N.Y., reports good response to its model 681EEE stereo cartridge at \$82 since it hit the pipeline three months ago. George Petetin, professional products sales manager, points out its success is a solid example of how the company's investment in quad development will pay off for years in stereo-enhancing cartridges—an analogy similar to the basic selling emphasis in quad today.

Shure Brothers notes excellent sales for its highly acclaimed SM7 unidirectional microphones, in the pipeline for about five months at approximately \$200. A paper on applications and design considerations for the unit was a feature of the AES transducers, loudspeakers and microphones session, with input from the firm's Bob Schulein, C.E. Seeler and A.D. Smith.

Koss Corp., Milwaukee was demonstrating its HV/ILC lightweight stereophone with its "hear all 10 octaves" bannerline, and reports solid sales of the unit that incorporates Shure's new Decilite driver element with a state-of-the-art transducer.

BGW Systems, Beverly Hills, Calif., which recently became a QS licensee (Billboard, Aug. 17), provided one of the few 4-channel highlights at AES. President Brian Wachner announced that the 4XPA quad pre-amp would be available by year-end at \$849 suggested list, plus plug-in CD-4 and SQ-QS matrix decoders at \$99 each, with a number of orders "in the house."

SEPTEMBER 21 1974, BILLBOARD

# Tape Duplicator

By ANNE DUSTON

"Senior management in the recorded tape industry tends to veer from extreme optimism to abject depression with frightening rapidity," Bill Dalglish, Capitol Audio Devices European director, said during an address to a meeting of Midwestern duplicator managers in Jacksonville, Ill., recently.

In reviewing the growth of the record and unrecorded magnetic tape markets in Europe over the last five years, he noted that "in the U.K. during the first quarter of '74, private motoring underwent severe shrinkage due to the oil crisis. This affected the volume of sales of 8-track recorded product, at a time of fairly quiet retailing. Management interpreted this to mean that the 8-track pre-recorded cartridge was on the way out and that cassette product would reign supreme and alone. We know this is not the case."

He noted that sales of 8-track cartridge players in the U.K. are over one and a half million, producing a continuing market for pre-recorded 8-track tapes. Sales of 8-track to cassette are three to five.

"There are some people who maintain that the blank 8-track is more time-consuming to record than the cassette product. This alone should be an incentive to the pre-re-

corded music industry to promote the 8-track cartridge concept. Our market research shows, also, that initial users of cassette will switch to 8-track stereo or quadraphonic cartridge systems," he noted.

\* \* \*

The first major shareholder communications in videotape form has been produced by Advanced Systems, Inc., Elk Grove Village, Ill. The 25-minute video report features excerpts from the company's financial statements and president's letter to shareholders, along with an interview with Mitchell E. Morris, president, by Larry Butler, Chicago radio-TV business news reporter.

\* \* \*

The International Tape Assn. (ITA) is seeking nominations for the ITA Audio Achievement Award and the ITA Video Achievement Award, to be presented at the March 2-6, 1975 ITA Fifth Annual Seminar in Tucson.

Nominations, listing the name of the company or individual and background reason for the nomination can be sent to the Board of Directors, ITA, World Tape Center, Tucson International Airport 85734.



Capitol Magnetics photo

**CAPITOL SEMINAR**—Tape duplicators from Europe learned first-hand about manufacturing, design, reliability and marketing of U.S. blank tape during recent visit to Capitol Magnetic Products, Glenbrook, Conn. Clockwise from left are M. Papaleukas, Mood Music, Paris; E. Buchegger and B. Moschim, Werner Weber, Zurich; Frank Diaz, Capitol research director; R. Watts, Trident Tapes, London; Mrs. J. Bushenhagen, I.T.P., Berlin; M. Tovey, Precision Tape Ltd., London, and F. Brooks, EMI Records, London.

## Pioneer Starts Delivery Of Receiver & Headphones

NEW YORK—U.S. Pioneer Electronics Corp. has begun deliveries of its SX-434 stereo receiver, and its SE-L201 stereo headphones, previewed at the firm's 1974-75 product demonstration held here last spring.

The SX-434, with a list price of \$239.95 has been described as "ideal for use with medium to high efficiency speaker systems." It delivers 15 watts of continuous power RMS per channel with less than 0.8 percent harmonic distortion.

The unit also boasts separate bass and treble controls of the "click stop" type for ease of resetting and establishment of true flat response. There is also a full tape monitor circuit, as well as provisions for the connection of two sets of speaker systems.

The headphones reportedly offer excellent wide range tonal response, power handling capability and transient response. The nine-ounce units are list priced at \$29.95.

The headphones reportedly offer excellent wide range tonal response, power handling capability and transient response. The nine-ounce units are list priced at \$29.95.

## BASF to License Device

NEW YORK—After more than two years of balking at the prospect, BASF will license the right to manufacture its "Special Mechanism" for jam-proof cassettes to other manufacturers.

The company is still reluctant to discuss this turnabout in its policy, but sources close to BASF in Germany say that fellow European manufacturers, Grundig and Telefunken, will be among the first to receive official sanction. Philips is also among the licensees pending for the use of this patented product.

So far no names have been mentioned among U.S. manufacturers, but it is understood that there are some major companies under consideration.

BASF was the first to develop a jam-proof cassette which it released commercially more than two years ago when the jamming of software in equipment was one of the biggest

(Continued on page 37)

SEPTEMBER 21, 1974, BILLBOARD



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## Levitz Selling Components In Furniture Shops

CHICAGO—An audio components department has been added to two new Levitz Furniture Co. shops opened here in suburban Calumet City and Hillside over Labor Day weekend, as part of a national plan to implement a home centers concept, also including appliance and TV departments.

The 2,000 sq. foot area, with 4-channel demonstration rooms at either end, is dramatically furnished with red shag carpeting, bean bag chairs, and spotlights hanging from a black painted ceiling.

Components in the high and middle price range, including brands such as Masterworks, JBX, BSR, Sylvania, EPI, Fisher, Marantz, Garrard, Dual, Koss headphones, private label Kenco, and Pioneer, are arranged in pre-packaged sets, with package and individual prices marked. Each package can be activated by the customer.

The top offered 4-channel set includes a Marantz 4300 receiver, four EPI MT3 speakers, Dual 1229 turntable with Pickering 2400Q cartridge, discounted by Levitz to \$1,798 from a \$2,144 list.

A third Levitz store will open in Rolling Meadows in the next few months.

## Mobile Display For Jensen Sound

CHICAGO—Jensen Sound Labs now has available a new mobile point-of-purchase display for its main selling mobile speakers. The unit is wired with a speaker selector switch, and comes with an 8-track tape player and power supply. The display can be either counter top or floor standing with stock set up at the base.

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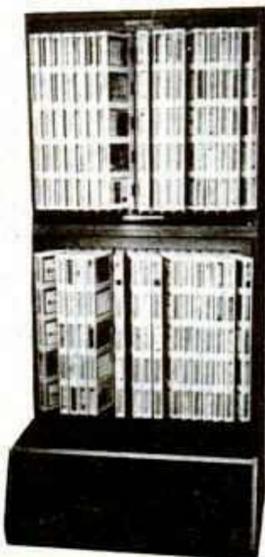
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## UD-4 In Japan Bow; More CD-4, SQ Disks

• Continued from page 34

nel albums manufactured by King from master recordings owned by A&M, Barclay, CTI and Project 3. The titles are: "Now and Then/The Carpenters," "Tapestry/Carole King," "The Six Wives of Henry the VIIIth/Rick Wakeman," "Bad Girl/Quincy Jones," "Raymond Lefevre in Concert," "Deodato/Rhapsody In Blue," "Joan Baez' Greatest Hits" and "The Spectacular Brass Menagerie" (Enoch Light).

Also, five more CD-4 albums are scheduled for release here Oct. 25 and six more Nov. 25 by Nippon Phonogram on the Philips label, while the first two CD-4 albums manufactured by Victor Musical Industries from Eterna master recordings owned by Deutsche Schallplatten (VEB) are scheduled for release Oct. 25, too. Also, Teichiku, another member of the Matsushita group, is preparing to mount a CD-4 sales campaign from Oct. 21 through Christmas Day for its over 50 discrete quadradisk releases.

In another development, TDK-Fairchild is preparing to market its CD-4 linear IC in Japan at an average price of 700 yen (\$2.30) and, the joint developer says, samples have already been delivered to JVC, Matsushita and Pioneer. The 16-pin IC will be manufactured in the U.S. by the American partner at the rate of 100,000 units a month, starting next January, TDK-Fairchild says. Unit price will range from 400 yen (\$1.30) to 1,000 yen (\$3.30) depending on order volume, the joint venture adds.

Four more SQ albums are scheduled for release next month in Japan, and six more in November by CBS/Sony.

In terms of combined gross sales,

Matsushita/JVC has annually out-matched Hitachi/Nippon Columbia by a ratio of about five to four. Hitachi openly committed itself to the UD-4 system for the first time in Ja-

pan Sept. 2. Nippon Columbia, now under Hitachi's wing, is expected to start advertising the UD-4 system in the U.S. and Europe next month. Hitachi, which is manufacturing the

QS "Vario-Matrix" IC for Sansui, says the UD-4 system was developed by Nippon Columbia in cooperation with Hitachi's Central Research Laboratory.



Nippon/Columbia photo  
UD-4 UNIT—Model UDA-1000 demodulator will sell in Japan for \$160.

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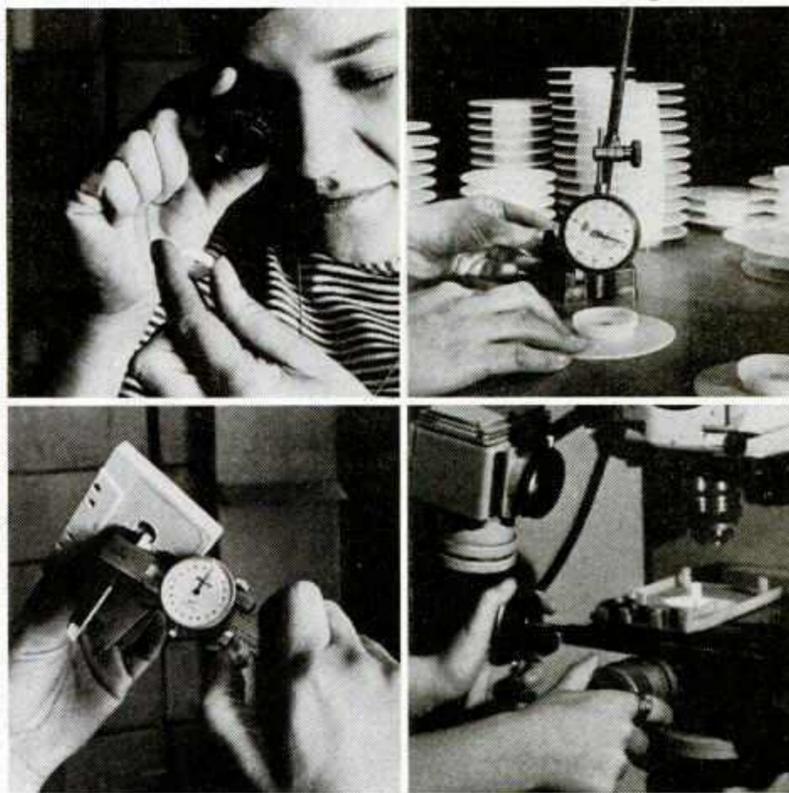
In only five years, we've become the largest independent duplicator in the business. And we got there by doing the best we know how to get the finest quality in tape, cartridges and cassette parts. The best we know how happens to be considerably more than most people know.

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We'd be pleased to have you tour our plant. We're rather proud of it. We have 55,000 square feet housing the most

modern equipment: mastering; duplicating; quality control; labeling; packaging; warehousing and shipping.

And we want you to



meet the tough professionals who make it all work.

We give our suppliers a hard time. That's what keeps our customers coming back.

## Ampex Bows Quality Pro Audio Tape

NEW YORK—Ampex has introduced a new magnetic audio tape of studio mastering quality utilizing what John Porter, vice president and general manager, magnetic tape division, calls "super oxide formulation."

The tape, designated "Grand Master," was previewed at the May AES in Los Angeles, and is said to achieve the "lowest level of distortion, plus the maximum in saturation capacity and output capability."

Grand Master, which initially is being made available only for professional applications, was specifically formulated for creative recording applications where the ultimate in sound quality is required, according to Porter.

The tape, on demonstration at the AES Show held here last week, was being used in conjunction with the Ampex AG-440C studio audio recorder, also new to the Ampex family of products, and an advanced model of the 440 and 440B series of professional audio equipment.

## BASF Device

• Continued from page 36

bugaboos the then fledgling industry had to face.

Since then a number of other companies have laid claim to the development of jam-proof cassettes, although the interior design and the name "Special Mechanism" remain heavily guarded patents of BASF.



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## Rep Rap

Clarion Corp. of America has added 12 rep firms to service their 78 distributors of car stereo equipment, executive vice president Clark Yamazaki reports. Key additions in the Western states include J-R Marketing Inc., Box

40, Medina, Wash. 98039, with salesman Charles Gedney, 10502 39th Ave., S.W., Seattle 98146; Gino Paperini, 818 S.E. 214th, Gresham, Ore. 97030, and John Ryan Jr., 7216 N.E. 128th, Vancouver, Wash. 98665; Bill Haschke, Box 43,

Fairoaks, Calif. 95628; The Combs Co., Box 28338, Dallas 75238, with salesman Dick Moen, Box 66524, Houston, and Paul Arceneaux, 1055 St. Paul Ave., New Orleans. In the Midwest and South: Hollingsworth &

Still Inc., with reps K. P. McGee, 1611 Perimeter Center East, Atlanta 30346; Perry Hooker, Box 25344, Charlotte, N.C. 28215, and Jim Slade, Box 20622, Orlando, Fla. 32314; James Lee Co., Inc., Dave Otto, 6121 Excelsior Blvd., St. Louis

Park, Minn. 55416; Bear Marketing, 3623 Brecksville, Rd., Richfield, Ohio 44286; Amex Marketing, Perry Winokur, 1649 Evergreen St., Chicago 60622; Midstates Corp., Myrna Selby, 2419 E. 56th St., Indianapolis 46220.

In the Eastern states: Jerry Kilner Sales, Box 821, Syracuse, N.Y. 13201; Stinson Assoc. Inc., John Stinson, 50 E. Wynnewood Rd., Wynnewood, Pa. 19196; Nebco Associates, Neal Bear Jr., Box 274, Enon Valley, Pa. 16120; Standard Enterprises, Inc., Jim Boesch, 94 Brown St., Hartford, Conn. 06114.

★ ★ ★

Robert Kingston, William Sharkey, Frank Weeks and Jacque Cook, at Kingston-Sharkey & Assoc., Indianapolis, will provide audio distributor and dealer coverage for Audio-Technica U.S., Inc., for the states of Ind. and Ky.

## Fidelitone Moves Into Disc Care

CHICAGO—In announcing a new line of record care products, Craig J. Hudson, Fidelitone, Inc.'s new products manager, notes that the firm is branching out from its basic phonograph needle product into other related audio products, including record and tape care and possibly replacement phonograph cartridges.

The new Fidelicare line was developed for high line stereo, and will be marketed through a two-step distributor program as well as one-step to stereo hi-fi chains.

The complete line includes a cleaner arm called the Disc Jockey that attaches to the turntable and cleans the record while it is spinning (\$5.99 list); plush brush, \$3.99; stylus cleaner; cleaning fluid; anti-static fluid; fuzz record cleaner. Two kits combining some of the above products are also available: the Intensive Care Kit, at \$10.99 list, and the Fidelicare Kit, at \$5.99 list.

Fidelitone has also introduced two tape cleaning products: the Pinball, for 8-track cartridges at \$5.95 list; and the Pinwheel, for cassette, at \$6.98. Hudson indicated that these products have a four-function efficiency, rather than the conventional one-function cleaning action.

## Isom on 'Q'

• Continued from page 34

only instantaneously correct, while the assigned values correspond to the actual value," he said.

Isom explained that what is done in a case like this is that the assigned values are used to fix the location of certain key instruments at critical times during the recording session.

"At other times there is a 'fill-in' by electronically determined directional variations based upon frequency, level, phase, dominance and other nuances of musical content that produce an onslaught of changing sound parameters in the listening area," Isom said.

The RCA engineer added that these and other considerations were among those basic to the RCA decision to produce a discrete 4-channel system. "The practice of solid fundamentals is the name of the game. This is especially true for those professionals with consistent performance records sparked with razzle-dazzle accomplishments.

He continued, "In the record business it is the performing artists who are the professionals. The role of electronics and recording engineering is to capture and reproduce their performance, not constrain and limit it, and certainly not to capture the performance from them."



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# You Are Invited To Participate In Billboard's Blank Tape Celebration!

The October 5th, 1974 issue of BILLBOARD will be a gala affair in honor of the Blank Tape Industry.

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And, the conversation won't be dull, unless you find the latest in blank tape product marketing techniques and distribution methods boring.

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*We need you* to help us celebrate in style, so *don't make any other plans for October 5th, 1974!*

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## Update From Europe

By NICK ROBERTSHAW  
Music Week Staff Writer

LONDON—Two big back-to-back shows drew leading hi fi equipment manufacturers and expected over 30,000 trade and public visitors from Aug. 30-Sept. 3. . . . Organized by Exhibition Conference Services for the fifth year, the Harrogate International Audio Show led off for three days with a record 94 exhibitors at the Majestic Hotel, largest in Northern England. Among exhibitors were Wharfedale, Sony, Sansui, Tandberg, National Panasonic, Eagle, Trio, JVC, J.B.L., Revox, Cambridge Audio, Tannoy, Toshiba and Sharp. Show was open to trade only the first day. . . . May of Churchgate, a leading audio store in Leicester, promoted its own three-day HiFi Show Sept. 3-5, featuring such manufacturers as Hitachi, Aiwa, JVC, ITT, BASF, TEAC and Sony at the Grand Hotel.

The audio industry in the U.K. is still reverberating from the recent cutback of 600 employees—one-fifth of its workforce—by Garrard at its Swindon plant. Triggered by what officials for the major world turntable manufacturer termed "extensive cancellations of orders by customers both in the U.S. and England," the layoff is also due to the effect of global inflationary trends that have led to review and control of large inventories by the

(Continued on page 46)

## Akai Sets Retail \$ Reduction

COMPTON, Calif.—Akai America Ltd., bucking the inflationary price spiral, announced suggested retail cuts of 5 to 15 percent in five of its seven cassette decks and two of its new 10½-inch open reel decks.

In announcing the reductions, marketing director Jay Menduke cited three major reasons:

- A substantial increase in overall manufacturing efficiency due to improved and innovative procedures at parent Akai Electric facilities in Tokyo.

- Restructuring of the U.S. dealer organization and start of a distributor network, about four

months ago (Billboard, June 1), resulted in added savings.

- Elimination of bad credit risk accounts.

"We want to pass these savings on to the dealers and consumers," he said. "We feel that these retail price decreases will be particularly welcome, especially at this time with inflationary spirals threatening all of us."

Menduke made the announcement at special dealer/distributor meetings in New York and Los Angeles, where Akai also introduced the first in a completely new line of cassette decks. Featuring front load-

ing, two noise reduction circuits (Dolby and Akai), line/microphone mixing and vertical head block design, the GXC-510D will retail for \$349.95.

Examples of price cuts include the GXC-38D, from \$269.95 to \$229.95; GXC-65D from \$349.95 to \$319.95; CS-30D from \$169.95 to \$149.95; and the GX-600DB open reel deck with Dolby from \$725 to \$699.95.

When Answering Ads . . .  
Say You Saw It in Billboard

## Doyle Sees Promo Vital

• Continued from page 34

he says, "a one-unit display, a display for in-dash and a display for under-dash models.

"In addition," he says, "we can make it easier for the dealer with a display. We can help with the location, such as placing it in a high traffic area where the unit sells itself. Despite the cost, car stereo is still an impulse item to a large degree. Most people know what they want, and if they pass a display that is essentially a self-service center they are more likely to stop, look and buy.

"There are other areas we can help in," Doyle continues. "Take installation as an example. Over 75 percent of the car stereo consumers install their own units. So we use Steve Tillback, the head of our Los Angeles installation center, in our ads. He tells the consumer that if they have a problem, we will send him a book on installation. Steve wrote the book."

The firm is also running ads in such diverse magazines as Playboy, Penthouse, Rolling Stone, the National Lampoon, Hot Rod, Motor Trend and New Times and has sponsored the National Lampoon Radio Hour in some 180 markets.

"The whole thing adds up to our biggest campaign ever," Doyle says. "We've got an accepted consumer product with more sophisticated merchandise than ever before going to that market. Dealers want to know more so we've got more information on the package and more tags for dealers on our radio spots. It's an industry that's growing, and the methods of reaching consumers and dealers must grow with the product."

## Altec Publishes Speaker Booklet

NEW YORK—The Sound Products Div. of Altec Corp. has issued a free 12-page booklet titled, "Loudspeaker Power Ratings," and designed to help the consumer in extending the life of his speakers.

The booklet, sub-titled, "How To Interpret The Ambiguous," deals, through charts and simple language, with such common problems as over-driving a speaker, causes and prevention of speaker failure, input vs. output, and the subject of fuses.

Officials at Altec say that since there is no industry standard for determining the power capacity of a speaker, confusion and misuse is often the result. Copies of the booklet are available from any Altec dealer, or directly from the Altec Corp.

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## Retailing Spotlight

By RAY BRACK

How aggressive merchandisers large and small are "Doing Their Thing" in pricing and promoting lines and models in blank tape and audio hardware across the country is the subject of this column.

**UNUSUAL PROMOTION:** Midwest Hi Fi, audio retailing specialists with seven Chicago-area outlets, tied in with the familiar 7-Up "promotif" to run a late-August "Factory Unauthorized Sale." The well-advertised promotion featured punchy copy like this: "All of Audiodom is divided into three parts—the manufacturer (them), the customers (you) and the retailers (us). Now they want you to pay high prices for the privilege of owning their equipment. You, naturally, want the best price you can get. Frankly, we are on your side, but when our prices get this low, we can't let them know about it—hence the "Factory Unauthorized Sale."

Ads were laced with blanks and question marks where brand names normally would appear, but Midwest wasn't a bit bashful about offering at \$359 a component system comprised of the Sherwood S-7100A receiver, Electro-Voice EVC-210

speakers, Garrard 42M turntable with Shure M75ECS cartridge. A system consisting of Sony STR-7065 stereo receiver, Electro-Voice EVC-312 speakers and Garrard 74M turntable with Shure M91ED cartridge.

TEAC's 250 stereo cassette deck was advertised at \$199.50, one of the few sale prices described as "factory authorized." Kenwood's KR-6340 stereo/quad receiver was offered at \$271, Analytic Acoustic model 46 speakers were promoted at \$49 each and Pioneer 100B speakers went for \$79 each.

An unidentified brand of blank reel-to-reel tape was advertised at \$3.39 per 1800 ft. reel, and "???" C-90" blank cassettes were offered at \$1.82.

Customers received free UNcola if they vowed to keep sales details "Under their hats."

**MARKET-TO-MARKET:** Late August audio promotions by retailers around the country were plentiful and full of surprises. In Miami (among other markets), J.C. Penney put its own-brand 4-channel component system on sale for \$99. Concurrently, Penney's auto department offered a 20-watt 8-track tape deck with burglar alarm for \$74.95, while K-Mart in Miami (and elsewhere) had the Tenna "mini-stereo" car players on sale for \$59.96. . . . In another major quad promotion, Federal's in Detroit (18 locations) offered a Masterwork 4-channel system at \$269.88 and sweetened the deal with \$100 worth of records and/or tapes for \$27.85 to each buyer (premium value based on list prices). . . . To mark the addition of Sansui in its seven Columbus, Ohio, locations, Sun Television & Appliance Co. offered two different Sansui systems at \$199 (BSR changer) and \$499 (Garrard changer). They also advertised the Toyo 8-track play/record unit with BSR 310 changer at \$199.

Several major Richmond, Va., outlets were locked in competition for the audio dollar during the last



**ANTISHOPLIFT**—Turner's Record Shop, Charleston, W. Va. (Billboard, Aug. 3), uses rail to separate kids, singles bin; also has intercom buzz code system to alert clerks on floor, operated from above back part of store (inset).

week of August. Sight 'n' Sound, a discounter with three locations, pushed Toyo (8-track portable 317 at \$42), Marlin (8-track/turntable MPX 700C at \$97), Olympic (RTC900 AM/FM 8-track/record deck at \$197), Sony (HP168 compact 8-track for \$239.50), TEAC (220 stereo cassette deck, \$157) and Technics (4-channel 8-track recorder/player, \$399.95). Richmond's Carousel stores, with a wide inventory of name-brand audio equipment, offered an Olympic 8-track player/recorder at \$59 and a Sony stereo cassette deck at \$73. Harvey's Warehouse, another mass merchandiser of recreational electronics in Richmond, promoted auto 8-track players heavily. . . . "Sanyo will pay you \$20" was the promo tag line, and the interstate Olson's chain gave it heavy ad support in Boston, Cleveland, Columbus and elsewhere. The Sanyo FT-867 8-track stereo car player was advertised at \$139.95 and the Sanyo FT-403 cassette stereo player at \$129.95.

**BLANK TAPE** gives the audio retailer a highly-promotable back-to-school item, and merchandisers are taking advantage of this inventory reality. Sight 'n' Sound stores in Richmond have been selling Ampex-350-C60 cassette blanks at 19c each, Ampex 381-42 8-track blank cartridges at 79c each and Ampex 041-15 blank 7-inch reels at 59c each. TDK DC-90 blank cassettes are priced at \$1.99 by the chain and Scotch CLC-60 cassette blanks are being promoted at \$2.17. . . . In the same town, Carousel stores are advertising a "2 for 1 sale" on Ampex, Memorex and TDK tapes, and Harvey's Warehouse is moving Memorex MRXL60 at \$1.66, Memorex MRX90 at \$2.69, Capitol C-60 at 60c, Capitol C-90 at \$1.06, Capitol 64-min. 8-track at \$1.39 and Capitol 100-min. 8-track at \$1.65. . . . Cleveland's Gold Circle Stores are advertising 3-pack 60-minute cassettes at 99c in conjunction with a pre-recorded tape and record sale (oldie 45's are going 5/\$1.00). . . . Olson's stores in various cities have blank 45-min. cassettes priced at \$1.29, 60-min. at \$1.39, 90-min. at \$1.99 and 120-min. at \$2.29.

## Stress Management At NEW/COM Meet

CHICAGO—Board chairmanships for NEW/COM '75 have been announced by show corporation president Gene Hill for the May 6-8 electronic distributor trade show at the Las Vegas Convention Center.

In addition, seminar sessions have been changed to emphasize management, marketing and purchasing rather than being market oriented.

The management sessions will include topics such as financial management, time management and business planning and growth planning. Marketing sessions will cover marketing planning and direction, why people buy, recruiting, training and motivating sales personnel. Purchasing topics will include the art of buying right, negotiating, and inventory management.

Heading the educational planning is Bernard Schnoll, Industrial Devices, who will be assisted by marketing division vice presidents Don Yates, Radio Distributing Co., South Bend; Thomas Surber, Howard W. Sams; Alfred Cowles, Jr., Bluff City Distributing, Memphis; and Jack A. Berman, Jack Berman Co., Inglewood, Calif.

Housing chairman is Steve Barr,

Arrow Electronics, Burlington, Mass. Chairman of space and arrangements is A. N. Haas, Bud Radio. Chairman of registration and attendance is John Fabian, Wilshire Electronics, Clifton, N.J. Hospitality chairman is C. W. Mangels, Radonics Electronics, St. Louis. Publicity chairman is Edward M. Rothenstein, Philmore Manufacturing; chairman of the finance committee is Jack Berman, and working with him are Mr. Rothenstein, Mr. Surber, Mr. Haas, and immediate past president James S. Silverman, Electronic Expeditors, Milwaukee.

Fee schedule set for the conference includes \$600 for 10' x 10' booth; \$700 for 20' executive suite conference units; and \$1.50 per square foot for arena space.

The 1975 show will be held on Tuesday through Thursday in order to allow setting up and dismantling of exhibits on straight time.

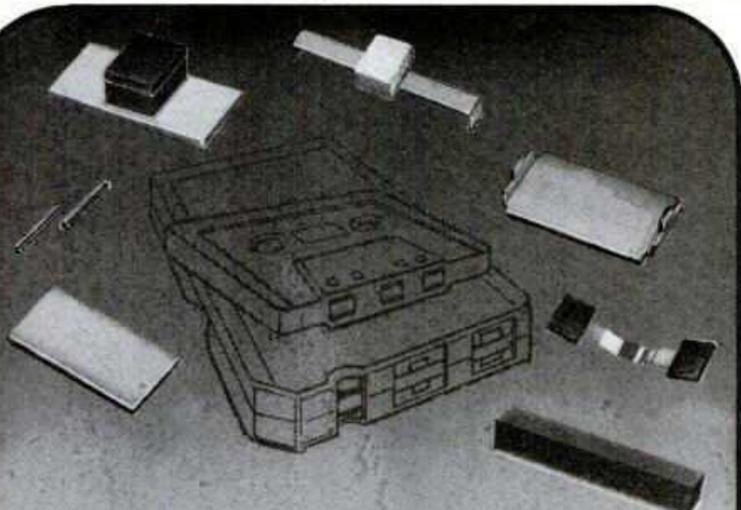
The NEW/COM show has grown from one exhibit hall at the Sahara in 1969, to a 1974 strength of 261 companies in 384 booths, 31 conference units and 6,500 square feet of arena space.

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## White's Glass Cone Speakers 'Superstrong'

CHICAGO—A trend toward more rigid speaker cones for high power amplifiers has reached an ultimate with White Electronics' introduction of a glass cone speaker with a flexural strength of 35,000 lbs. per square inch.

The cone, according to Stan White, owner of the infant company started in 1973, is actually a glass fiber and plastic lamination. White claims that the patented formulation allows sound to travel three times as fast as through paper cones, and gives a clearer sound.

The cone is teamed with a 12 oz. ceramic magnet, with four cones and a tweeter contained in the firm's Shotgun model speaker column measuring 28 inches high and 8 inches square, and retailing at \$149.50. The system response is 50 watts per channel, with low distortion.

The product is marketed through reps to hi fi dealers mainly east of the Mississippi.

(Continued on page 46)

## REGIONAL SALES MANAGER

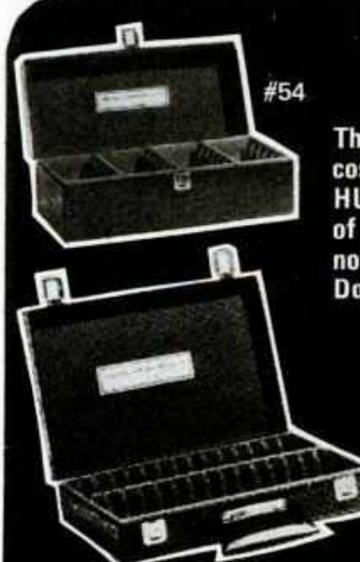
One of the world's largest magnetic tape manufacturers has immediate opening for a Regional Sales Manager living in Chicago area. Consumer product, consumer electronics, or magnetic tape knowledge and sales background desirable.

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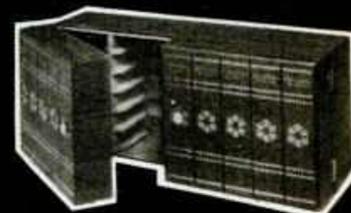
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#HUL-8

## MARATHON IN KANSAS CITY

# Bluegrass Combos Await Bash At Uncle Penn's Pickin' Palace

KANSAS CITY—This year's popularity rise of old time bluegrass music will culminate in an unprecedented 14-hour marathon showcasing 32 bluegrass combos at Uncle Penn's Pickin' Palace here Nov. 9.

## Moeller Booking Jennings Again

NASHVILLE—Lucky Moeller, one of the people instrumental in launching the career of Waylon Jennings, has been reunited with the artist in a booking agreement.

An agreement has been worked out whereby Moeller Talent Inc. will set personal appearances and other activities for Jennings. Moeller also will work closely with Johnns Yurcic, who heads up Waylon Jennings Enterprises.

Proceeds will go to Children's Mercy Hospital.

The remarkable boom in American rural music is exemplified in the two-state Kansas and Missouri area where about 40 bluegrass festivals, virtually all of them held outdoors in defiance of chiggers and mosquitoes, have been successfully presented since April.

A good example of the craze was last week's Herman Smith Fourth Annual Bluegrass Festival at Knob Noster, Mo., on U. S. 50, in which 1,500 persons participated.

Smith, who operates Jamboree Park, estimates he spent about \$7,500 for an entire weekend on talent.

"It's good clean family fun," he says. "Why, I read where a lot of rock bands get \$60,000 to \$80,000 a night. And we draw nicer, better behaved crowds."

Dominating the scene at the festivals this year are fiddles, banjos, mandolins and flat pick guitars.

"No Alcohol" signs are posted at most festivals but law officers overlook patrons sprawled on the grass sipping beer. Rarely is marijuana encountered, Charles Norman, Knob Noster chief of police reports.

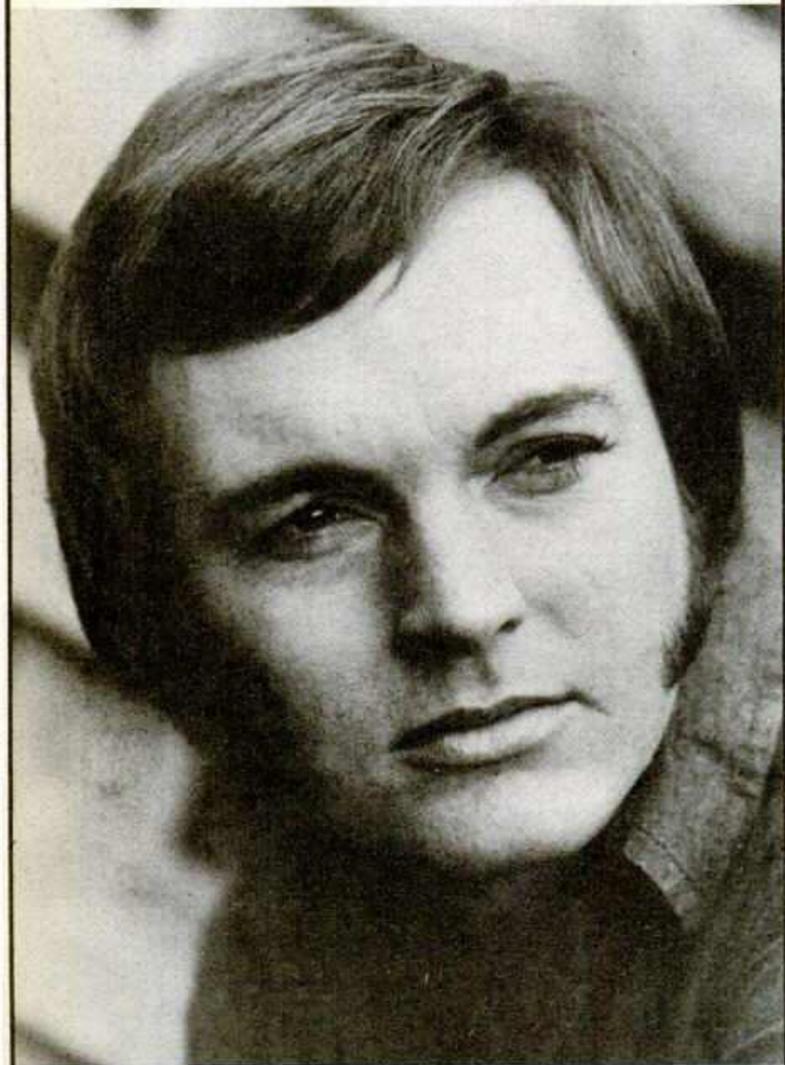
Music sets, many featuring family units, are interspersed with picnic lunches and suppers. And it is obvious that a music fest is one place where three generations of musicians and music lovers can mingle together harmoniously.

One of the more publicized festivals coming up is the Third Annual Walnut Valley Bluegrass Festival and National Flat Pickin' Contest Sept. 20 at Winfield, Kan.

Veteran musicians, not all of them professional, have often said that no two persons pick the same. As a result, everyone up on the stand has a novel riff to play for the Kansans and Missourians who loll about eating jonathan apples, tapping their feet to the bluegrass beat and giving the onceover to attractive members of the opposite sex.

It will all come together at Uncle Penn's Pickin' Palace six weeks from now. By that time the hard cider will be drinkable.

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## Director Nominees for CMA Listed; Election Is Oct. 17

NASHVILLE—Nominations for election to the board of directors of the Country Music Assn. have been listed, with winners to be named at the annual membership meeting here Oct. 17.

One director will be elected in each of 12 categories, as well as three directors-at-large. Each is for a two-year term. Nominations, as usual, also may be made from the floor.

By category, those nominated are: Advertising Agency: Billy Davis,

McCann-Erickson, New York, and Bob Wolfe, J. Walter Thompson, Chicago.

Artist-Musician: Hank Williams Jr., Lynn Anderson, Johnny Bond.

Artist Manager or Agent: Buddy Lee, Jimmy Jay, Jim Halsey.

Talent Buyer or Promoter: Bob Eubanks, Encino, Cal.; Betty Kaye, Sacramento; Jack Roberts, Bothell, Wash.

Composer: Joe Allison; Kenny O'Dell.

Disk Jockey: Lee Arnold, WHN, New York; Larry Scott, KLAC, Los Angeles; Bill Robinson, WIRE, Indianapolis.

International: Shoo Kusano, Tokyo; Mervyn Conn, London; Robert Cook, Ontario, Can.; and Dennis Brown, New Zealand.

Publication: Bob Austin, Record World; Sid Davis, Music Retailer; Jack Killion, Country Music Magazine.

Publisher: Wesley Rose, Acuff-Rose; Sam Trust, ATV; Norm Weiser, Chappell.

Radio-TV: Barbara John, WAKC, Normal, Ill.; Ric Libby, KENR, Houston; Sam Lovullo, Yongestreet Productions; Don Sabatke, WLKE, Waupun, Wis.

Record Company: Don Gant, ABC/Dunhill; George Souvall, Alta Distribution; Jay Jacobs, Knox Record Rack; Hugh West, One Stop Record House.

Director at Large: Mike Maitland, MCA; Frank Jones, Capitol; Frank Mancini, RCA; Janet Gavin, Bill Gavin Record Report; Paul Tannen, Screen Gems-Columbia; Charlie Scully, SESAC; Jerry Tiefer, ABC Music; Rex Allen, Rex Allen Enterprises; Bobby Brenner, Bobby Brenner Assoc.; Harry Jenkins, Shannon Records.

Those not in attendance at the membership meeting may vote by proxy.

## Six Country Artists Hit by Atlantic's Fold

NASHVILLE—The closing of the Atlantic offices here (Billboard, Sept. 14) has left six major artists without a label, and another seeking release from his contract.

The closing of the doors, after a 23 month effort to make it in country, did not come as a complete surprise. There had been rumors to this effect for some time.

Several changes also have been made at both Elektra and Warner Bros. since their moves here. As things stand now, Nick Hunter has moved, at least temporarily, from Atlantic to Warner Bros. Earlier, Dave Mack moved from Elektra to GRC. Rick Sanjcek departed from Atlantic after heading that office briefly, and John Fisher moved in.

The musical chairs continued as Mike Shepard left Warner Bros., and now Hunter is in that spot. Chips Moman was brought in to head the Warner Bros. office, and Mike Suttle was placed in charge at Elektra. Still later, John Fricke was brought into the Warner Bros. operation, and Jack Grady left the company.

The Atlantic product was built primarily around Willie Nelson and David Rogers. Now Rogers is gone, along with others, and Nelson is said to be seeking a release from his contract.

Through it all, no veterans of the music industry here have been utilized in the total operation.

## Ford, Burnett Are In Russia On 5-City Trek

NASHVILLE—The cast of "Country Music USA" headed by Ernie Ford and Sandi Burnett departed for the Soviet Union this week on a tour which will cover five Russian cities (Billboard, Aug. 17).

The troupe, most of whom are from Opryland USA, will return home Oct. 13. A final dress rehearsal was held at the Opry House. From there the performers flew to New York and, by charter, to Moscow.

Performances in Russia will be filmed for an NBC-TV special next year. The tour is jointly sponsored by the State Dept., Opryland and the state of Tennessee.

## Ten Speakers Laud RCA's Wallace; \$10,000 Raised

ATLANTA—A massive Sam Wallace Night was held here Wednesday, with 10 speakers lauding the man who spent some 45 years with RCA.

With Jerry Clower acting as host, Wallace heard tributes from NARAS president Bill Lowery, writer Mae Axton, CMA executive

director Jo Walker, publisher Wesley Rose, RCA's Chet Atkins, George Beverly Shea, Elmo Ellis of WSB, and Paul Jones of the Atlanta Journal.

Nearly \$10,000 was raised through the event for a permanent Sam Wallace Scholarship at Georgia State University.

Coordinator for the affair was Dave Mack of GRT Records.

The Wallace story is legend. He helped promote such artists as Eddy Arnold, Porter Wagoner, Johnny & Jack, Ferlin Husky, Elvis Presley and Gene Austin. He once toured the South with Colonel Tom Parker.

Wallace brought Hank Snow's records out of Canada when they were on the Bluebird label.

A native of Gadsden, Ala., he became known as "Mr. Sam" among his many friends in the industry. A special taped message from Eddy Arnold also was played at the event.

## Eubanks In New Haggard Binder

ENCINO, Cal.—Concert Express and Merle Haggard Enterprises have reached an agreement whereby all of Haggard's concerts for next year are purchased by the firm here.

The announcement was made by Bob Eubanks, president of Concert Express. This continues an arrangement which was begun earlier this year.

Capitol Records also announced it has designated September as Merle Haggard Month. The announcement was made by Frank Jones, vice president and general manager of country product for the label.

A full market campaign is being planned on behalf of a just-released album by Haggard, titled "Merle Haggard and the Strangers Present His 30th Album."

## Cancel Gala For Williams

GUNTERSVILLE, Ala.—The much publicized Hank Williams Memorial Festival, scheduled for here last week, has been postponed and perhaps even cancelled.

More than 20 artists had been booked for the three-day occasion at Cathedral Caverns Park, virtually all of them big names, Sam Stephens, project coordinator for the event, blamed the change of plans on the "extremely tight money conditions." He made it clear there was a lack of money for adequate promotional funding.

Plans called for using profits from the event to build a Hank Williams Memorial Museum in Montgomery. Advance ticket money is being refunded.

The promoters have set only tentative dates for such a show in the future, late next June.

## Widow Will Manage Peter Faith Agency

LOS ANGELES—The Peter Faith Agency here is continuing operations under the direction of Mrs. Carol Faith, widow of Peter Faith who died last month. Faith was the son of longtime conductor-arranger Percy Faith.

# Get that country feelin'.

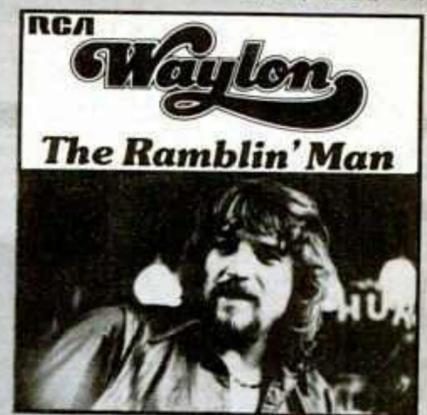
Our latest release shows how we always give you more of that feelin' than you can get from anyone else in the country.

Our newest RCA country program includes incentives, displays, print and radio advertising and TV commercials.

October is Country Music Month



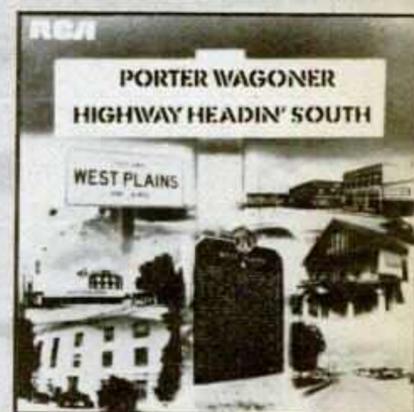
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APL1/APS1/APK1-0734



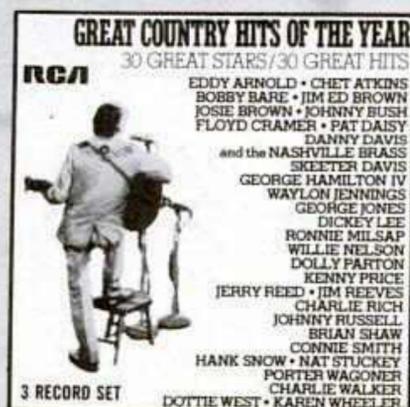
APL1/APS1/APK1-0757



APL1/APS1/APK1-0713



APL1/APS1/APK1-0700



CPL3/CPS2-0697



APL1/APS1/APK1-0686



APL1/APS1/APK1-0712

**RCA Records and Tapes**

# 1,200 Join Bluegrass Association

WIND GAP, Pa.—With a membership that has grown to more than 1200 in less than a year, the Appalachian Fiddle and Bluegrass Assn. continues to envelop fans in this Eastern Pennsylvania area.

The group, started by Lawrence, Leslie and Robert Setzer, three local bluegrass musicians, was started last Oct. 2. Two months later, the first 300 members were signed at the first "Shindig."

The Assn., as a result of several such "Shindigs," has quadrupled the original membership.

The festivals staged by the Association attract enthusiasts from Massachusetts to Delaware, according to George Cram, a long-time musician here.

When the Assn. stages a "Shindig," it lasts all day long, and is much like one big jam session.

The Association's Setzer Brothers feel there shouldn't be too much trouble keeping bluegrass alive, "because there is no in-between to it. You either love it or don't, and most people love it."

# Rain Fails To Dampen Truckers

WHEELING, W. Va.—Plans already are being formulated for the 1975 Labor Day Weekend and another WWVA Truckers Jamboree Expo, following the success of this year's event.

Glenn Reeves, director of the "Jamboree," said more than 10,000 truckers and their families visited the show and exhibition at Wheeling Downs last week despite more than two inches of rain.

Displays included Detroit Diesel Allison, a firm which sponsored a cross-country tour of the special Power Parade Caravan, and wound up here after visiting 27 truck stops in 24 states.

The Buck Owens Show performed first. That night, at Capitol Music Hall, the entertainment included Dave Dudley, Dick Curless, Red Sovine, Moe Bandy and the Heckels, along with Country Roads, the "Jamboree" staff band.

# RCA Country Promo Kicks Off Sept. 15

NEW YORK—RCA Records has set a fall "Country Cookin'" promotion patterned after its spring campaign with a similar tag. The drive will center around new releases and 55 best-selling country catalog albums. It begins Sunday (15) and runs through Oct. 15.

Among the features of the campaign are saturation TV buys, print advertising, and special order forms and in-store displays for dealers.

# Anka, Goldsboro In U.A. Promotion Film

LOS ANGELES—United Artists Records international department has completed new promotional films on Paul Anka and Bobby Goldsboro's current product for worldwide TV placement.

UA international vice president Lee Mendell notes that similar promotional films were instrumental in breaking overseas the last hit singles by Anka, Goldsboro and Ike & Tina Turner.

Billboard

# Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 9/21/74

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	12	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney, ABC/Dot 17516 (Don Williams, BMI))	35	13	13	OLD MAN FROM THE MOUNTAIN—Merle Haggard (M. Haggard), Capitol 3900 (Shade Tree, BMI)	88	80	4	LET'S TRUCK TOGETHER—Kenny Price (K. Price), RCA PD 10039 (Kenney Price Music, BMI)	
★	7	7	I'M A RAMBLING MAN—Waylon Jennings (R. Pennington), RCA 10020 (Tree, BMI)	36	16	13	TALKIN' TO THE WALL—Lynn Anderson (W. McPherson), Columbia 4-46056 (Folio, BMI)	69	78	5	STOP IF YOU LOVE ME—Terry Stafford (R. Burke), Atlantic 4026 (Chappell, ASCAP)	
★	9	7	I LOVE MY FRIEND—Charlie Rich (B. Sherrill, N. Wilson), Epic 8-20006 (Columbia) (Algee, BMI)	★	48	5	BONEY FINGERS—Hoyt Axton (H. Axton, R. Armand), A&M 1607 (Lady Jane/Irving, BMI)	★	90	2	COUNTRY IS—Tom T. Hall (T. Hall), Mercury 73617 (Phonogram) (Hallnote Music, BMI)	
4	1	10	PLEASE DON'T TELL ME HOW THE STORY ENDS—Ronnie Milsap (K. Kristofferson), RCA 0313 (Combine, BMI)	38	42	7	GOOD OLD FASHIONED COUNTRY LOVE—Sun Thompson & Don Gibson (G. Barber, J. Mundy), Hickory 324 (MGM) (Acuff-Rose, BMI/Milene, ASCAP)	★	88	2	CAN'T YOU FEEL IT—David Houston (C. Taylor, C. Richey, N. Wilson), Epic 8-50009 (Algee/AI Gallico, BMI)	
5	4	11	BIG FOUR POSTER BED—Brenda Lee (S. Silverstein), MCA 40262 (Evil Eye, BMI)	★	52	5	DON'T TELL (That Sweet Old Lady Of Mine)—Johnny Carver (L. Levine, L.R. Brown), ABC 12017 (Levine & Brown, BMI)	72	73	5	BUT TONIGHT I'M GONNA LOVE YOU—Harrison Jones (Monahan, Connors), GRT 004 (Chess/Janus) (Smile, BMI)	
6	6	10	(IT'S A) MONSTER'S HOLIDAY—Buck Owens (B. Owens), Capitol 3907 (Blue Book, BMI)	40	14	14	THE WANT-TO'S—Freddie Hart (F. Hart), Capitol 3898 (Blue Book, BMI)	73	75	6	ODDS & ENDS (Bits & Pieces)—Charlie Walker (H. Howard), Capitol 3922 (Central Songs, BMI)	
7	3	11	DANCE WITH ME (Just One More Time)—Johnny Rodriguez (J. Rodriguez), Mercury 73493 (Phonogram) (Hallnote, BMI)	41	25	13	STANDING IN YOUR LINE—Barbara Fairchild (B. Fairchild), Columbia 4-46053 (Duchess, BMI)	★	—	1	CREDIT CARD SONG—Dick Feller (D. Feller), United Artists 535 (House of Cash, BMI)	
★	12	9	A MI ESPOSA CON AMOR—Sonny James (S. James, C. Smith), Columbia 3-10001 (Marson, BMI)	★	56	4	LOVE IS LIKE A BUTTERFLY—Dolly Parton (D. Parton), RCA 10031 (Owens Pub., BMI)	75	81	2	IT AMAZES ME—Mary Kay James (A. Reynolds, W. Holyfield), JMI 46 (Jack Music, BMI)	
9	8	9	WE LOVED IT AWAY—George Jones & Tammy Wynette (G. Richey, C. Taylor), Epic 5-11151 (Columbia) (Algee, BMI)	★	59	3	TROUBLE IN PARADISE—Loretta Lynn (K. O'Dell), MCA 40283 (House of Gold, BMI)	76	66	9	SING FOR THE GOOD TIMES—Jack Greene (R. Fraser), MCA 40263 (Sweco, BMI)	
★	15	8	BONAPARTE'S RETREAT—Glen Campbell (P.W. King), Capitol 3926 (Acuff-Rose, BMI)	44	30	11	OLD HOME FILLER-UP AND, KEEP ON-A-TRUCKIN' CAFE—C.W. McCall (W. Fries, L.F. Davis), MGM 14738 (American Gramophone, SESAC)	★	87	2	SHE BURNT THE LITTLE ROADSIDE TAVERN DOWN—Johnny Russell (B. Howard), RCA 10038 (Forest Hills, BMI)	
★	18	7	I OVERLOOKED AN ORCHID—Mickey Gilley (C. Story, S. Lynn, C. Smith), Playboy 6004 (Peer International, BMI)	45	34	15	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty), MCA 40251 (Twitty Bird, BMI)	★	—	1	DIXIE LILY—Roy Drusky (E. John, B. Taupin), Capitol 3942 (Big Pig, ASCAP)	
★	17	11	WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson (B. Duke), ABC/Dot 17512 (Bob Moore, ASCAP)	46	51	7	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond (L. Pockross, B. Hilliard), MGM 14694 (Shapiro, Bernstein, ASCAP)	79	83	4	JUKEBOX—Jack Reno (J. Reno, T. Williamson), United Artists UA-XW502-X (Tree, BMI)	
★	23	6	WOMAN TO WOMAN—Tammy Wynette (B. Sherrill), Epic 8-50008 (Columbia) (Algee, BMI)	47	36	11	THE WRONG IN LOVING YOU—Faron Young (B. Odum, T. Dae), Mercury 73500 (Phonogram) (Top Five, BMI)	★	—	1	HE CAN BE MINE—Jeannie Seely (J. Seely), MCA 40287 (Tree, BMI)	
★	22	8	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton (D. Parton, P. Wagoner), RCA 10010 (Owens Pub., BMI)	★	58	9	FAIRYTALE—Pointer Sisters (A. Pointer, B. Pointer), ABC/Blue Thumb 254 (Para Thumb/Polo Grounds, BMI)	★	92	2	RAINDROPS—Marvel Felts (D. Clark), Cinnamon C-809 (Comrad Music, BMI)	
★	20	9	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet (R. Mareno, C. Black, M. Mareno), ABC/Dot 17515 (Ricci Mareno, SESAC)	49	54	6	(If You Wanna Hold On) HOLD ON TO YOUR MAN—Diana Trask (D. Trask, T. Ewen), ABC/Dot 17520 (AI Gallico, BMI & Easy Listening ASCAP)	82	84	3	SHE'S NO ORDINARY WOMAN (Ordinarily)—Jim Mundy (J. Mundy, G. Barber), ABC 12001 (Milene Music, ASCAP/Acuff-Rose, BMI)	
★	16	19	IT'LL COME BACK—Red Sovine (G. Martin), Chart 5220 (Buddah) (Tree, BMI)	★	63	4	BRING BACK YOUR LOVE TO ME—Don Gibson (D. Gibson), Hickory 327 (MGM) (Acuff-Rose, BMI)	83	85	4	YOU GET TO ME—Eddie Rabbitt (E. Rabbitt), Elektra 45895 (Briar Patch, BMI)	
★	27	8	BETWEEN LUST & WATCHING T.V.—Cal Smith (B. Anderson), MCA 40265 (Stallion, BMI)	★	69	2	TAKE ME HOME SOMEWHERE—Joe Stampley (G. Richey, N. Wilson, C. Taylor), ABC/Dot 17522 (AI Gallico/Algee, BMI)	84	86	3	STOP AND SMELL THE ROSES—Mac Davis (M. Davis, D. Severnson), Columbia B-10018 (Screen Gems/Columbia/Songpainter, BMI/Calgems, ASCAP)	
★	18	21	HIGHWAY HEADIN' SOUTH—Porter Wagoner (P. Wagoner), RCA 0328 (Owens Pub., BMI)	★	51	69	2	TAKE ME HOME SOMEWHERE—Joe Stampley (G. Richey, N. Wilson, C. Taylor), ABC/Dot 17522 (AI Gallico/Algee, BMI)	★	—	1	GET UP I THINK I LOVE YOU—Jim Ed Brown (L. Catlin), RCA 10047 (First Generation, BMI)
★	26	9	I'M LEAVING IT (All) UP TO YOU—Donny & Marie Osmond (D. Harris, D. Terry Jr.), MGM 14735 (Venice, BMI)	52	37	15	THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill), Columbia 46054 (Julep, BMI)	86	89	3	JUST ANOTHER COWBOY SONG—Doyle Holly (D. Coats, Barnaby B-605 (Chess/Janus) (Fong, BMI) (Lawn Music, BMI)	
★	28	5	I SEE THE WANT TO IN YOUR EYES—Conway Twitty (W. Carson), MCA 40282 (Rose Bridge, BMI)	53	38	11	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU—Bob Luman (W. Jennings, T. Seals), Epic 5-11138 (Danor, BMI)	87	91	3	HELLO SUMMERTIME—Bobby Goldsboro (R. Cook, R. Greenway, B. Backer, B. Davis), United Artists 529 (Shada, ASCAP)	
★	21	24	HOUSE OF LOVE—Dottie West (K. O'Dell), RCA 0321 (House of Gold, BMI)	★	64	5	ANOTHER GOODBYE SONG—Bex Allen Jr. (M. Sharp, L. Butler), Warner Bros. 8000 (Tree, BMI)	★	—	1	LUCKY ARMS—Lefty Frizzell (S.D. Shafer, L. Frizzell), ABC 12023 (Acuff-Rose, BMI)	
★	40	5	MISSISSIPPI COTTON—Charley Pride (H. Dorman, W. Gann), RCA 10030 (Hall-Clement, BMI)	55	39	13	I NEVER KNEW (What That Song Meant Before)—Connie Smith (S.D. Shafer), Columbia 4-46058 (Acuff-Rose, BMI)	★	—	1	A ROOM FOR A BOY NEVER USED—Ferin Husky (D. Feller), ABC 12021 (Tree, BMI)	
★	31	6	LIKE FIRST TIME THING—Ray Price (J. Weatherly), Columbia 3-10006 (Keca, ASCAP)	56	60	6	THAT'S LOVE—Don Adams (D. Adams, G. Adams), Atlantic 4027 (Shetak, BMI)	★	—	1	SHE KEPT ON TALKIN'—Molly Bee (A. Williams, G. Bonds, C. Whitehead), Granite 509 (Jerry Williams, BMI)	
★	35	5	I HONESTLY LOVE YOU—Olivia Newton-John (P. Allen, J. Barry), MCA 40260 (Irving/Woolnough/Broadside, BMI)	★	71	2	GET ON MY LOVE TRAIN—La Costa (N. Wilson, C. Taylor), Capitol 3945 (AI Gallico/Algee, BMI)	★	—	1	MUSICAL CHAIRS—Tompall Glaser (S. Silverstein), MGM 14740 (Tro-Evil Eye Music, BMI)	
★	25	29	I WISH I HAD LOVED YOU BETTER—Eddy Arnold (C. Rains), MGM 14734 (New York Times) (Sunbeam Div./Twin Forces, BMI)	58	65	8	YOU CAN SURE SEE IT FROM HERE—Susan Raye (R. Topp, J. Shaw), Capitol 3927 (Gold Book, ASCAP/Blue Book, BMI)	91	94	2	WATCH OUT FOR LUCY—Bobby Penn (L. Mack), Fifty States 29 (N.S.D.) (Danor/Hadgum, BMI)	
★	32	8	HONKY TONK AMNESIA—Moe Bandy (S. Shafer, D. Owen), GRC 2024 (Acuff-Rose/Hill & Range, BMI)	★	72	3	DELRA DIRT—Larry Gatlin (L. Gatlin), Monument 88622 (Columbia) (First Generation, BMI)	92	93	3	LOVE IS HERE—Wilma Burgess (R. Porter, B. Jones), Shannon 821 (NSD) (Ha-Ree/Porter/Jones, ASCAP)	
★	33	6	AFTER THE FIRE IS GONE—Willie & Tracy Nelson (L.E. White), Atlantic 4028 (Twitty Bird, BMI)	★	70	4	WORKIN' AT THE CAR WASH BLUES—Tony Booth (J. Croce), Capitol P-3943 (American Broadcasting/Blendingwell Music, BMI)	93	95	2	WELCOME BACK TO MY WORLD—Carl Belew (C. Belew, J. Johnson, M. Powell), MCA 40276 (Four Star, BMI)	
★	28	5	THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (AI Gallico/Algee, BMI)	61	67	7	THE WAY I'M NEEDING YOU—Cliff Cochran (H. Cochran, J. Kinsey), Enterprise 9103 (Columbia) (Tree, BMI)	95	96	4	MA MA LU—Rita Coolidge (L. Murray), A&M 1545 (Unart Music/Prodigal Son, BMI)	
★	29	10	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI)	★	79	4	WELCOME TO THE SUNSHINE (Sweet Baby Jane)—Jeane Pruett (R. Willis), MCA 40281 (War Drum, BMI)	96	97	3	FINE AS WINE—Billy Walker (E. Stevens, E. Rabbitt), MGM M-14742 (Briarpatch Music/Debdave Music, BMI)	
★	44	6	THE GREAT DIVIDE—Roy Clark (G.S. Paxton, R. Hellard), ABC/Dot 17518 (Acoustic, BMI)	63	57	6	WILDWOOD WEED—Jim Stafford (D. Bowman, J. Stafford), MGM 14737 (Famous/Boo, ASCAP/Parody, BMI)	97	99	2	YOU CAN HAVE HER—Sam Neely (W. Cook), A&M 1612 (Harvard/Big Billy, BMI)	
★	31	11	I'LL THINK OF SOMETHING—Hank Williams Jr. (J. Foster, B. Rice), MGM 14731 (Jack & Bill, ASCAP)	★	64	68	3	LONG BLACK VEIL—Sammi Smith (M. Wilkin, D. Dill), Mega 1214 (Cedarwood, BMI)	98	—	1	WHAT CAN I DO (To Make You Happy)—Karen Whaller (K. Robbins), RCA 10034 (Pi-Gen, BMI)
★	41	7	TEN COMMANDMENTS OF LOVE—David Houston & Barbara Mandrell (M. Paul), Epic 8-20005 (Columbia) (Arc, BMI)	★	77	2	YOU'RE NOT GETTING OLD—Freddie Weller (F. Weller), Columbia 3-10016 (Roadmaster, BMI)	99	—	1	SHE LIKES COUNTRY BANDS—Del Reeves (C. Craig), United Artists 532 (Fameville, BMI)	
★	43	10	COME ON IN AND LET ME LOVE YOU—Lois Johnson (D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)	★	76	3	WHERE'D I COME FROM—Bobby Bare Jr. and Mama (B. Rice, J. Foster), RCA 10037 (Jack & Bill, ASCAP)	100	—	1	SCARLET WATER—Johnny Duncan (F. Weller, S. Oldham), Columbia 3-10007 (Roadmaster/Sommersalt, BMI)	
★	47	6	I'M HAVING YOUR BABY—Sunday Sharpe (P. Anka), United Artists 507 (Spanka, BMI)	67	74	4	COUNTERFEIT COWBOY—Dave Dudley (R. Rogers), Rice 5069 (Newkeys, BMI)					



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# Country

## Nashville Scene

By BILL WILLIAMS

**Billy Walker** of MGM joins the list of those hospitalized for nervous exhaustion. . . . **Leona Williams** has cut her first session for RCA, even before signing a contract with the company. . . . **Jimmy Dickens**, still working 300 days a year on the road, says he wouldn't have it any other way. . . . When **Jerry Clower** performed at the Martha White sales convention, a standing ovation for him was led by **Tennessee Ernie**

### Ms. Hofer Back To Bill Hudson

NASHVILLE—Two of the more powerful forces in the advertising and public relations field were reunited here when Betty Hofer, president of the Open Door Agency, resigned her post to rejoin Bill Hudson & Associates.

Prior to founding Open Door in 1972, Miss Hofer had worked for Bill Hudson and then for Noble Dury Public Relations. Her clients have included Danny Davis and the Nashville Brass, Dot Records, Ray Griff, The Oaks, The Samulsons and others.

Bill Hudson, president of his own firm, also handles many music accounts and has been closely identified with the music industry for many years. The Hudson Agency music industry clients include Mega Records, Tree International, Randy Wood, the Country Music Hall of Fame, Kitty Wells, Johnny Wright, and Audio Designers.

Miss Hofer will make her move Oct. 1.

### NARAS, Horses Put On a Show

NASHVILLE—The Nashville chapter of NARAS and the American Saddle Horse Assn. of Tennessee are joining forces for the First Annual Music City Horse Show to be held here Sept. 28.

It is billed as the richest one-night show in Tennessee, as some of the finest horses in this part of the nation will vie. They will be joined by top music business personalities from the area.



**JACKI LE'S**  
"The Best Dressed Girl in Town"

is becoming High Country Fashion

Royal American 101-A

**Ford**. . . Life Magazine, which plans some periodic special issues, is doing a picture feature on **Sam and Kirk McGee**, the 49-year veterans of country music show business. . . . **Connie Smith** is expecting her next baby at the end of March or first of April.

While working a fair at Roanoke, Va., **Ray Pillow** entered the tobacco spitting contest and finished runner-up. . . . "Opry" general manager **Bud Wendell** notes that customers have taken to the new Opry House as they did the old Ryman Auditorium. He checked under the seats and found plenty of gum stuck there already. The removal of tops of gum used to be an annual activity at the old place. For that reason, gum isn't even sold in the concession stands at the new structure. . . . **Faron Young** made his first visit to the "Opry" in

many years, but it was as a spectator. He brought his family. . . . **George Jones** and **Tammy Wynette** sing the title song in the movie, "We're Not the Jet Set." Also, **Tammy** is screen-testing for a role in "Ruby Red." . . . **Patsy Sled**'s next single for Mega will be the old pop hit, "See Saw." . . . Roger Talent Enterprises has moved into a new Music Row location at 1024 16th Avenue South.

Back in 1937, **Lola Love** was playing in the Ziegfeld Follies. She did many of the old Warners movies, and understudied **Eve Arden**. Then she settled down in Florida, until losing her husband. Now she is trying a comeback as a singer and writer of country music. . . . **Conway Twitty**, **Cal Smith** and a few others timed their western tour so they'd be in Idaho to witness the **Evel Kneivel** jump. . . . The **Duke of Paducah**, **Whitey Ford**, has become a platform lecturer for Top Billing and the agency's Speaker's Bureau. He's now 73 years old and going strong. . . . **Del Reeves** has just done his first UA session with **Larry Butler**. . . . **Jean Shepard** goes to Toronto to tape the **Blake Emmons** CBC television show. . . . It's homecoming for **Jim Ed Brown** at the Arkansas State Fair in Little Rock at the end of this month.

**Corky Mayberry** has moved from KFOX to KLAG-AM in Los Angeles. . . . **Freddy Weller** set to do a guest appearance on "Serendipity Discovery," a new syndicated TV show, taped at Linville, N.C. . . . **Dolly Parton** and her **Traveling Family Band** have been added to the Siebert's National Convention show in Little Rock Oct. 4. . . . **Bobby Bare** will perform at WJJD's Clambake Celebration and Picnic Oct. 13. . . . The **Charley Pride Show** now is made up entirely of RCA acts: **Gary Stewart**, **The Four Guys**, **The Pridemen**, **Ronnie Milsap**, and **Charley**.

**Charlie Louvin** has moved to the Holland Talent Agency.

The three-year-old daughter of **Lynn Anderson** and **Glenn Sutton** will make her national television debut, doing commercials for **Armour Star** in Los Angeles. . . . Mother and daughter also will do magazine layouts and in-store promotion for the firm. . . . **Lonzo and Oscar** are off on a big swing through the midwest. . . . **Mariys Roe** has cut a new single in Nashville, produced by **Neil Wilburn**. . . . Dot's **Ray Griff** has finalized his agreement with the **Jim Halsey Agency** and will be returning to his work on the road at once. He will appear both with his band and as a solo act. . . . **Roy Clark** will guest host the "Tonight Show" again tonight, his third time this year.

**Paul Richey**, in his new LP, turns to country rock. It was produced by **Norro Wilson**. . . . **O.B. McClinton** headlined his first coliseum show in Jackson, Tenn., with more than 10,000 on hand. . . . **Johnny Paycheck** has purchased one of the former homes of **George Jones** and **Tammy Wynette** in Nashville. . . . **Connie Eaton** has recovered from a bout with laryngitis.

ESCMC president **Mickey Barnett** has come up with something of a coup. During October, which is Country Music Month, Times Square in New York City will be changed to Country Music Square. . . . Working with **Michael Molinari** of SESAC, there'll be a ceremony on Oct. 1, and the Mayor will issue a proclamation. **David Allen Coe** has brought an 85-acre mountain at Sewanee, Tenn., which includes a stone castle, a chalet, two swimming pools and even a lake. The **Sony**

### Update From Europe

• Continued from page 40

leading OEMs for which Garrard supplies its units.

**Precision Tapes** is no longer distributing **Lear Jet** tape equipment after an amicable agreement to terminate the arrangement, termed "an experiment to see what reaction would be," according to **Walter Woyda**, Precision's managing director. "We had problems getting the equipment from America, and of course the market is not as buoyant now as it has been in the past," he explained. **Lear Jet** hardware will now be directly distributed from company headquarters in Colnbrook, Bucks, with sales manager **Joe Bede** responsible for re-establishing the system used before the Precision distribution arrangement.

Among those firms showing at Harrogate was **Pysier**, recently appointed U.K. distributor of the wide range of **Superscope** audio equipment. The line reportedly was showed privately to dealers, with the aim of signing a limited number as franchisees. . . . **Diamond Stylus Co.**, with a factory in Colwyn Bay, Wales, was appointed to import and distribute the high-end audio line of **Voxson**, an Italian company owned by **EMI**, and also is looking for a small number of franchise dealers in the U.K. . . . **Decca Radio & TV**, opting out of the normal trade shows this year, took its new line introductions on the road, including several record/tape audio systems and a new cassette/radio in-car stereo unit. Hotel stops were scheduled for two days each with one day between, from Aug. 29-Sept. 10 in Harrogate (overlapping Audio Show), Bristol, Coventry and London.

### Cone Speakers

• Continued from page 41

White formerly manufactured the first electronic cross-over amplifier, multiple flare horn cabinets and a loudspeaker with a 15-inch diameter voice coil, as well as other products back in the early 50's, before the advent of stereo put him temporarily on the sidelines.

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 9/21/74

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\* Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	11	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
2	1	9	BACK HOME AGAIN—John Denver, RCA CPL1-0548
3	5	15	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
4	4	74	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
5	6	14	COUNTRY BUMPKIN—Cal Smith, MCA 424
6	7	26	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
7	3	8	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
★	10	16	PURE LOVE—Ronnie Milsap, RCA APL1-0500
9	9	23	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
★	16	13	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	14	7	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS 602 (PIP)
★	19	4	COUNTRY—Anne Murray, Capitol ST-11324
★	13	15	THIS TIME—Waylon Jennings, RCA APL1-0539
★	18	4	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
★	15	11	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
★	20	3	ROOM FULL OF ROSES—Mickey Gilley, Playboy 128
★	17	12	COUNTRY HAM—Jerry Clower, MCA 417
★	18	8	GOOD N' COUNTRY—Marty Robbins, MCA 421
★	35	2	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
★	20	23	GREATEST HITS—Ray Stevens, Hot Ray, Barnaby BR 5004 (Chess/Janus)
★	21	25	LET ME BE THERE—Olivia Newton-John, MCA 389
★	32	3	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
★	39	2	THE GRAND TOUR—George Jones, Epic KE 33083
★	24	13	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★	25	17	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
★	40	2	GREATEST HITS—Johnny Paycheck, Epic KE 33091
★	27	28	IN CONCERT—Floyd Cramer, RCA APL1-0661
★	28	21	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
★	29	22	WHISPERING—Bill Anderson, MCA 416
★	30	30	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
★	31	24	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
★	45	3	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307
★	33	38	LOVE IS A GENTLE THING—Barbara Fairchild, Columbia KC 32960
★	43	2	PICKIN' UP—Red, White & Blue (Grass), GRC 10003
★	35	37	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
★	—	1	NO WORD ON ME—Dick Fellar, Asylum CM-1
★	37	26	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
★	38	31	HIS SONGS—George Jones, RCA APL1-0612
★	39	41	SUPER CONNIE CATO—Connie Cato, Capitol ST-11312
★	40	44	NOW—Connie Smith, RCA 1-0607
★	41	46	SEXY LADY—Freddy Weller, Columbia KC 32958
★	42	27	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
★	43	47	JEANNE PRUETT—MCA 388
★	44	49	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
★	45	29	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
★	46	48	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
★	47	34	STOMP THEM GRAPES—Mel Tillis, MGM 4906
★	48	—	STAR & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-TZ
★	49	—	THE VERY BEST OF—Del Reeves, United Artists UA-LA 235-T
★	50	42	HEY THERE GIRL—David Rogers, Atlantic SD 7306

James appearance on the "Mike Douglas Show" was delayed a day because a chimpanzee went wild and destroyed several thousands of dollars worth of equipment on the set. . . . **Tanya Tucker** missed some excitement, fortunately, in Des Moines. Right after leaving the lobby, the motel at which she was staying was robbed and two people

were killed. **Johnny Cash** has been awarded a certificate of commendation by the American Legion in Washington State for "inspiring a resurgence of patriotism among young people." Another studio wedding in Nashville. This time it was CBS employee **Ed Grizzard** and **Mattie Van Leer**, at Columbia, of course.

# BILLBOARD'S

# 12<sup>th</sup>

# ANNUAL

# WORLD

# OF

# COUNTRY

# MUSIC

# 1974

**AD DEADLINE:  
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## FACTS & FIGURES

- 33,500+ ABC Audited Circulation (More Than Twice That of the Nearest Trade Magazine).
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(312) CE 6-9818

#### NASHVILLE:

John McCartney  
1719 West End Ave.  
Nashville, Tenn. 37203  
(615) 329-3925

# ABC, Anchor Deal In U.K.

By ADAM WHITE  
(Music Week Staff Writer)

LONDON—Anchor Records, the company formed by Ian Ralfini and the American Broadcasting Co. leisure group, officially weighs into the British market Oct. 1. Keying the launch are 50 albums from the U.S. ABC/Dunhill group which have previously been available on Probe, Stateside and HMV. They will now appear on the ABC label, as part of an agreement between Anchor and EMI. The present U.K. licensing deal between ABC/Dunhill and EMI ends Sept. 30, although the two companies' deal for the rest of the world—excluding the U.S. and Canada—remains unchanged. Distribution, however, remains with EMI.

Ralfini told Billboard, "I am delighted that Anchor Records will be representing the ABC/Dunhill group of labels in the U.K., because it gives us the strength and the volume of turnover to sustain a full marketing and sales force. With the ever-growing necessity in the U.K. to give a concentrated promotional and marketing service to the dealer, I felt it necessary for us to try and achieve this situation. Now, with EMI's co-operation, we have been able to do it."

Anchor has recruited its own 12-strong sales force which will sell the

company's product from Oct. 1, with distribution available through EMI's Hayes operation. All existing EMI stock originating from ABC/Dunhill will be overstock during the last week of September with the new ABC catalog numbers. At the same time, the company plans a major promotional-cum-explanatory mailing to the trade—5,750 retail outlets will each receive an Anchor package containing full details of the company and its activities, release supplement, price list, singles release sheet and window stickers. Other dealer support plans include the provision of in-store material such as posters and tri-stands. Retailers will also receive a 10 percent discount on all orders from the back-catalog, 50-album launch.

As well as this back-catalog material, Anchor is pitching in on Oct. 1 with what it considers a strong new release LP supplement, which takes in albums from Rufus (an American act currently breaking in the U.K. with a single "Tell Me Something Good"), Freda Payne, B.B. King, Three Dog Night, Jimmy Buffett and Richard Harris.

Anchor, which has been in the making since Ian Ralfini left WEA in the autumn of last year, brought its full team together for the first time last week at the Riverside Hotel, Burcott-on-Thames, and combined its primary sales meeting with a company familiarization program for new personnel. Anchor actually embraces four labels at present, Ralfini told staff in an outline of the

company structure. As well as its licensing deal with ABC/Dunhill, it will develop and issue British product on Anchor as a label in its own right. Slated for release in the next few months are LPs and singles from such acts as Charlie and the Wide Boys, Sam Leno, Philip and Venessa and Ace. Ralfini sees a&r as the top priority for Anchor, as it bids to capture a substantial slice of the market for home-grown talent.

The other labels Anchor will handle are Impulse and Konk (the new venture by Kink leader Ray Davies). The company will also represent the artists from the newly acquired Famous Music catalogs, including Paramount, Dot and Blue Thumb, when their current licensing agreements expire in the U.K., Europe and Scandinavia.



Photo: London Photo Agency  
**MOTT AWARDS**—Dick Asher, managing director of CBS, U.K., presents awards to Mott The Hoople for sales in the U.K.—a silver single for "Roll Away The Stone," a gold disk for "The Hoople" and a silver disk for "Mott." (Left to right are Ariel Bender, Overend Watts, Ian Hunter, Asher, Dale "Buffin" Griffin and Morgan Fisher.)

## Pye Group Continues Profit Rise —Up 30 Percent Since March

By RICHARD ROBSON  
(Music Week Staff Writer)

LONDON—Following the staggering increase in Pye Group profits and turnover during the 12 months ending March, 1974 (Billboard, Sept. 7), turnover was again up—by 30 per cent—at the end of the first five months of the current fiscal year, chairman Louis Benjamin told the sales conference.

Welcoming to the conference licensees and licensors from 20 countries, he said: "The spectacular achievement last year as the best-ever in the history of the company."

Benjamin made special mention of Precision which "played such an integral part in our rapid financial development in the last fiscal year and therefore developed from being a small subsidiary of Pye Records to a major contributor to the parent company."

However, it was the success of the group over-all, Benjamin continued, that had encouraged "the management to invest for the future by way of expansion in all areas."

One of the first has been on the overseas side, with the setting up earlier this year of its own American operation and a joint company in Holland with Disque Vogue.

Referring to the new American operation, to be headed by Peter Siegel, he said that the setting up of a company in a country as big as the U.S. could be enormously costly if not handled properly—"and some of our competitors have found this out to their detriment."

He continued: "Equally, the point of opening Pye Records in the States is in order to fulfill artists obligations and also to expose general catalog wherever possible."

"When negotiating for an artist, it is a major issue as to whether we can market their product in the States and therefore to achieve this object without a terrible financial risk, we had to plan an extremely careful policy."

Benjamin went on to explain that the decision to release U.K.-originated product in the U.S. will be taken jointly by Siegel and Pye management in London.

"However, in order to protect our artists' interests, if there is any third party in the U.S. specializing in a certain field, which wants product which would otherwise remain unused, then the American company will sub-license this product, thus giving more exposure to the catalog."

Referring to the joint Dutch company with Vogue, headed by Hans Kellerman, Benjamin noted that it had already had its first hit with "Lady," a single by Brotherhood of Man.

Commenting on the many new labels Pye has acquired during the past 12 months, Benjamin observed: "An interesting point in regard to the various new deals is that they are all licensing deals as against the

more complicated type of distribution deal, and this has been a noticeable tendency with American labels for the past six months at least.

"What we like about licensing deals is that although the initial risk may be somewhat higher than a distribution deal, it does within its concept, display a total confidence in the record company, and happily we appear to have the results to justify the confidence."

## CBS to Invest \$20 Mil In U.K., Asher Claims

By REX ANDERSON  
(Music Week Staff Writer)

LONDON—CBS Inc. will invest \$20 million in the U.K., Dick Asher, managing director of CBS U.K., said at the company's sales conference in Eastbourne and said that the U.S. company had committed itself to a program of expansion and growth for CBS U.K.

The \$20 million was earmarked for rentals and capital expenditure, he says. "There is more to come. Some in long-term rentals that we will still be paying in 10 years time," he adds.

Most of the money will be absorbed in CBS expansion at the Aylesbury factory, the new depot in Barlby Road, London, and head office in Soho Square. Apart from rent and capital expenditure it would be needed for equipment and furnishings for these buildings, as well as the CBS studios, new accounting machines and some staff expansion, Asher explains.

He says that the finance was normal corporate practice. "You can't spend large amounts without corporate approval." He said that finance required to expand the artist roster was not included in this figure.

He says: "For two years running now we have been recouping the money we have spent on artists in advances against royalties." Consequently CBS did not need to be subsidized to acquire new artists.

Asher admits that although he could not discuss actual figures, the U.S. parent had taken very little money out of the U.K. in recent years.

Concerning staff he says that in many respects CBS was undermanned and there were possibilities

of a more sophisticated staffing structure in the future and CBS would probably become more self-contained and establish its own departments to perform functions that were presently being done outside.

He says that the CBS factory footage had doubled, the new warehouse in Barlby Road was 80 percent larger than the present warehouse and all on one floor and the new offices offered 55 percent more space. Further, a very sizable yard surrounding the warehouse building gave ample room for future expansion.

In his speech to the conference he said that domestic sales of CBS-owned or licensed records and tapes for the first nine months of this fiscal year were nearly 50 percent up on the same period last year. Net profit for the same period was 30 percent up.

## Stewart Tiff Near Break

LONDON—The legal wrangle between Phonogram and Warner Bros. over which company has the rights to Rod Stewart solo recordings looks to be in prospect of a settlement. A statement released this week by Phonogram discloses that there is "good hope of agreement that Rod Stewart's long-awaited album 'Smiler' will soon be rush-released worldwide by Phonogram."

In May, Warner Bros. secured a High Court injunction against Stewart restraining him from parting

(Continued on page 49)

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# EMI Holds Intl Confab; Oord: '74 Year of Transformation

By NIGEL HUNTER  
(Music Week Staff Writer)

BEAULIEU, England — The country seat of Lord Montagu of Beaulieu in this picturesque beauty spot in the New Forest was the setting of EMI's international promotion and sales conference on Sept. 3.

It was the first occasion that the conference had been held outside London, and it was attended by 150 delegates, including sales representatives from France, Germany, Italy, Spain, Holland, Belgium, Greece, Norway, Sweden, Finland, Eire, Austria, Denmark, Portugal, Canada, Japan, New Zealand, South Africa, Singapore and Nigeria.

EMI Records managing director Gerry Oord tagged his opening address "Looking Ahead With Confidence." He described 1974 as "a year of transformation" with music changing and extending its frontiers. There was a rock 'n' roll revival, a mixture of old standards and new trends, "a year of contradictions and contrasts, and for EMI a year of reorganization, reassessment and resolution."

Oord paid tribute to EMI chairman Sir Joseph Lockwood in the year of his retirement by tracing the expansion and achievements of the company during the period since Sir Joseph took over in 1954, a period which had witnessed the Beatles, the acquisition of Capitol and many other major moves and attainments.

"He set a tempo, a rhythm, and his own achievements have given us something to live up to," declared Oord. "His successor John Read is building on Sir Joseph's founda-

tions, making EMI forward-looking, multi-national and professional, diversifying into TV, cinemas and hotels."

Oord also saluted the succession of "outstanding managing directors" of EMI Records over the last 20 years. The company was now predominant in the pop field, and had the finest classical catalog in the world.

The seventies constitute "the decade of the young, who have dictated the music of the times and the times themselves." The decade is beset by many problems, including drugs which have taken the lives of a number of stars and disillusioned their audiences.

EMI has become a company attractive to the younger artists and public, and has divested itself of the image of being "the Civil Service of the record business." Highly successful acts such as Marc Bolan, the Mickie Most superstars, Paul McCartney, Cockney Rebel and Queen liked what was and is happening at EMI, and Olivia Newton-John and Labi Siffre had now joined their fellow artist Cliff Richard in the EMI family.

"No other company has reached such heights," Oord stated. "EMI is No. 1, Period. It didn't happen overnight, but through determination, dedicated efforts, and hard work, for which there is no substitute.

"The key to a record company's success is the development of new artists. We must make sure that others follow Cockney Rebel and Pilot. We are the complete No. 1 record

company in this country, youthful yet mature, bold but with a sense of tradition. We are committed in every sense to music."

Barry Green, head of EMI's U.K. tape marketing division, began his part of the program by referring to the "severe setback" suffered by tape and everything else early this year because of the energy crisis. Cassette sales had dropped, and the 8-track cartridge had been predicted to be out altogether. The situation had improved considerably, however, and sales were now generally healthy with a two-to-one ratio of cassette over cartridge. A new EMI tape plant is under construction which will have a production capacity of over 200,000 units per week.

Green introduced the new Your Kind Of Music tape series to the conference, explaining that its target was "the vast middle market." The series had attracted an encouraging advance order of 50,000, and was being promoted during peak time advertising spots on London independent television.

Green admitted that in the past there had been some delays and difficulties in supplying tapes promptly, but now the main aim of his division was "to make sure that any top hit material is simultaneously available on tape."

EMI U.K. division's Bob Mercer told the conference that the key strategies in terms of A&R were the planned development of a refined artist roster and artist signing based on specific "gap analysis" and search.

"We've spent our money in signing new acts and now we must earn it," he said. "By refining we mean getting rid of the dross from our roster. Every company has some rubbish. Gap analysis means determining where there are gaps and opportunities in the market."

New classical repertoire was presented to the conference by general manager John Whittle and his deputy John Pattrick, and included Elgar's oratorio *The Apostles* conducted by Sir Adrian Boult, Shostakovich and Sibelius works by the Bournemouth Symphony Orchestra conducted by Paavo Berglund, and recordings by the King's College Choir, Cambridge, under their former conductor David Willcocks and his successor Philip Ledger.

Easy listening product was introduced by Vic Lanza with extracts from forthcoming recordings by John Keating, Paddy Kingsland (both electronic synthesizer specialists), the RKO soundtracks of "Top Hat" and "Shall We Dance" starring Fred Astaire and Ginger Rogers, a 20-track compilation called "The Very Best Of Shirley Bassey," and material derived from a new children's series on TV called "Jungle Ted" and "The Lazy Button Poppers" to be networked with heavy back-up promotion in the form of books, toys and posters.

U.K. pop marketing manager Paul Watts and international artist promotion manager Hilary Walker compered the pop presentation, highlighting new releases coming from Pilot, Gonzalez, Fogg, Giggles, Queen, Cliff Richard, Olivia Newton-John and Labi Siffre, plus repertoire on the third party labels Rak and Apple.

After the conference, delegates toured Lord Montagu's Motor Museum and his Palace House residence, and the final event was a medieval banquet in the ancient Montagu banqueting hall.



John McKenzie photo

**SINGERS UNLIMITED**—The Chicago-based vocal group directed by Gene Puerling, in Europe earlier this month, recorded an album with Canadian arranger/conductor Bob Farnon for the MPS label. During the group's stay in London, BASF, distributor of MPS records world-wide, hosted a reception at Ronnie Scott's Club. At the reception are, standing, left to right, MPS producer Willi Fruth and MPS chief Hans Georg Brunner Schwab; sitting, left to right, Len Dresslar and Don Shelton of Singers Unlimited; British pianist and composer Roy Budd; Bonnie Herman and Gene Puerling of Singers Unlimited, and Bob Farnon.

## Precision Relaunches Tape Catalogs; Bows New Series

LONDON—The relaunch on tape in the U.K. of the newly-acquired Stax, Buddah and Walt Disney catalogs, the launch of a new series of tape-only releases and details of several new autumn marketing campaigns were unveiled by Precision at the Pye sales conference last week.

The Stax, Buddah and Disney catalogs, which came into the Pye/Precision fold earlier this year, are to be relaunched on cassette and cartridge with many releases later this month from all three labels.

The Stax issue will be spearheaded by eight Isaac Hayes tapes, including "Shaft," while the initial release from Buddah and its associated Kama Sutra label will comprise 20 items. Among the 20 tapes will be material from Gladys Knight & The Pips, Melanie, Curtis Mayfield, Osibisa and Sha Na Na.

The Disney relaunch will comprise 11 titles including material from such Disney classics as "Mary Poppins," "Sleeping Beauty," "Snow White And The Seven Dwarfs," "Pinocchio," "Jungle Book" and "Winnie The Pooh."

The tapes will all be mid-price items and will be specially packaged.

The releases from all three labels will be backed with extensive trade and consumer promotion.

The new tape-only series is being launched, again later this month, with an Elton John compilation titled "Lady Samantha." Besides the title track, the tape also includes such earlier John recordings as "Rock And Roll Madonna," "Skyline Pidgeon," "Grey Seal" and "Honey Roll."

The issue will be extensively promoted with advertising in the national trade and consumer music press, full-color posters and other point-of-sale material.

Precision's catalogs of Black music, including the new Stax and Buddah material, classical product, easy-listening material, Golden Hour product plus its range of accessories will each be the subject of a special marketing campaign during the autumn. Special sales brochures have been produced for each campaign.

The Black music promotion will cover a wide selection of soul, reggae, blues and jazz tapes from the Precision catalog and will include advertising in specialist media.

The classical campaign will also be backed with advertising as will

the easy-listening promotion, for which space has been booked in the national press. A range of in-store display material will complete the easy-listening push.

The accessories campaign will cover Precision's entire range of cassette and cartridge head cleaners, blank tapes, carry cases, etc.

Meanwhile, Precision has taken over and relaunched Music On Tape, the monthly controlled circulation cassette and cartridge newspaper published by Anglia Echo Newspapers up until the beginning of this year.

Under the control of Precision, the newspaper will now be published quarterly and although it will obviously only be used to publicize Precision product, it will be distributed to tape buyers through dealers as if it was a normal publication.

An initial stock of 1,000 copies of Music On Tape is being given to every Pye and Precision rep for passing on to their accounts. The newspaper carries a cover price of 3p but dealers are being urged to give the magazine away free.

In a letter to both the Precision and Pye sales forces, Precision marketing manager Richard Jakubowski to J reps: "Because of the inherent difficulties we have in promoting the widest tape catalog available because of the sheer volume of releases, this is an ideal way for both your dealers and the customers to catch up on the range of product available."

## Rod Stewart

• Continued from page 48

with the tapes of his new album. Previous Stewart LPs have been released on Mercury.

The Phonogram statement, however, refers only to the "Smiler" album and notes that the broader issue of future solo recordings from Stewart is still the subject of a lawsuit, due to be heard in November.

Phonogram managing director Tony Morris, said, "We have high hopes that Phonogram Inc. is going to be able to release the album Friday (27). I expect there will be a single before that."

At presstime, there was nobody available at WB to comment on the Phonogram statement.

## BPI: 500,000 Pirate Tapes Sold In U.K.

• Continued from page 1

fees, of about \$17,500. This, explained Bridge, was due to the BPI taking civil action rather than criminal against offenders. The latter course might have incurred costs of up to \$60,000.

"By taking civil action we were able to recoup large sums from the offenders by way of costs and damages. If we were to take criminal proceedings, the offenders if proved guilty would be fined only nominal sums and proceeds would go to the Crown and we would be left to pay our own costs," he comments.

Bridge notes that the BPI had two counselors under permanent retention, but the speedy and active co-operation of all member companies was required in preparing anti-piracy cases.

Another area of BPI activity in which full co-operation of members is not always forthcoming is in the preparation of industry sales figures.

"It remains a source of sorrow and frustration that only about half the companies invited to participate in

this statistical exercise do submit returns," said Bridge, pointing out that details from major companies meant that about 90 percent of the market was covered.

With industry sales on records and tapes in excess of \$250 million last year for the first time, Bridge expressed surprise that the Department of Trade figures for the first quarter of 1974 showed LP sales seven million copies ahead of 1973 in view of the raw materials and energy problems. "I must confess that I find it hard to believe that 1974 is likely to outstrip 1973, but I hope I may still be proved to be wrong," he says.

Referring to the number of custom-pressed records imported by manufacturers, Bridge says this amounted to 15 million albums and 5.5 million singles. In the light of these figures, Bridge said that agreement reached with Customs & Excise to increase the duty allowance from 34 percent to 40 percent of the dealer price on sleeved records and from 34 percent to 47.5 percent on unsleeved records had probably saved manufacturers £150,000—"or nearly seven times the total cost of running the BPI for one year."

In a comment on the charts, Bridge states, "We are disappointed that the music publishers who we contend derive as much benefit from the charts as the record companies should contribute so little to the cost." He says that negotiations with the MPA are under way to obtain a contribution which could help reduce the sum of \$55,000 which the record companies are having to bear.

## VAT Bill Is Eased

MILAN—Two months after introducing a bill to put records and tapes into the luxury 30 percent VAT category (Billboard, July 27), the Italian government has re-drafted the legislation and returned sound carriers to their former category of 12 percent.

Value added tax on masters, acetates, stampers and on record and tape players and recorders, however, has been confirmed at the 30 percent level.

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# Canada

## CRIA Scored as Ignoring Regional, Trade Problems

VANCOUVER—"There are many problems facing the Canadian music industry. Because of geographical problems, the industry is still very fragmented and this fragmentation is still felt at the lowest level." This is the opinion of John Rodney, the president of the Western Canada Record Manufacturers Assn. and head of Rada Record Pressings and the Van-Los and Rada Record labels.

Rodney feels that there are a number of reasons for this "fragmentation." He explains: "The Canadian Recording Industry Assn. has not been the least bit effective in dealing with the unique problems of the Canadian music industry. It has not taken into account the regional disparities which exist in this country, it has not been a cohesive force to draw the industry together nor has it done anything to encourage the development of independent members of the music industry. It does not appear to have done anything in the field of taxation, which would benefit the industry at large. It has done nothing to assist in the dissemination of information about the industry to the public at large or to develop members and aspiring artists and producers. It has done nothing to assist the industry during this time of material difficulties and it has done nothing to stop the farcical approach to 'delete' merchandising or to improve the ethics of the industry."

"What we need in Canada is a truly Canadian organization made up of Canadians who are able to think in terms of the creative and financial needs of Canadians in the music industry, to bring the industry up to international standards. This would not mean a detente between Canadians and foreign industries. The Canadian Independent Record Producers Assn. to date does not appear to have been very effective, particularly when seen from a western viewpoint. Much the same as with CRIA. It is still my personal opinion that we require one Canadian organization along with regional associations working within the over-all group."

Continues Rodney: "Because of this fragmentation, our levels of success are much lower than they should be, and this in turn, means that it is very difficult to attract risk capital to the industry. It is easier to sell stock of non-existent mining companies in Canada than to raise money for the music industry. This, of course, is the industry's fault because it has no track record, but the trail of losses left by "get rich quick" speculators is still evident to the financial world."

One of the continuing discussions in the Canadian music industry is the 30 percent Canadian content rulings imposed by the Canadian Radio and Television Commission. Rodney gives a western view: "The 30 percent Canadian content is still a very valid piece of legislation. Canada still hasn't built a solid base in music production to guarantee a continuity of product, and still requires this incentive to encourage developing artists, producers, etc. Statistics with regard to public performance payments prove that since inception of the content regulations, more Canadian writers and companies are being paid substantially more money than prior to the regulation. This means that more money is being injected for new productions, from some of the earnings. I favor retention of the rulings. Some

modification, perhaps, should be made to encourage more self-criticism in the Canadian industry. If the rulings were dropped, I feel that a set back would occur. Only the very financially sound companies would be able to continue production with already accepted artists. Playlists would again become largely foreign dominated, and Canadian writer/publisher earnings would drop substantially."

How much success has Rodney had in the recording of Canadian artists despite the number of set backs that he states are besetting the industry these days? Says Rodney: "The development of Canadian artists has been positive for our company. We have not lost money in the over-all picture and we are totally dependent on Canadian product at the moment. We are hoping to continue expanding our Canadian product line by bringing in more Canadian artists or leasing more Canadian product. One of our difficulties, however, being a small manufacturer of records, is in the material shortage area, particularly vinyl. This may curtail some of our activities."

## 'Progression' Progresses

WINNIPEG—A show that has been broadcast throughout the Canadian west on the CBC network and hosted by Jim Millican and Lee Major, entitled "Major Progression," will be expanded and produced on a national level by Dave Bird. The first program will be aired on Oct. 4 from 10:30 p.m. to midnight.

Millican calls the concept behind the show "radio-rock journalism" and explains: "The show will have a rainbow of features covering almost every aspect of the music scene. For example, each of the first five programs of the new series will feature a commentary on various aspects of the music industry; record companies and publishers; royalty structures used within the industry for artists and composers; how a record is promoted to hit status; and problems created in the industry due to outdated copyright laws. The show will revolve around a high degree of music not heard on AM radio with Canadian artists being placed in a prominent position if they are internationally competitive."

Millican continues: "There'll be a weekly listing of musical events across the country with information on all major concerts from coast to coast."

Millican will review new album product as well as host interviews with musical personalities. Initial programs will feature Dr. John, Steely Dan, Chilliwack, Edgar Winter, John McLaughlin and Burton Cummings.

Another music program "Jazz Radio-Canada," which will also be 90 minutes, will originate from CBC Winnipeg and will be hosted by Lee Major and co-hosted by Mary Nelson. Ms. Nelson is an ex-jazz singer who manages the music Explosion and Mothers retail record stores in Winnipeg. Dave Bird will also produce this program, which will debut on Oct. 3.

The purpose of the show is "to reflect as accurately as possible what is happening in the jazz world today with particular emphasis on the Canadian viewpoint and Canadian performers and composers. The major component of the program will

## Sales, Merchandising Program Tie With Col of Canada Meet

TORONTO—In conjunction with their annual fall convention to be held this year at the Regency Hyatt Hotel in Vancouver Thursday (19) and Friday (20), Columbia Records of Canada has a month-long sales and merchandising program accenting eight separate product categories comprised of rock, classical, country, MOR, greatest hits, jazz, soul and folk. Artists featured in the campaign include Chicago, Santana, the Hollies, Titanic, Edgar Winter, King Biscuit Boy, Charlie Rich, Ray Price, Tanya Tucker, Billy Paul, the O'Jays, Maynard Ferguson, Duke Ellington, Murray McLauchlan, Bruce Cockburn, Bob Dylan, Leonard Bernstein, Vladimir Horowitz and E. Power Biggs. Over 200 titles are represented both in disk and tape format. The program begins Thursday (19) and ends Oct. 24.

The program, designed to maximize the effectiveness of one of the largest and most varied product catalogs in the record industry and to insure its proper spread in the marketplace, will give in addition to the special dealer incentive plans, extensive multimedia support to all participating accounts. This support

includes special illustrated dealer announcements, multiproduct radio spots, tagable 60-second TV commercials, wall posters, retail ad layouts, modular in-store displays, multi-artist T-shirts, customized newspaper supplements, header cards and mobiles as well as extensive national print support.

Says Julian Rice the national merchandising director of Columbia: "By virtue of this segmented product approach our field force will not be restricted in having to offer the same program to all accounts in a common trading area. If one account's expertise lies in the marketing of MOR product, there would be no interference with the activities of another account in the same city tied into a classical program. A more uniform spread of merchandise would result with the consumer reaping the benefits through a much wider choice of product presentation."

"What we are doing here," continues Rice, "by zeroing in on new forms of support, is helping in moving out the product at the dealer level. Of course, we are interested in getting product into the stores but we are also concerned with helping move it out."

With the utilization of more and more media advertising, is Columbia satisfied with the results? States Rice: "We are already beginning to see some response from our television ads. We advertise three segments within one half-hour period on the rock shows such as "In Concert" or "Midnight Special" mainly coming in from American border city stations such as Seattle, Buffalo and New England cities. The pull is there and they are quite inexpensive advertising vehicles for us. We are beginning to do newspaper supplements and will continue to use them this coming year."

Another direction for Columbia this coming year will be the establishment of more customized merchandising campaigns with specific accounts. "We are kicking one off now with Muntz incorporating all of its stores throughout Canada," explains Rice. "This consists of customizing advertising and merchandising support for a particular account. In other words, it is very hard and cold. If they can deliver us so much billing, we will give them in support so much customized advertising and merchandising. This seems to be working well. We hope to tie in with at least one of two major accounts within each of the provinces this coming year."

A relatively new area for Columbia is the repackaging of hits for domestic consumption in Canada. "This is an area I feel that we've been weak in and where we can really begin to show progress," says Rice. "Anytime the opportunity arises to repackage something here we should do it. In fact, we will be coming out with a new series at the end of the year. We'll start off with a greatest hits series and utilize Canadian hits as well as American hits where we can get clearances. There will likely be a new price structure involved. I feel that we will be accomplishing a lot of things by doing this. Primarily, we'll be getting back some of the space that seems to have gone to a lot of K-Tel packages, for instance."

The two-day Vancouver convention will comprise of welcoming and keynote speeches by Terry Lind, vice president and managing director of Columbia Records of Canada, and Goddard Lieberman and Bruce

Lundvall of CBS, as well as business meetings on the first day. On the second day there will be a product presentation of U.S. product with a special Canadian segment that will show product and marketing plans. The presentation will be artist-oriented and will highlight Canadian artists Patsy Gallant, Bond, Lickin' Stick, Cliff Edwards, Aut' Choses, Myles and Lenny, Murray McLauchlan, Bruce Cockburn, Paul Stoddard and John Mills Cockle. The last four artists are on the True North label headed by Bernie Finkelstein and distributed by Columbia.

At the close of the second day and as a finale to the convention, many of those Canadian artists will perform in a show.

## From the Music Capitals of the World

### TORONTO

Tony Bennett and Lena Horne will appear in concert at the O'Keefe Centre in Toronto from Oct. 14 to 19. ... CFRB, Toronto news announcer Charles Doering subbed for Gordon Sinclair to perform a reading of Sinclair's "The Americans" at the U.S. Air Force 27th anniversary dinner-dance at the Sheraton Park Hotel in Washington, D.C. Donald Hartford, the president of CFRB, also attended dinner. ... An agreement between United Artists Records of Canada and American Universal Productions of Montreal has resulted in the release of a single by George E. Bowes entitled "Barbara."

The new single by Songbird on Mushroom Records, a remake of the Steely Dan song "Dirty Work," has already been playlisted on CFQC, Saskatoon; CHLO, St. Thomas; CKFH, Toronto; CJCH, Halifax; CHED, Edmonton; and CKXL, Calgary. ... Pablo recording artist Joe Pass will appear at the University of Alberta, Edmonton on Sept. 29 and the University of Calgary on Sept. 30. ... Keith Jarrett will appear at the In Concert club, Montreal from Oct. 22 to 26. ... Paul Anka appeared with Don Goodwin at the National Arts Centre in Ottawa from Sept. 9 to 15. ... Initial single release from Island Records in Canada is Prelude's version of "After The Gold Rush."

be excerpts taken from jazz studio or concert productions (probably two half-hour segments per program) from across the country."

Other components of the program will include a national jazz calendar of events; interviews with Canadian and international jazz personalities; mini-documentaries from time to time dealing with some aspect of the jazz music industry; new record features and reviews; contributions from the "Jazz en Liberte" series from FSD Montreal and the European Broadcasting Union; and profiles on significant Canadian jazz artists and composers.

## Sellout for Guess Who

WINNIPEG—The Guess Who completed an extensive North American tour on Sept. 3 in Anchorage, Alaska, and played to sellout houses. They sold out their allotted 13,000 grandstand seats of the California State Fair in Sacramento on Aug. 23, grossing \$85,000. At that engagement, promoters Richard Papazian and Gary Smith of Papa Productions in Fresno spent many hours with officials trying to get an extra 7,000 seats but to no avail. The grandstand area normally seats 20,000 for State Fair horse racing.

Jerry Heller of the Heller-Fischel Agency, the band's booking agency, reports that they also sold out McCormick Place in Chicago for promoter Frank Fried as well as the Salt Palace in Salt Lake City, one week in advance, and strong advance sales were reported for their Canadian National Exhibition date on Aug. 29.

The band broke an indoor pop concert record by drawing over 22,000 fans to the St. Paul Civic Centre Arena and then set a house record at the El Paso Civic Centre earlier in the tour.

The band with new guitar player Dom Troiano, will be back on tour at the beginning of November and will be a self-contained unit for the first time, according to manager Don Hunter.

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## Pop

**LOU REED—Sally Can't Dance**, RCA CPL1-0611. This could quite possibly be Reed's biggest record to date. With production by Reed and Steve Katz, it features some outstanding tunes in several widely different styles. Reed has become more laid back and his lyrics are a story in themselves. With the push this label is mounting behind this record, it could be a monster.

**Best cuts:** "Animal Language," "Kill Your Sons," "Billy," "Sally Can't Dance."

**Dealers:** The cover art should be displayed heavily in the store. RCA is going all out on this record.

**JACKSON FIVE—Dancing Machine**, Motown M6-780S1. One of America's most popular and skillful groups returns with their usual fine mix of tunes, including some great rockers that seem ideal for the disco market and some fine ballads. The highlight, of course, is the remarkably skillful interchange between the voices, no matter who the lead may be. Michael's vocals are maturing yet remain distinctive while the others are equally adept at handling singing chores. Special congratulations to producer Hal Davis who also co-wrote many of the songs. This group can not be limited to any one category. Rather, over the past five years they have developed into total entertainers who appeal to every market segment and let one and all know that Motown has certainly not lost the feeling for finding the hits.

**Best cuts:** "Whatever You Got, I Want It," "Dancing Machine," "What You Don't Know," "The Life Of The Party," "It All Begins and Ends With Love."

**Dealers:** Place in soul and rock sections.

**RICHIE HAVENS—Mixed Bag II**, Stormy Forest SFS 6201. (Polydor). When Richie Havens first burst upon the pop scene almost a decade ago, it was with an LP like this one—a brilliant collection of superb interpretations and original material. Here, Richie uses his unique vocal style, simple yet strong guitar work and an all-star lineup of musicians to sing the words of the likes of Bob Dylan, Dave Mason, Curtis Mayfield (turning this man's already masterful work into sheer folk poetry) and Paul & Linda McCartney. We also get a fine original tune, the works of William Butler Yeats and some work from newer writers. A simply beautiful work which makes one realize just how much can be done and how beautifully it can be handled in an acoustic, simplistic manner. In some ways, the good old days can be recaptured, and this LP is one of them.

**Best cuts:** "Sad Eyed Lady (Of The Lowlands)," "Someone Suite," "Band On The Run," "The Makings Of You," "The Indian Prayer."

**Dealers:** Havens has a decade of fans. Play this in store and let them all know he's back.

**SUZI QUATRO—Quatro**, Bell 1313. Of all the rockers to come our way in the most recent British invasion, Ms. Quatro (Britain by the way of Detroit) must surely rank as one of the best. Her LPs are not only good solid example of rock 'n' roll filled with frenetic yet controlled singing and fine playing, they are fun—a quality sadly lacking in much of today's music. Here we find a fine assortment of original tunes from Mike Chapman & Nicky Chinn, some interesting Quatro originals and some great rock standards. Ms. Quatro may not have the greatest voice in the world, but she has a feeling for the music she sings that comes through here and works well. Already a giant commercial success in England and certainly a cult heroine here, this set could easily propel her sound to the U.S. masses. A few ballads among the rockers, something for everyone and lots of potential singles.

**Best cuts:** "Devil Gate Drive," "Move It," "Hit The Road Jack," "Cat Size," "Klondyke Kate."

**Dealers:** Colorful cover of Ms. Quatro in action makes for good display, and in-store play will stir up store.

**JOHNNY NASH—Celebrate Life**, Epic PE 32828 (C.B.S.). Nash scores very heavily with this record. It was recorded in his house and takes on that relaxed mood. There are several potential singles on this album and Nash seems destined for the top of the charts again. The reggae sound is still very prevalent in his style, but he also has developed his own very distinctive sound.

**Best cuts:** "Everybody's Got An Aura," "You Can't Go Halfway," "Celebrate Life," "Good Vibrations," "For Your Love."

**Dealers:** Play this record over and over in store.

**TAJ MAHAL—Mo' Roots**, Columbia KC 33051. Mahal has moved into yet another direction. On this effort he gets heavily into reggae and also touches on cajun soul. He really went all-out on the sound here. One of the tunes was produced by Bob Marley of the legendary Wailers.

**Best cuts:** "Johnny Too Bad," "Blackjack Davey," "Slave Driver," "Desperate Lover."

**Dealers:** Display the cover and play the music sporadically.

**TOM RUSH—Ladies Love Outlaws**, Columbia KC 33054. This is the best and most commercial record that Rush has ever released. The material is all very fitting and each song captures a different mood. There are several guest appear-

## Spotlight



**CAROLE KING—Wrap Around Joy**, Ode SP 77024 (A&M). One of the most popular vocalist/writers of our time is back with her first effort in nearly a year, and it adds up to another collage of simply beautiful music. Several of the cuts are a bit more on the rock side than what we are used to hearing from Ms. King, yet they are done as tastefully and skillfully as are her softer things. The appeal of this set, however, is what seems to be a return to the exceptionally strong material that characterized her first solo efforts after a career as one of the finest rock writers of all time. There's more variety in tempo of songs, types of material, vocal styles and some excellent vocal backups from Nightingale. Some good rock, some fine ballads, lots of possible hit singles and some certain standards. Not one bad cut on the set, and one that should spend many weeks on the charts.

**Best cuts:** "Nightingale," "Jazzman," "You Go Your Way, I'll Go Mine," "Wrap Around Joy," "Sweet Adonis," "My Lovin' Eyes."

**Dealers:** Fine color cover portrait. Also, hit single will attract even more buyers.

ances by superstars, but it is Rush's voice that immediately takes control. There is an exceptionally good chance, that he could have a successful single or two from this album.

**Best cuts:** "Ladies Love Outlaws," "Hobo's Mandolin," "Indian Woman From Wichita," "Black Magic Gun," "No Regrets."

**Dealers:** The appealing cover should be displayed and all of the tunes should be played.

**TIM MOORE—Asylum 7E-1019** (Elektra). Rerelease of LP first issued on A Small Record Label (that's the name) should garner a lot more momentum than the first time around for several reasons. For one, both Moore's and Garfunkel's versions of "Second Avenue" are heading up the charts. For another, the talented singer/songwriter just took first place at the American Song Festival. Moore sings sensitive, pretty ballads without sounding like every other "laid back" singer and can also put together some interesting rock licks. His lyrics and soft vocals are the real strong points, however, and they come through best on the ballads. If this is any indication of typical work from this young man, he should be around for a long while.

**Best cuts:** "A Fool Like You," "Second Avenue," "Charm-er," "Love Enough," "I'll Be Your Time."

**Dealers:** Good cover portrait. And remember, Moore is writing hits and winning prizes.

**CLAIRE HAMILL—Stage Door Johnnies**, Konk Konk-101, (ABC). Ms. Hamill has released several well received LPs in the past, but under the guidance of Ray Davies' production she appears to have reached her true potential. With an absolutely stunning voice and superb instrumental backup, she sings a variety of songs ranging from some of the best of the '60's British rock to original, almost vaudevillian tunes to country-oriented material to beautiful ballads. Commercial, yet uncompromising. Highlight, still, is Ms. Hamill's marvelous vocals.

**Best cuts:** "We Gotta Get Out Of This Place," "Geronimo's Cadillac," "Go Now," "Luck Of The Draw," "Stage Door Johnnies."

**Dealers:** Cover makes for good display.

**SARAH KERNOCHAN—Beat Around The Bush**, RCA CPL1-0671. Ms. Kernochan has released several sets before, but here, with a wide variety of material, all fronted by an excellent voice, she has come up with her best effort yet. The material ranges from the totally serious to whimsical to exceptionally humorous—the styles from the straightest singing possible to purposely overstated. This is one LP where the something for everybody adage holds true. Should she pick up some radio play and get some promotional help, and concert exposure, this set could turn the singer into one of our newest stars.

**Best cuts:** "Home Away From Home," "Ballad Of A Weird Romeo," "Jelly Under Parafin," "Room Service."

**Dealers:** Good cover shot for display. Play this one in the store. It will draw inquiries.



**TRAFFIC—When The Eagle Flies**, Asylum/Island 7E-1020 (Elektra). Over the years, Traffic have developed from the group that it was "hip" to like into a genuine supergroup, with no sacrifice in the quality of the material. Now, after nearly two years without a new LP, they are back with a strong mix of rock/blues and jazz instrumentals all butted against the interesting, to say the least, lyrics of Jim Capaldi. Present of course is the strong blues voice of Steve Winwood along with his masterful keyboard and guitar work, the always fine sax and flute work of Chris Wood and, to the joy of all Traffic fans, Jim Capaldi again playing drums as well as singing. Traffic waste no notes, their material is the kind that can hit almost all pop fans and they have come up with their best and at the same time most commercial mix of songs in three years. As always, the long instrumental solos contribute as much as the vocals. A superb return.

**Best cuts:** "Something New," "Walking In The Wind," "When The Eagle Flies," "Memories Of A Rock 'N' Rolla."

**Dealers:** Traffic is a super group. Just put the LP on the racks.



**ROY AYERS UBIQUITY—Change Up The Groove**, Polydor PD 6032. This album has very good cross-over possibilities into pop, and jazz. Most of the album is funky jazz featuring Ayers' soulful vibes work, but on several tunes, there is some very nice vocal work. Ubiquity has been trying to crack the market for some time and this could well be their golden break.

**Best cuts:** "Change Up The Groove," "Sensitize," "Don't You Worry About A Thing," "When Is Real, Real?"

**Dealers:** Ayers is known in jazz circles and in-store play will sell some records.

**THE SYLVERS—III**, MGM M3G4940. Soul family is back with another fine effort, mixing in a variety of styles from traditional soul rockers to smooth ballads to songs that could have come straight from a Broadway show to disco dance style cuts. Most of the writing handled by family members and top production from Michael Viner and Perry Botkin, Jr. Material should have no trouble moving from the soul ranks into pop, particularly on some of the ballads, all of which are done with perfect taste and are short enough for all types of AM programming. Generally excellent.

**Best cuts:** "Could Be You," "Don't Give Up The Good Life," "Love Over Mind," "What's It All About," "Be My Love."

**Dealers:** Silver toned cover goes with the name and makes for good showcase.

**MANDRILL—Mandrilland**, Polydor PD2-9002. Usual set of outstanding dance music and several fine ballads from this always exciting soul conglomerate. Good deal of Latin flavor on this double set, as well as strong influence from the recent influx of disco style disks. The surprise, here, however, is a group of unusually pretty songs, rather uncharacteristic of the reputation the band has garnered in the past. What they manage to do here is combine the best of both worlds of music and come up with a set that should gather plenty of new fans as well as retaining all the old.

**Best cuts:** "Positive Thing," "The Reason I Sing," "El Funko," "Drill In The Bush," "After The Race."

**Dealers:** Group has strong following. Play in store.

**HERBIE HANCOCK—Thrust**, Columbia PC 32965. Brown colors built around a way low bass line open the first cut, "Palm Grease" and the mood then leads into a melange of synthesized sounds and jagged drum breaks. It's today, man, with all the free, open, light touched keyboard sounds and carefully placed horn parts. This modernist jazz music, so popular with young people, is kept on a fine course by the leader who keeps the blues and downhome funk always in mind. Hancock plays seven kinds of keyboard instruments, none of which is given a thrusting role in the quintet. His playing melds perfectly with the other players. The cuts are

lengthy and one has to have a patient soul in order to sit patiently through the material. Benjie Maupin plays a number of reeds in an engaging fashion.

**Best cuts:** "Butterfly," "Palm Grease," "Spank-A-Lee."

**Dealers:** Display in jazz and pop areas as the band can pull customers from both situations.

**CHUCK COREA & RETURN TO FOREVER—Where Have I Known You Before**, Polydor PD 6509. This band keeps getting better with each LP. The heated intensity of its playing, the fiery interchanges between its members recalls all the best ingredients of jazz groups which came before these talented four young men. This band translates its jazz heritage into a modern collage of swirling colors, of blazing guitar runs, of pithy drum breaks, of exploding bass notes. The beauty is that it all weaves together, changing course from hot to cool, from dramatic to easygoing. Much of the interesting propulsion is a result of some inventive drumming by Lenny White which gives keyboardist Corea a moving platform on which to build his explorations.

**Best cuts:** "Earth Juice," "Vulcan Worlds."

**Dealers:** Try playing "Earth Juice" in the store and watch heads turn in curiosity.

**JAN GARBAREK-BOBO STENSON QUARTET—Witchi-Tai-To**, Polydor ECM 1041 ST. This Norwegian musical unit has been making waves around Europe for several years and this effort should help break them into the U.S. market. They perform material by Carla Bley, Jim Pepper and Don Cherry with a special touch and all of the soloing by the group leaders is ear-catching. This lyrical quartet could well be one of the modern saviours of contemporary jazz.

**Best cuts:** "A.I.R.," "Witchi-Tai-To," "Desireless."

**Dealers:** Flurry of European jazz activity should help.

**BENNIE MAUPIN—The Jewel in the Lotus**, Polydor ECM 1043ST. Reed player supreme Bennie Maupin, one of the musical forces of Herbie Hancock's ensemble is featured here on his own package. He finally gets to play his own things instead of his commercial style currently featured with Hancock. Also playing on the record are Hancock, Buster Williams, Freddie Waits, Billy Hart, Bill Summers and Charles Sullivan, and with a line-up like that, what more can one say.

**Best cuts:** "Mappo," "Excursion," "The Jewel In The Lotus," "Song For Tracie Dixon Summers."

**Dealers:** Place this in the Hancock section as well as Maupin's.



## First Time Around

**WAYNE BERRY—Home At Last**, RCA CPL1-0603. Without even having a record on the market, Berry has become something of an underground legend for his great songwriting. This album will change all that and help introduce him as a very good performer as well. The album was produced by Norbert Putnam in Muscle Shoals, Nashville and Hollywood and on all the sessions, the playing is very complementary.

**Best cuts:** "Indian Woman From Wichita," "Snowbound," "Welcome Home," "Black Magic Gun," "Dixie's Pride."

**Dealers:** Watch out for this one. In-store play will help turn heads around.

**BIG SUR CHOIR—Peaceable**, Peaceable 1. From the group Judy Collins once chose to back her comes one of the most beautifully refreshing LPs of the year. This acoustic set featuring the clear, lovely voices of Tom Carvey, Rita Gatti, Paul Johnson, Ruth Stevens and Glenda Bickell, shows that music minus electricity is still very much alive and well. Not the kind of set where one can say "this is a single." Rather, this is the kind of album that deserves to be listened to all the way through. Do yourself a favor and don't pass this one up because you are unfamiliar with the group's name. Again, beautiful is the only appropriate word for the truly peaceable lyrics and music contained here.

**Best cuts:** "Timber Rose Yellow," "Silver On The Water," "Gladiaola," "Good House," "Summer Season."

**Dealers:** Stunning cover shot of Big Sur.

**SUSAN & RICHARD THOMAS—A Burst Of Life**, Blue Hour, BH 3-1017. Very pretty folksy set, with the harmonizing of this talented pair standing out strongest. Music and lyrics both very well done, highlighted by strong acoustic guitar work. Don't let the fact that the duo are on a small label frighten you off. There is a good solid market for material with folk quality, and there are some cuts on here that do come closer to rock.

**Best cuts:** "Might Be A Fountain," "Never In Your Life," "The Heart, The Desparado," "Great Waters Elegy."

**Dealers:** Place in folk and rock sections.

(Continued on page 54)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, is Horowitz, Bob Kirsch.

At 12:30 AM on September 3rd with seven tons of equipment & light show NEKTAR slipped into this country from Germany as would be headliners on their first U.S. Tour. Their first album "REMEMBER THE FUTURE" had already reached #102 in Billboard (this week #91) and they had pre-sold out four shows at the Ambassador Theatre in St. Louis to an estimated 12,000 people & a gate of \$65,000.

# NEKTAR



## AMERICAN TOUR

Sept. 6	Fort Wayne, Indiana	Sept. 20-21	Atlanta, Georgia
Sept. 7	Detroit, Michigan	Sept. 23	Washington, D.C.
Sept. 8	Indianapolis, Indiana	Sept. 24	Baltimore, Maryland
Sept. 10	Minneapolis, Minnesota	Sept. 26	Allentown, Pennsylvania
Sept. 11	Kansas City, Missouri	Sept. 27	Philadelphia, Pennsylvania
Sept. 13	Chicago, Illinois	Sept. 28	New York, New York
Sept. 14-15	St. Louis, Missouri	Sept. 29	Cleveland, Ohio
Sept. 16	Milwaukee, Wisconsin	Sept. 30	Columbus, Ohio
Sept. 18	Los Angeles, California	Oct. 5	Arlington, Texas
Sept. 19	Los Angeles, California	Oct. 6	Houston, Texas

Sire Records 

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# Billboard's Top Single Picks

SEPTEMBER 21, 1974

Number of singles reviewed  
this week **93** Last week **70**

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**AL GREEN—Sha-La-La (Makes Me Happy) (2:56);** producer: Willie Mitchell; writer: Al Green; publishers: Jec & Al Green Music, BMI. Hi 5N-2274. (London). With his first release in some time, Green moves back into a more pop oriented vein with his distinctive singing style and the superb Willie Mitchell production backing him up. Title makes for good AM radio hook, and this soft rocker should be just the right vehicle to move Al back to the top of the pop charts.

**MARVIN GAYE—Distant Lover (3:18);** producer: not listed; writers: M. Gaye-G. Fuqua-S. Greene; publisher: Jobete, ASCAP. Tamla 54253F. (Motown). Taken from his live LP, this tune captures all the excitement backing him up. Title makes for good AM radio hook, and this soft rocker should be just the right vehicle to move Al back to the top of the pop charts.

**LOU RAWLS—She's Gone (3:15);** producer: Norman Rafter; writers: D. Hall-J. Oates; publisher: Unichappell, BMI. Bell 45608. One of the truly magnificent song stylists of our time comes up with his most commercial entry in years. Top singing reminiscent of the great sound of "Dead End Street" backed by a fine chorus with excellent instrumentals. Should appeal to Rawls' many fans and put him right back on top of the charts.

**DEODATO—Super Strut (3:30);** producer: Eumir Deodato; writer: Eumir Deodato; publisher: Kenya, ASCAP. MCA 40302. Most commercial item from talented jazz pianist in some time, and this easy instrumental could place him back on the pop charts. Highlights are the tasteful solos.

**JIMMY BUFFETT—Pencil Thin Mustache (2:47);** producer: Don Gant; writer: J. Buffett; publisher: ABC/Dunhill, ABC/Dunhill 15011. The man who scored well with "Come Monday" shows us his more humorous side here, with this bouncy tale of the benefits of having a pencil thin mustache. Very well done and quite funny, with a few lines that most of us can daydream along with.

## recommended

**TRAFFIC—Walking In The Wind (4:32);** producers: Chris Blackwell and Traffic; writers: Winwood-Capaldi; publisher: A&M, ASCAP, Asylum/Island E-45207.

**FLO & EDDIE—Let Me Make Love To You (2:19);** producer: Joe Wissert; writers: H. Kaylan-M. Volman; publishers: Bleu Disque/Liccienniti, ASCAP. Columbia 3-10028.

**BOZ SCAGGS—Slow Dancer (3:12);** producer: Johnny Bristol; writers: G. Daly-W.R. Scaggs; publishers: Redleather Yellowleather, BMI/Blue Street, ASCAP. Columbia 3-10027.

**MARVIN HAMLISCH—Maple Leaf Rag (3:07);** producer: Fred Salem; writer: Scott Joplin; publisher: Red Bullet, ASCAP. MCA 40307.

**HENRY GROSS—Meet Me On The Corner (3:21);** producers: Terry Cashman and Tommy West; writer: Rod Clements; publisher: Sweet City, ASCAP. A&M 1613.

**BLACK OAK ARKANSAS—Hey Ya'll (3:00);** producer: Tom Dowd; writers: Black Oak Arkansas; publisher: Far-Fetched, ASCAP. Atlantic 45-7003.



**THE THREE DEGREES—When Will I See You Again (2:58);** producers: Gamble-Huff; writers: K. Gamble-L. Huff; publisher: Mighty Three, BMI. Philadelphia International ZS8 3550 (CBS). Pretty, string filled ballad from this talented trio. Title serves as good intro and hook, while lead vocals work well against the vocal backup. Should move from soul to pop with little trouble.

**GARRY BONNER—Baby, Baby (Love Is Waitin') (2:41);** producer: Bob Ezrin; writers: Hoffman-Goldstein-Bonner-Ezrin; publisher: Hudson Bay, BMI. Atlantic 45-3208. Uptempo cut with good story line of some of the nicer things to be found in life despite what might be less than ideal surroundings. Good love song and another that should be able to move from soul to pop with little difficulty.

## recommended

**WILLIE HENDERSON—Gangster Boogie Bump (3:20);** producer: W. Henderson; writers: W. Henderson-L. Simon-A.J. Tribble-L. Brownlee-T. Takayoshi; publishers: Eight-Nine/La Cindy, BMI. Playboy 6011.

**GWEN McCRAE—Move Me Baby (2:59);** producer: S. Alaimo, R. Finch, H.W. Casey; writers: H.W. Casey-S. Alaimo; publisher: Sherlyn, BMI. Cat 1994.

**HAROLD ALEXANDER—Sandy's Love (3:21);** producer: Jimmy Douglass; writer: H. Alexander; publishers: Harold Alexander, Walden, ASCAP. Atlantic 45-3212.

**WILSON PICKETT—Isn't That So (3:12);** producers: Brad Shapiro and Wilson Pickett; writer: Jesse Winchester; publisher: Fourth Floor, ASCAP. RCA JH-10067.

**PAT & THE BLENDERS—Hard Workin' Man (2:30);** producers: Terry, Life and Conway; writers: P. Gordon-P. Terry; publisher: Mighty Three, BMI. TSOP ZS8 4757. (Columbia).

**MIAMI featuring ROBERT MOORE—Party Freaks (2:57);** producers: Reid-Clarke-Finch; writers: Willie Clarke-Clairence Reid; publisher: Sherlyn, BMI. Drive 6234.

**RHYTHM MAKERS—You're Never Too Old (To Get Down) (3:32);** producers: Mr. Vee & Richard Shade; writer: Richard Shade; publisher: Vignette, BMI. Vigor 1714.

**SOUL SURVIVORS—City Of Brotherly Love (3:24);** producers: Gamble-Huff and The Soul Survivors; writers: R. Ingui-C. Ingui; publisher: Rose Tree, ASCAP. TSOP ZS8 4756. (Columbia).

day. **Best cuts:** "All In Love Is Fair," "They Needed Each Other," "The Summer Knows."

**JOHN LEE HOOKER—Free Beer And Chicken, ABC ABCD-838.** One of greatest urban bluesmen of our time and one of the strongest influences on rock music as we know it today shows he has lost none of his skills over the years. Still a superb, expressive vocalist and an outstanding guitarist. **Best cuts:** "Make It Funky," "Settin' On Top Of The World," "Collage (A Fortuitous Concatenation Of Events)" with a helper who sounds suspiciously like Joe Cocker.

**FERRANTE & TEICHER—Beautiful... Beautiful, United Artists UA-LA316G.** The twin pianos of one of the longest lasting and most popular acts in the world score again here with their interpretations of some of the major hits of recent times. **Best cuts:** "The Entertainer," "You Are The Sunshine Of My Life."

## soul

**WILLIE HENDERSON—Dance With The Master, Brunswick, BL 754202.** Some early cuts from the man who is now scoring high on another label with his "Dance Master." Still, these



**RON DANTE—Charmer (3:15);** producer: Ron Dante and Barry Manilow; writer: Tim Moore; publisher: Burlington, ASCAP. Bell 45610. Dante has had records before, but this version of Tim Moore's American Song Festival grand prize winning song is the first under his own name. Fine, uptempo version of the song could garner heavy Top 40 play.

**WAYNE BERRY—Indian Woman From Wichita (3:19);** producer: Norbert Putnam; writer: W. Berry; publishers: WB Music/Brown's Mill, ASCAP. RCA JH-10058. Good, soft rock cut with some country influence. A bit reminiscent of "Indian Reservation," but with a stronger instrumental backup. Berry has a fine voice and this could also pull into easy listening play.

**MARY McCAFFREY—(I Believe In) Happy Endings (3:16);** producers: Bill Stahl and Sal DiTroia; writers: Gene Pistilli-Tom Anthony; publisher: Don Eugenio, ASCAP. Playboy 6006. Country flavored tune which could pull in pop, country and MOR play.

**CARL DOUGLAS—Kung Fu Fighting (3:18);** producer: Biddu; writer: Carl Douglas; publisher: Chappell, ASCAP. 20th Century 2140. Strong rocker has been major British hit and should hit the AM airwaves here.

**EDDIE HORAN—You're A Lovely Lady In My Eyes (3:28);** producer: Hadley Murrell; writers: Eddie Horan-Hadley Murrell; publisher: Eye of Madley, ASCAP. MGM 14751. Pretty, soulful ballad with good use of title as hook. Should start in soul but could easily move to pop.



**HENRY MANCINI, HIS PIANO, ORCHESTRA AND CHORUS—The Sex Symbol (2:26);** producer: Joe Reisman; writer: Lai; publisher: Colgems, ASCAP. RCA JH-10060. Theme from the controversial TV movie that will finally air this week features the characteristic fine Mancini arrangements backed by lush chorus. Powerfully constructed tune.

**BERT CONVY—Something To Think About (3:29);** producer: Herb Newman; writer: H. Newman; publisher: Pattern, ASCAP. Era 112. Strong ballad with interesting talking introduction. Convy's been getting lots of exposure with his own quiz show and lots of guest shots, so watch this one closely.



**BRIAN SHAW—Here We Go Again (3:09);** producer: Ray Pennington; writer: Sonny Throckmorton; Reaction/Unart (BMI); RCA 10071. This one starts slowly, and build up to an incredibly strong finish. It's well sung, exceptionally well produced, and it's good material. Flip: No info available.

cuts are strong soul tunes, all highly danceable. **Best cuts:** "Soulful Football," "Harlem."

## classical

**THE ENTERTAINER—Virgil Fox, organ, RCA ARL1-0666.** Fox temporarily abandons his electronic Rodgers for the Mighty Wurlitzer that once was housed in Gotham's Paramount Theater. And except for one short piece, the "Jig Fugue," Bach is also put aside for a potpourri mix of such as "The Star-Spangled Banner," some Joplin, etc., with Ives' "Variations on America" the major piece. Comments to the live audience are in the familiar Fox vein, but some of the excitement of earlier "Heavy Organ" albums is absent. Strong cover art is a solid commercial plus.

**GERSHWIN PLAYS RHAPSODY IN BLUE, Klavier KS-124.** Taped from a 1925 Aeolian piano roll solo performance by the then 27-year-old composer, Klavier issues two versions of this 13:30 reading. One is in conventional stereo; the other is Dbx encoded, requiring a special adapter to hear. On "Rhapsody" the composer is more poised, more impressive than he ap-

**CONNIE CATO—Lincoln Autry (2:40);** producer: Audie Ashworth; writers: B. Anthony, B. Morrison; Combine (BMI)/Music City (ASCAP). Capitol 3958. This super singer who has been singing about super things grabs a winner from her recent album, and it's the different sort of thing the public has been listening for. A super job by all. Flip: No info available.

**MEL TILLIS & THE STATESIDERS—Memory Maker (2:51);** producer: Jim Vienneau; writers: Mel Tillis, Kent Westberry; Cedarwood (BMI); MGM 14744. Consistently, Mel comes up with his own great material, and adds his touch of excellence for a hit. This is no exception. Flip: No info available.

**SUE THOMPSON—And Love Me (3:13);** producer: Wesley Rose; writer: John Salisbury; Acuff-Rose (BMI); Hickory 330. The tiny, yet lovely voice puts it all together here, and comes up with a beautiful rendition of a fine song. It's her time for a hit. Flip: Trains (2:28); producer: same; writers: Eddy Raven, Keisuke Hama; Milene (ASCAP).

**BILLIE JO SPEARS—See The Funny Little Clown (2:59);** producer: Larry Butler; writer: Bobby Goldsboro; Unart (BMI) United Artists 549. Here is a great latent talent, with us for many years, who should have a monster on her hands. It's a great song, and a Larry Butler production, and she does a marvelous job accompanied by a string arrangement of Bill Justis. It has everything going for it. Flip: no info available.

## recommended

**JERRY HOUSE—Mary Go Down To The River (2:39);** producer: Mel Tillis; writer: Jerry House; Sawgrass (BMI); MGM 14743.

**MACK WHITE—Ain't It All Worth Living For (2:57);** producer: Don Powell; writer: Sammy King; Milene (ASCAP); Commercial 1316.

**MARTY ROBBINS—Two Gun Daddy (2:44);** producer: Marty Robbins; writer: Marty Robbins; Mariposa (BMI); MCA 40296.

**GARY MEISTER—Take Me Back (2:37);** producer: Carl Strube; writers: Bouchard, Gass Meister; Critique (BMI); BASF 15347.

**ROB STONER—Instant Forget (2:50);** producer: Tom Werman & Rob Stoner; writer: Rob Stoner; Stoner (ASCAP); Epic 8-50028.

**BARBI BENTON—Welcome Stranger (3:29);** producer: Eddie Kilroy; writers: Ed Penny, Ron Oates; Acoustic (BMI); Playboy 6008.

**ROY ACUFF—Don't Worry 'Bout the Mule (2:18);** producer: Wesley Rose; writer: Glen Barber; Acuff-Rose (BMI); Hickory 331.

**CHUCK PRICE—Slow Down (2:48);** producers: Eddie Fox, Earl Owens; writer: Kris Kristofferson; Combine (BMI); Playboy 6010.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

## Billboard's Recommended LPs

Continued from page 52

### pop

**QUAH—Jorma Kaukonen With Tom Hobson, Grunt BFL1-0209 (RCA).** Exceptionally pretty acoustic LP from Airplane member Kaukonen and Hobson. Kind of material that should pull FM and even easy listening play. Highlight here is the brilliant acoustic guitar work of Kaukonen and Hobson, mixing blues, traditional tunes and folk originals. **Best cuts:** "I'll Be All Right," "Another Man Done Gone," "Police Dog Blues."

**MERLE SAUNDERS—Fantasy F-9460.** Keyboardist/vocalist Saunders built himself quite a following after his LP with Jerry Garcia of the Grateful Dead and this strong, soulful set should keep that following growing. Fine piano, organ, electric piano and clavinet from artist. **Best cuts:** "Righteousness," "Ain't No Woman Like The One I Got."

**CLEO LAINE—A Beautiful Thing, RCA CPL1-5059.** One of the most brilliant and exciting song stylists of our time comes up with another superb set, highlighted by a voice which is almost music itself. An absolute joy to listen to, and after 15 years in the business, Ms. Laine is still gaining fans every

day. **Best cuts:** "All In Love Is Fair," "They Needed Each Other," "The Summer Knows."

**JOHN LEE HOOKER—Free Beer And Chicken, ABC ABCD-838.** One of greatest urban bluesmen of our time and one of the strongest influences on rock music as we know it today shows he has lost none of his skills over the years. Still a superb, expressive vocalist and an outstanding guitarist. **Best cuts:** "Make It Funky," "Settin' On Top Of The World," "Collage (A Fortuitous Concatenation Of Events)" with a helper who sounds suspiciously like Joe Cocker.

**FERRANTE & TEICHER—Beautiful... Beautiful, United Artists UA-LA316G.** The twin pianos of one of the longest lasting and most popular acts in the world score again here with their interpretations of some of the major hits of recent times. **Best cuts:** "The Entertainer," "You Are The Sunshine Of My Life."

### soul

**WILLIE HENDERSON—Dance With The Master, Brunswick, BL 754202.** Some early cuts from the man who is now scoring high on another label with his "Dance Master." Still, these

cuts are strong soul tunes, all highly danceable. **Best cuts:** "Soulful Football," "Harlem."

### classical

**THE ENTERTAINER—Virgil Fox, organ, RCA ARL1-0666.** Fox temporarily abandons his electronic Rodgers for the Mighty Wurlitzer that once was housed in Gotham's Paramount Theater. And except for one short piece, the "Jig Fugue," Bach is also put aside for a potpourri mix of such as "The Star-Spangled Banner," some Joplin, etc., with Ives' "Variations on America" the major piece. Comments to the live audience are in the familiar Fox vein, but some of the excitement of earlier "Heavy Organ" albums is absent. Strong cover art is a solid commercial plus.

**GERSHWIN PLAYS RHAPSODY IN BLUE, Klavier KS-124.** Taped from a 1925 Aeolian piano roll solo performance by the then 27-year-old composer, Klavier issues two versions of this 13:30 reading. One is in conventional stereo; the other is Dbx encoded, requiring a special adapter to hear. On "Rhapsody" the composer is more poised, more impressive than he ap-

pears to be on the eight short pop tunes he tosses off party-style on the flip side. Splendid sound and surfaces.

**LOVE SONGS FOR MADRIGALS AND MADRIGUYS—Swingle II (Ward Swingle), Columbia M-33013.** A departure from the instrumental use of voices that brought Swingle to fame. Here the 8-voice group sings an attractive clutch of English, French and German madrigals, including some well known to enthusiasts of the genre. But addition of bass guitar, light percussion and keyboard (including ARP synthesizer) adds a new pop dimension. It's all tastefully done and will be enjoyed by many traditionalists, while attracting novice listeners to the form.

**BACH: THE WELL-TEMPERED CLAVIER, BOOK 2—Anthony Newman, Columbia M2-32875.** While harpsichord is used mostly, occasional preludes and/or fugues are played on organ or clavichord. The approach adds varieties of color and weight that often refreshes attention, but occasionally is sequentially jarring. Newman's expected efficiency is evident and the recording excellent, despite the economical grouping of the "24" on two rather than the normal three disks.



SHA-LA-LA (Makes Me Happy)—Al Green (Hi 2274, London)
DISTANT LOVER—Marvin Gaye (Tamia 5425, Motown)
SHE'S GONE—Lou Rawls (Bell 45808)
SEE TOP SINGLE PICKS REVIEWS, page 54

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF=Alfred Publishing Co.; B-M=Belwin Mills; BB=Big Bells; B-3=Big Three Pub.; CHA=Chappell Music; CPI=Cimino Pub.; CRIT=Criterion Music Corp.; FMC=Frank Music Corp.; HAN=Hansen Pub.; MCA=MCA MUSIC; PSP=Peer Southern Pub.; PLY=Plymouth Music; SGC=Screen Gems/Columbia; TMK=Triangle Music/Kane; WBM=Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee) table listing songs and their publishers/licenses.

Caravan. They've had four highly-successful albums in America already... "IF I COULD DO IT ALL OVER AGAIN, I'D DO IT ALL OVER YOU," "IN THE LAND OF GREY AND PINK," "WATERLOO LILY," and "FOR GIRLS WHO GO PLUMP IN THE NIGHT." Now, in conjunction with the release of album number five, Caravan is coming to America for the first time ever. You'll feel the impact.

The new album. (Recorded live in London.)

On London Records.



#PS 650

Produced by David Hitchcock for Grubby Woolf.

# CARAVAN.



## THE FIRST-TIME-EVER CARAVAN AMERICAN CONCERT TOUR.

SEPTEMBER		27. . . . . MONTCLAIR, N.J. . . . . Montclair State College
30. . . . . CLEVELAND. . . . . Agora		28. . . . . COLUMBUS, OHIO. . . . . Ohio State University
OCTOBER		29. . . . . ELMHURST, ILL. . . . . The Corporation
3-5. . . . . ATLANTA. . . . . Electric Ballroom		30. . . . . LOCKPORT, ILL. . . . . Lewis University
8-9. . . . . COLUMBIA, S.C. . . . . Golden Spur (U. of S.C.)		31. . . . . OAKBROOK, ILL. . . . . Oakbrook Forum
11. . . . . MONMOUTH, N.J. . . . . Monmouth State Teachers College		
14. . . . . ALLENTOWN. . . . . Roxy		NOVEMBER
17. . . . . TRENTON, N.J. . . . . War Memorial		1. . . . . DETROIT. . . . . Michigan Palace
18. . . . . NEW ROCHELLE, N.Y. . . . . Iona Prep		2. . . . . ST. LOUIS. . . . . Ambassador Theatre
19. . . . . CLEVELAND. . . . . Case Western University		4. . . . . MINN./ST. PAUL. . . . . Civic Center
20. . . . . MADISON, N.J. . . . . Farleigh Dickinson University		6-7. . . . . PHILADELPHIA. . . . . Tower Theatre
25. . . . . NEWARK. . . . . Newark State College		9. . . . . NEW YORK CITY. . . . . Academy of Music
26. . . . . PRINCETON. . . . . Princeton University		11-13. . . . . DENVER. . . . . Ebbetts Field

**CMA**

Contact: Richard Halem

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Miles Copeland

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*"I Feel a Song"*  
*(In My Heart)*

BDA 433

by  
*Gladys Knight & The Pips*

**GOLD, NATURALLY**

*From their soon to be released album "I Feel A Song"  
on Buddah Records & Ampex Tapes*



•••• Family of Stars ••••  
SIDNEY A. SEIDENBERG, INC.  
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New York, New York 10019

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# TOP LPs & TAPE

POSITION  
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	104	58	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	6.98	7.95	7.95		
108	99	13	DIANA ROSS AND THE SUPREMES Anthology Motown M-7944A3	9.98	11.98	11.98		
109	91	29	MAIN INGREDIENT Euphrates River RCA APL1-0335	5.98	6.98	6.98		
110	106	9	ELVIN BISHOP Let It Flow Capricorn CP 0134 (Warner Bros.)	6.98	7.97	7.97		
122	3	3	LITTLE FEAT Feat's Don't Fail Me Now Warner Bros. BS 2784	6.98	7.97	7.97		
112	113	12	BO DONALDSON & THE HEYWOODS ABC ABCD-824	6.98	7.98	7.98		
113	101	53	MARIA MULDAUR Reprise MS 2148	6.98	7.97	7.97	8.95	
114	103	76	JOHN DENVER Poems, Prayers & Promises RCA LSP-4939	5.98	6.98	6.98	7.95	
115	109	83	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98	7.95	7.95	7.95	6.95
116	124	20	THE GUESS WHO Road Food RCA APL1-0405	5.98	6.98	6.98		
117	108	41	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	6.98	7.97	7.97	8.95	
118	120	10	STEVIE WONDER PRESENTS SYREETA Motown M6-808 S1	6.98	7.98	7.98		
130	4	4	CHICAGO TRANSIT AUTHORITY Columbia GP 8	5.98	7.98	7.98		
120	114	22	OZARK MOUNTAIN DAREDEVILS A&M SP 4411	5.98	6.98	6.98		
121	117	46	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98
122	128	7	MOUNTAIN Avalanche Columbia KC 33088	5.98	6.98	6.98		
123	119	41	JIM CROCE I Got A Name ABC ABCX 797	5.98	7.95	7.95	7.95	
124	115	53	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98	6.98	6.98		
137	5	5	MAHOGANY RUSH Child Of The Novelty 20th Century T-451	6.98	7.98			
126	121	30	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98	6.98	7.97	7.97	7.95
127	133	14	THE BLACKBYRDS Fantasy F-9444	6.98	7.98	7.98		
128	126	7	COLD BLOOD Lydia Warner Bros. BS 2806	6.98	7.97	7.97		
129	125	14	JOSHUA RIFKIN Piano Rags Scott Joplin Vol. 1 & 2 Nonesuch HR 73026 (Elektra)	6.98	6.98	6.98		
130	111	26	DONALD BYRD Street Lady Blue Note BN-LA 140 F (United Artists)	5.98	6.98	6.98		
131	84	15	DIANA ROSS Live At Caesar's Palace Motown M6-80151	6.98	7.98	7.98		
132	138	8	RENAISSANCE Turn Of The Cards Sire SAS 7502 (A&M)	6.98	7.95	7.95		
145	2	2	ANDY KIM Rock Me Gently Capitol ST 11318	6.98	7.98	7.98		
134	141	75	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	6.98	6.98	7.97	7.97	8.95
147	2	2	POINTER SISTERS Live At The Opera House ABC/Blue Thumb BTS 8002	9.98	10.98	10.98		
148	3	3	NILSSON Fussy Cats RCA CPL1-0570	6.98	7.98	7.98		
137	132	68	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
150	6	6	PERRY COMO Perry RCA CPL1-0585	6.98	7.95	7.95		
139	127	18	CURTIS MAYFIELD Sweet Exorcist Curtom CRS 8601 (Buddah)	6.98	7.95	7.95		
140	131	71	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	5.98	5.98	7.98	6.98
1	1	1	STEPPENWOLF Slow Flux Mums PZ 33093 (Epic)	5.98	5.98	5.98	6.98	
142	146	63	CHICAGO VI Columbia KC 32400	5.98	6.98	6.98		
156	2	2	JAMES GANG Miami A&M SD 106	6.98	7.97	7.97		
164	4	4	JOHNNY BRISTOL Hang On In There Baby MGM M3G 4959	5.98	6.98	6.98		
145	152	6	ABBA Waterloo Atlantic SD 18101	6.98	7.97	7.97		
158	2	2	STAPLE SINGERS City In The Sky Stax STS 5515 (Columbia)	5.98	6.98	6.98		
147	149	115	CHICAGO Volume II Columbia KGP 24	6.98	7.98	7.98		
159	5	5	SPARKS Kimono My House Island ILPS 9272	6.98	6.98	6.98		
149	154	5	COMMODORES Machine Gun Motown M6-79851	6.98	7.98	7.98		
186	2	2	MIRACLES Do It Baby Motown 16-33451	6.98	7.98	7.98		
151	118	45	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98	6.98	6.98	7.95	
152	129	44	STYLISTICS Rockin' Roll Baby A&M AV 11010	5.98	6.98	6.98		
153	151	5	ENO Here Come The Warm Jets Island ILPS 9268	6.98	6.98	6.98		
166	2	2	ATLANTA RHYTHM SECTION Third Annual Pipe Dream Polydor PD 6027	6.98	7.98	7.98		
155	140	85	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	
156	134	38	BILLY JOEL Piano Man Columbia KC 32544	5.98	6.98	6.98		
167	3	3	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98	7.98	7.98		
158	139	34	CARLY SIMON Hotcakes Elektra E 1002	6.98	7.97	7.97	8.95	
159	143	27	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98	6.98	6.98	7.98	6.98
160	144	46	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98	6.98	6.98	7.98	6.98
172	3	3	BLOOD, SWEAT & TEARS Mirror Image Columbia PC 32929	5.98	6.98	6.98		
162	169	42	CHICAGO V Columbia KC 31102	5.98	6.98	6.98		
174	3	3	FUNKADELIC Standing On The Verge Of Getting It On Westbound WB 1001 (Chess/Janus)	6.94	7.98	7.98		
175	2	2	RORY GALLAGHER Irish Tour '74 Polydor PD 2-9501	9.98	11.98	11.98		
177	3	3	PAPER LACE Mercury SRM1-1008 (Phonogram)	6.98	7.95	7.95		
178	2	2	FREDDY HUBBARD High Energy Columbia KC 33048	5.98	6.98	6.98		
184	4	4	TOMITA Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95
168	155	152	BLOODSTONE I Need Time London APS 647	6.98	6.98	6.98		
169	157	108	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	6.98	7.97	7.97	8.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	160	112	KENNY LOGGINS WITH JIM MESSINA Sittin' In Columbia KC 31044	5.98	6.98	6.98		
171	171	36	CHICAGO At Carnegie Hall Columbia C&X 30865	5.98	6.98	6.98		
172	162	76	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98	11.98	11.98		
173	165	8	WILLIAM DeVAUGHN Be Thankful For What You Got Rochery RCL 100 (Chess)	6.98	7.95	7.95		
174	153	6	B.B. KING Friends ABC ABCD-825	6.98	7.98	7.98		
175	163	43	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98	7.98	7.98		
176	135	22	MOTT THE HOOPLE The Hoople Columbia PC 32871	6.98	7.98	7.98		
1	1	1	MIKE OLDFIELD Hergest Ridge Virgin VR-13-109 (Atlantic)	6.98	7.97	7.97		
178	161	17	BREAD The Best Of Volume Two Decca TE-1005	6.98	7.97	7.97		
179	170	4	MARVIN HAMLISCH The Entertainer MCA 2115	6.98	7.98	7.98		
1	1	1	SHIRLEY BASSEY Nobody Does It Like Me United Artists UA-LA 214-G	6.98	6.98			
1	1	1	SPOOKY TOOTH The Mirror Island ILPS 9292	6.98	7.98	7.98		
1	1	1	AVERAGE WHITE BAND Atlantic SD 7308	6.98	7.97	7.97		
1	1	1	TAVARES Hard Core Poetry Capitol ST 11361	6.98	7.98	7.98		
184	123	14	JERRY GARCIA Garcia Round RX 102	6.98	6.98	6.98		
185	190	57	CHICAGO III Columbia C2-30110	9.98	9.98	9.98		
1	1	1	ISAAC HAYES Truck Turner Enterprise ENS 2-7507 (Columbia)	10.98	11.98	10.98	11.98	10.98
187	142	5	BILLY "CRASH" CRADDOCK Rub It In ABC ABCX 817	5.98	6.98	6.98		
188	136	30	DEEP PURPLE Burn Warner Bros. W 2766	6.98	7.97	7.97	7.95	
1	1	1	DELLS The Mighty, Mighty Delis Cadet CA 60030 (Chess/Janus)	6.94	7.94	7.94		
1	1	1	RUSH Mercury SRM1-1011 (Phonogram)	6.98	7.95	7.95		
191	195	181	CAROLE KING Tapestry Ode SP 77005 (A&M)	5.98	6.98	6.98	7.98	6.98
192	176	76	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	6.98	7.97	7.97	8.95	
193	181	76	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98	11.98	11.98		
194	194	54	MARVIN GAYE Let's Get It On Tamla T329V1 (Motown)	5.98	6.98	6.98		
195	185	14	THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT MCA 2-11022	12.98	13.98	13.98		
196	182	90	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98		
197	197	21	BILLY COBHAM Crosswinds Atlantic SD 7300	6.98	7.97	7.97		
198	180	78	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	8.95
199	173	84	JIM CROCE Life & Times ABC ABCX 769	5.98	7.95	7.95	7.95	
200	191	3	JIM CAPALDI Whale Meat Again Island ILPS 9254	6.98	7.98	7.98		

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	145
Duane Allman	96
America	23
Paul Anka	43
Atlanta Rhythm Section	154
Average White Band	182
Bachman-Turner Overdrive	5, 14, 107
Bad Company	2
Shirley Bassey	180
Beach Boys	3, 54
Beatles	172, 193
Richard Belts	110
Elvin Bishop	48
Blackbyrds	127
Black Oak Arkansas	60
Bloodstone	168
Blood, Sweat & Tears	161
Blue Magic	68
David Bowie	58
Bread	66, 178
Johnny Bristol	144
James Brown	45
Donald Byrd	130
Jim Capaldi	200
Carpenters	175
Harry Chapin	93

Cheech & Chong	70
Chicago	8, 119, 142, 147, 162, 171, 185
Eric Clapton	7
Climax Blues Band	46
Billy Cobham	197
Joe Cocker	34
Cold Blood	128
Commodores	149
Perry Como	138
Alice Cooper	42
Billy "Crash" Craddock	187
Jim Croce	115, 123, 199
CSMV	20
Mac Davis	13, 86
Deep Purple	188
Billy Joel	189
John Denver	10, 27, 114
William DeVaughn	173
Nel Diamond	73
Doobie Brothers	65, 198
Bo Donaldson	112
Bob Dylan/The Band	39
Eagles	40
Earth, Wind & Fire	74, 98, 137
Emerson, Lake & Palmer	18, 117
Eno	153
Focus	106
Funkadelic	163

Rory Gallagher	164
Jerry Garcia	184
Marvin Gaye	9, 194
Golden Earring	51
Grand Funk	77
Grateful Dead	50
Guess Who	116
Marvin Hamlisch	179
Herbie Hancock	105
Isaac Hayes	186
Hollies	69, 83
Nektar	91
New Birth	94
New England	87
Olivia Newton John	5
Nitson	136
Nitty Gritty Dirt	28
Ohio Players	24
O'Jays	21, 160
Mike Oldfield	177
Tony Orlando	97
Donny & Marie Osmond	99
Ozark Mountain Daredevils	120
Paper Lace	165
Pink Floyd	90
Pointer Sisters	135
Elvis Presley	79
Billy Preston	76

Paul McCartney & Wings	38
George McCrae	52

20 YEARS BEHIND?

Bassist Montgomery Hopes To Break Vegas Jazz Bias

LAS VEGAS, Nev.—Bass player Mont Montgomery has consistently had hotel doors slammed in his face in his quest to book jazz artists on the Strip.

Montgomery's dream is to see name jazz artists such as Herbie Mann, Quincy Jones and Cal Tjader play Las Vegas.

Unfortunately the only encouragement he received was from the late Dave Victorson whom Montgomery approached shortly before his death.

"When I spoke to him about booking jazz artists he agreed with me. He said Las Vegas was 20 years behind. He said he personally liked jazz, but that it was never properly promoted here. The town hasn't been educated to jazz," observes Montgomery.

The Blue Room of the Tropicana was the room for jazz buffs. Times have changed. Montgomery approached Larry Lee who assists his father, Tropicana entertainment chief Alan Lee. According to Montgomery the elder Lee's reply was: "We won't fool with it. You'd only draw musicians."

Undaunted, Montgomery then went to Bill D'Angeles of the MGM Grand. "He likes the idea," says Montgomery. "He offered to make a presentation to Bernie Rothkoph the entertainment chief. Then he came back and said Rothkoph wasn't interested and didn't want to talk about it."

Montgomery is currently appearing in the lounge of the MGM Grand backing singer Don Cherry.

The bass player is also forming his own group and has just recorded an album on the Philly label. He also

stresses that jazz has sparked interest in the Tahoe area. While appearing at the Sahara-Tahoe a jazz club was formed.

"I'm talking about bringing big jazz names to town," he stresses. "This town is built on spectacular. Local jazz musicians wouldn't stand a chance, but there is a place for local jazz musicians, too," he feels.

If the hotel buyers aren't inspired the stars are. Montgomery has enlisted and received support from Jackie Gayle, Tony Bennett, Quincy Jones, Count Basie, Bill Cosby and Redd Foxx. Both Cosby and Foxx have expressed interest in backing such a jazz project with the possibility of taping a jazz television special in Las Vegas should a Strip hotel decide to book some jazz names.

New Monthly Sales Record Set by Phonogram/Merc

CHICAGO — Phonogram / Mercury sales in August set a new monthly record for the firm, surpassing the previous monthly high, experienced in August, 1972, by more than 13 percent.

Irwin Steinberg, Phonogram president, viewed the achievement as "only a starting point." He said it marks "the beginning of a powerful growth" for the company.

Steinberg attributed much of Phonogram's strong current showing to heavy sales by such acts as Bachman-Turner Overdrive, Paper Lace, the Ohio Players, Tom T. Hall and Johnny Rodriguez, as well as the entire line of Mercury Golden

Philly Retailer Shoos Patrons

PHILADELPHIA—While most record stores devise merchandising methods to create store traffic, H. Royer Smith Co., one of the first shops to be located in center city, is telling customers to stay out of the store. The mailman and the ringing of the telephone alone have created so much volume that the store has to keep customers away two days a week.

The store is keeping its doors shut on Mondays and Tuesdays to better handle mounting mail and telephone orders. One of the best known sources for classical music records, the Smith store is now open only on Wednesdays, Thursdays and Fridays for retail sales. And while Saturday is one of the biggest salesdays for all other center city record shops, H. Royer Smith Co. keeps closed on that day as well.

Imports. The latter is a line of classical reissues.

Significant contributions were also made by newer artists, said Steinberg, among them Rush, Neil Merryweather and the Joneses.

Crystal Ball Sets Distributions

NEW YORK — Crystal Ball Records, newly formed label based in Salem, Mass., has released its first single and has set up initial distribution deals.

The single, "Evil Woman" by Bobby Hebb, head of the label, is being given an initial promotion drive in Baltimore, Washington, Cleveland and Detroit.

Distributors set include Malverne, New York; All South, New Orleans; Heilicher Bros., Miami; Disc Records, Boston; David Rosen Co., Philadelphia. London Records will handle Crystal Ball in Cleveland, Chicago, Los Angeles and San Francisco.

An album, "Bobby Hebb on the Rocks," is being prepared for release later this year.

Bogart Signs 25 Casablanca Distributions

LOS ANGELES—Neil Bogart's Casablanca Records has completed its line-up of 25 independent distributors and will set overseas distribution within two weeks.

Aside from distributors announced in Billboard 9-14, the former Warner Bros. custom label now is being handled by London Records, New York and New Jersey; Record Sales, Denver and Memphis; Supreme, Cincinnati; Action Music, Cleveland; Seaboard, Hartford; Music City, Nashville; All South, New Orleans; Associated, Phoenix; ABC, Seattle.

Bassey LP Rates Special UA Promo

LOS ANGELES—United Artists Records landed two major-market easy listening stations from New York's WNEW-AM to San Francisco's KNBK-AM, for extensive airplay of a special Shirley Bassey sampler LP.

Promotion is part of UA's push for the new Bassey album, "Nobody Does It Like Me," with two-foot-high in-store displays and extensive national advertising for the full Bassey catalog.

Ex-Hobo Partch, Composer And Inventor, Dies at 73

LOS ANGELES—Musicians and music buffs were never quite sure if his music was pop or classical but they all agree that another Harry Partch won't come down the pike for a long time into the future.

Partch, 73, died Sept. 3 of a heart attack in San Diego. As a boy he traveled the nation in box cars, relishing his hobo role and intriguing his fellow itinerants with weird sounds he coaxed from rusty bowls, soup cans and light bulbs.

Self-taught, Partch later "invented" a scale made up of 43 tones. He designed his own novel instruments, shaping them from metal, glass and wood. Over the years he attracted international attention, ap-

pearing in concerts and lecturing throughout the world.

In 1966, Partch was awarded the Marjorie Peabody and the National Institute of Arts and Letters awards for his contributions to music. Yet all too frequently only the young music students on college campuses applauded his talents. Conventional concert audiences found his music tormented, turbulent and violent, but never turgid.

His music was more popular in Europe than in the U.S. Among his recorded works are "And On The Seventh Day Petals Fell In Petaluma," "Hitchhiker," "Daphne Of The Dunes," "Inscriptions From A Highway Railing At Barstow" and "Castor & Pollux."

Riverboat In Final Cruise

ST. LOUIS—The final cruise of the season and possibly the last cruise ever on the Mississippi River was made Saturday (14) by the

Strekfus paddlewheel steamer Admiral with four jazz bands aboard.

Several members of the Storyville Kings in the season's finale played on Strekfus boats 40 years ago. The other bands included Sammy Gardner and Don Gumpert with the Mound City Six, the Ray Kennedy Trio and the St. Louis Saints.

Strekfus officials said they would sail the Admiral downriver to New Orleans late in September and that another paddlewheeler, the President, probably would replace the Admiral in St. Louis in 1975. Summer jazz cruises here have been sponsored the last four years by Downtown St. Louis Inc., and the St. Louis Jazz Club with ducats selling at \$3 per dancer.

RCA to Make, Then Market Thiele Disks

NEW YORK—RCA Records and Flying Dutchman Records have expanded their distribution agreement to include RCA's manufacturing and marketing of Flying Dutchman product.

The new agreement also brings to RCA Bob Thiele's Amsterdam and Blues Time labels for distribution in the U.S. and Canada, and his Signature and Bob Thiele music labels on a world wide basis.

Billboard Hits of the World

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BRITAIN

(Courtesy: Music Week) \*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LOVE ME FOR A REASON	Osmonds (MGM)—Jobete London (Mike Curb)
2	4	KUNG FU FIGHTING	Carl Douglas (Pye)—Subiddu/Chappell (Biddu)
3	2	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond (MGM)—Mike Curb (Venice)
4	5	YVIVA ESPANA	Sylvia (Sonet)—Sonet (Rune Ofverman)
5	7	ANNIE'S SONG	John Denver (RCA)—ATV (Milton Okun)
6	11	HANG ON IN THERE BABY	Johnny Bristol (MGM)—Warner Bros. (Johnny Bristol)
7	3	WHEN WILL I SEE YOU AGAIN	Three Degrees (Philadelphia)—Gamble-Huff (Gamble/Huff)
8	8	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin (Tania Motown)—Jobete London
9	19	YOU YOU YOU	Alvin Stardust (Magnet)—Magnet (Peter Shelley)
10	13	NANA NA	Cozy Powell (RAK)—RAK—(Mickie Most)
11	9	MR. SOFT	Cockney Rebel (EMI)—Trigram (S. Harley/A. Parson)
12	10	HONEY HONEY	Sweet Dreams (Bradleys)—ATV (R. Roker/J. Shury)
13	6	YOU MAKE ME FEEL BRAND NEW	Stylistics (Avco)—Gamble-Huff/Carlin
14	24	BABY LOVE	Diana Ross & The Supremes (Tania Motown)—Jobete London (Brian Holland/Lamont Dozier)
15	16	QUEEN OF CLUBS	K.C. & the Sunshine Band (Jayboy)—Southern
16	22	BLACK EYED BOYS	Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
17	20	CAN'T GET ENOUGH OF YOUR LOVE BABE	Barry White (Pye)—Schroeder (B. White)
18	15	ROCK'N ROLL LADY	Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
19	12	SUMMER LOVE SENSATION	Bay City Rollers (Bell)—Martin Coulter (B. Martin/P. Coulter)
20	14	HELLO SUMMERTIME	Bobby Goldsboro (United Artists)—Cookaway (B. Montgomery/B. Goldsboro)
21	17	RAINBOW	Peters & Lee (Philips)—Pedro/Cyril Shane (John Franz)
22	27	SMOKE GETS IN YOUR EYES	Bryan Ferry (Island)—Chappell (Bryan Ferry/John Punter)
23	28	ANOTHER SATURDAY NIGHT	Cat Stevens (Island)—Kags Music (Cat Stevens)
24	29	ROCK ME GENTLY	Andy Kim (Capitol)—Intersong (Andy Kim)
25	21	ROCK THE BOAT	Hues Corporation (RCA)—Highground (John Florez)
26	23	ROCK YOUR BABY	George McCrae (Jay Boy)—Southern (T.K. Prod.)
27	26	ROCKET	Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
28	25	I SHOT THE SHERIFF	Eric Clapton (RSO)—Rondor (Tom Dowd)
29	32	MACHINE GUN	Commodores (Tania Motown)—Jobete London (James Carmichael)
30	47	I GOT THE MUSIC IN ME	Kiki Dee Band (Rocket) Rocket/April (Gus Dudgeon)
31	18	JUST FOR YOU	Glitter Band (Bell)—Rock Artists (Mike Leander)
32	40	PINBALL	Brian Protheroe (Chrysalis)—Chrysalis (Del Newman)
33	46	IT'S BETTER TO HAVE	Don Covay (Mercury)—Intersong (Don Covay)
34	-	THE BITCH IS BACK	Elton John (DJM)—Big Pig Music—Gus Dudgeon
35	-	SILLY LOVE	10CC (UK)—St. Anne's (10CC)
36	50	SOMETHING 'BOUT YOU BABY I LIKE	Tom Jones (Decca)—Colgems/Glory (Gordon Mills)
37	37	WINDOW SHOPPING	R. Dean Taylor (Polydor)—Jobete London (R. Dean Taylor)
38	31	IT'S ONLY ROCK AND ROLL	Rolling Stones (Rolling Stones)—Essex (Glimmer Twins)
39	34	MAKING LOVE	Roberta Flack (Atlantic)—Tristan (Roberta Flack)
40	30	BORN WITH A SMILE ON MY FACE	Stephanie De Sykes/Rain (Bradleys)—ATV (B. Lang/S. May)
41	39	SHE	Charles Aznavour (Barclay)—Standard (Barclay)
42	-	GEE BABY	Peter Shelley (Magnet)—Magnet (Peter Shelley)
43	36	BAND ON THE RUN	Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
44	-	SAD SWEET DREAMER	Sweet Sensation (Pye)—M&M Music (Tony Hatch/Des Parton)
45	33	MISS HIT AND RUN	Barry Blue (Bell)—ATV Music (Barry Blue)
46	35	AMATEUR HOUR	Sparks (Island)—Island (Muff Winwood)
47	-	UP IN A PUFF OF SMOKE	Polly Brown (GTO)—Rondor/Geronimo/Tin Lid (P. Swern/G. Shury)

This Week	Last Week	Title	Artist
48	-	LONG TALL GLASSES	Leo Sayer (Chrysalis)—Blanedel/Compass (A. Faith/D. Courtney)
49	43	BANANA ROCK	Wombles (CBS)—Batt Songs (Mike Batt)
50	41	SUNDOWN	Gordon Lightfoot (Reprise)—ATV Music (Lenny Waronker)

DENMARK

(Courtesy of I.F.P.I.)

This Week	Last Week	Title	Artist
1	-	OLDIES BUT GOODIES	Svenna & Lotta (Polar/EMI)
2	-	ROCK YOUR BABY	George McCrae (RCA)
3	-	SUGAR BABY LOVE	Rubettes (Polydor)
4	-	SVANTES VISER	Poul Dissing & Benny Andersen (Metronome)
5	-	THE NIGHT CHICAGO DIED	(Single)—Paper Lace (Philips)
6	-	HAMMOND POPS 2	Ole Erling (PM)
7	-	THE SIX TEENS	The Sweet (RCA)
8	-	FOR THE CHILDREN OF THE WORLD	(LP)—Olsen (Philips)
9	-	DOBBELT PARTY	Ulla Pia Keld Heick (EMI)
10	-	GUSTAVS STJERNEPARTY	Gustav Winckler (Metronome)

JAPAN

(Courtesy of Music Labo, Inc.) SINGLES

This Week	Last Week	Title	Artist
1	-	FUREAI	Masatoshi Nakamura (Columbia)—Nippon TV, All Staff
2	-	SHORONAGASHI	Grape (Elektra)—JCM, The Bird Corp.
3	-	TSUIOKU	Kenji Sawada (Polydor)—Watanabe
4	-	MEOTO KAGAMI	Tonosama Kings (Victor)—Bon
5	-	USUNASAKE	Kiyoshi Nakajo (Canyon)—Watanabe, Yomi Pack
6	-	AI FUTATABI	Goro Noguchi (Polydor)—Fuji
7	-	HITONATSU NO KEIKEN	Momoe Yamaguchi (CBS/Sony)—Tokyo
8	-	MISAKI MEGURI	Kotaro Yamamoto & Week End (CBS/Sony)—Yui
9	-	HAMAHIRUGAO	Hiroshi Itsuki (Minoruphone)
10	-	KIZUDARAKE NO RORA	Hideki Saijo (RCA)—Geiel
11	-	LOI NO AMERICAN FOOTBALL	Finger 5 (Philips)—Nichion, Tokyo Music
12	-	GOOD BYE MY LOVE	Anne Lewis (Victor)—Watanabe
13	-	FUTARIDE OSAKED	Michiyo Azusa (King)—Watanabe
14	-	MIDORI IRO NO YANE	Rene (CBS/Sony)—Alfa
15	-	DRAGON IKARI NO TEKKEN	Sound Track (TAM)—CAM Japan
16	-	KAERAZARU HI NO TAMENI	Taku Izumi Singers (Warner)—Nippon TV, All Staff
17	-	KEKKONSURUTTE HONTOU DESUKA	Da Capo (Blow Up)—J & K
18	-	TSUMIKI NO HEYA	Akira Fuse (King)—Watanabe
19	-	IMOUTO	Kaguyahime (PANAM)—PMP, CMP
20	-	POKETTO IPPAI NO HIMITSU	Agnes Chan (Warner)—Watanabe

ITALY

(Courtesy of Germano Ruscitto) SINGLES

This Week	Last Week	Title	Artist
1	-	E TU . . .	Claudio Baglioni (RCA)
2	-	PICCOLA & FRAGILE	Drupi (Ricordi)
3	-	INNAMORATA	I Cugini Di Campagna (Pull/Fonit/Cetra)
4	-	NESSUNO MAI	Marcia (CGD/MM)
5	-	BUGIARDI NOI	Umberto Balsamo (Phonogram)
6	-	SOLEADO	Daniel Santacruz Ensemble (EMI)
7	-	PIU CI PENSO	Gianni Bella (CGD/MM)
8	-	TSOP	MFSB (Philadelphia International/MM)
9	-	JENNY & LE BAMBOLE	Gli Alunni Del Sole (PA/Ricordi)
10	-	COME UN PIERROT	Patty Pravo (RCA)
11	-	SE SAI, SE PUOI, SE VUOI	I Pooh (CBS/MM)
12	-	ANIMA MIA	I Cugini Di Campagna (Pull/Fonit/Cetra)
13	-	INNO	Mia Martini (Ricordi)
14	-	ALTRIMENTI CI ARRABBIAMO	Olivier Onions (RCA)
15	-	A BLUE SHADOW	Berto Pisano (Ricordi)

SWITZERLAND

(Courtesy of Radio-Hotparade) SINGLES

This Week	Last Week	Title	Artist
1	-	SUGAR BABY LOVE	Rubettes (Polydor)
2	-	ROCK YOUR BABY	George McCrae (RCA)
3	-	THE ENTERTAINER	Marvin Hamlisch (MCA)
4	-	HONEY HONEY	Abba (Polydor)
5	-	TSOP	MFSB (CBS/PIR)
6	-	THE SIX TEENS	The Sweet (RCA)
7	-	THEO WIR FAHREN NACH LODZ	Vicky Leandros (Philips)
8	-	GIGI L'AMOROSO	Dalida (Sonopresse Int'l)
9	-	SEASONS IN THE SUN	Terry Jacks (Bell)
10	-	THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US	Sparks (Island)

SEPTEMBER 21, 1974, BILLBOARD



Warner Bros. photo

**TALKING AIRPLAY**—Ron Wood, lead guitarist of the Faces chats with WNEW-FM's Alison Steele during a Warner Bros. reception promoting Wood's solo album effort, "I've Got My Own Album To Do."

## NARM Execs Gather To Plan '75 Parley

NEW YORK—The National Assn. of Recording Merchandisers (NARM) has set a series of meetings to be held Saturday (28) through Oct. 1 at La Costa, a resort in Southern California.

The meetings will focus on planning the 1975 convention to be held March 2-6 in Los Angeles, review of annual NARM awards, and a session with representatives of record companies. In attendance will be the NARM board of directors, the manufacturers' advisory committee, the 1975 convention committee and the past presidents executive committee.

The convention committee will meet Saturday (28) and Sept. 29. Agenda for the meeting includes discussion of convention theme, the keynote speaker, business sessions and social events. A special awards committee has been set up for the

first time to review the association's annual awards for best selling product and artists.

The NARM board of directors will meet Sept. 30 and later will meet with the manufacturers' advisory committee. In attendance, too, will be 23 record company representatives. Also meeting with the group will be the NARM past presidents executive committee, a newly created unit.

The advisory committee will meet Oct. 1 with the board of directors and the past presidents unit. A wrap-up session by the NARM board and the past presidents group will culminate the series of meetings. The advisory committee meeting with the NARM board will focus on current industry problems, particularly on the relationship between merchandiser and manufacturer.

George Harrison kicks off a U.S. tour the last week of October, making him the first ex-Beatle to actually bring to fruition a solo American tour. No announcements made of Harrison jaunt yet, but we know because Harrison ordered Billboards delivered to a 40-passenger charter jet.

Bill Withers' Troubadour set turned out to be a Stevie Wonder-Withers duet as Stevie got onstage to join in "Lean On Me" and other Withers hits.

It's funny how fast people forget department: When Polygram announced last Wednesday at a press luncheon in New York that it was naming Bill Farr president of Polydor, Inc. there was no reference to the man being moved out, Gil Beltran. Beltran's name was completely omitted from the press release given to the writers, but a Billboard staffer contacted Beltran who indicated he had a lot to say but couldn't because he had worked out his official statement with PR man Norm Ober. But that second release was late in coming. Then Beltran left Thursday for Los Angeles.

It depends on which band you're talking about department: Billy Eckstine was quoted in last week's issue as indicating he was about to finally release on disk his noted all-star jazz band of the mid-40s. Billy said that this band had never been issued on records because all his music was always vocal oriented.

The story brought comments from two persons who said they had Billy Eckstine band LPs in their collections, "Billy Eckstine and His All-Star Band" on Deluxe (distributed by King) and "Blues For Sale" cut for National and distributed later by EmArcy. The Deluxe LP was cut in 1944; the National title in late 1945-early 1946. This puzzled us so Billy was contacted in Chicago and he clarifies the situation. The band he is talking about is not the same one that played on those singing dates. "This band was never recorded," he claims. Its personnel is different from those on these two albums. This band was Kenny Dorham, Fats Navarro, John Malachi, Linton Garner and Sarah Vaughan, among others. And the only copies of its performances are on air checks made from ballrooms.

Freddie Hart's copyrights will remain with Blue Book Music, owned by Buck Owens as part of an out of court settlement made in a suit Hart filed against Owens. His old disk masters will revert to him. Hart's future copyrights will go through his own Hartline Music. An earlier story had indicated that his old copyrights would revert to him.

Reunited Steppenwolf met the Hollywood music press at Chasen's fete. ... Elvis missed a couple of dates with pneumonia bout that swept through his band and crew. He returned to work although still fevered and audience

ladies ignored warnings, to seek those front-row kisses.

Loretta Lynn co-writing her autobiography for spring '75 publication by Bernard Geis. ... Elton John's first U.S. press conference goes next Monday (23) at Beverly Wilshire. ... "Midnight Special" taping at NBC Burbank again after five-week hiatus with Al Green and David Steinberg hosting first shows.

"Pardon Me" ... and I'll make you V.P." is title line of Keith Green single on the Checkmates' Rustic label. Tune was written the day after President's amnesty announcement, recorded within 24 hours and played on Los Angeles newscasts in 48 hours.

Della Reese switches from singing to concert promotion with "First Denver Boogie & Blues Festival" Nov. 9-10 with a galaxy of veteran bluesmen.

Charles Aznavour opens a U.S. tour with a two-week engagement at New York's Minikoff Theatre on Broadway Oct. 13-27. ... Look for a new label affiliation for National Lampoon's recording interests. ... ASCAP holds its semi-annual West Coast membership meeting at the Beverly Hilton Hotel, Beverly Hills, Thursday (19).

Count Basie will be honored for his contributions to music industry with fete at the Waldorf-Astoria in New York Sunday (21). The occasion will also mark Basie's 70th birthday. ... Winner of ASCAP's Nathan Burkan Memorial Copyright Competition Award is Samuel A. Wilson, Jr. of Macon, Ga. ... The Independents have joined Marvin Gaye's tour.

A second FMR has announced plans to broadcast the Monterey Jazz Festival live. KXTC in Phoenix joins KBCA in Los Angeles in beaming the Friday through Sunday (20-22) concerts. KBCA does it in stereo.

Gary Glitter undergoes throat operation in London. ... Allman Brothers and Eagles netted \$105,000 for North American Indian Foundation with two shows at Boston Gardens. ... Black Caucus campaign congressional fund-raiser played by War, Curtis Mayfield, Kool & the Gang, First Choice, Independents and Jimmy Witherspoon.

Gene Harris taped message for Seattle KYAC-AM "Stay In School" public service. ... Ray Manzarek's new drummer is Gary Mallaber. Guitarist Dick Wagner completes the trio with Manzarek doubling keyboards with organ and synthesizer basses.

Henry Mancini gets a whole chapter in new movie music history tome. ... Las Vegas Entertainment Awards Show will be emceed by Bob Hope as TV special.

Randy Edelman scoring Liz Taylor film "Blue Bird." ... Johnny Mathis touring Europe six weeks. ... Albert Hammond touring South Africa. ... Big Joe Turner touring Scandinavia.

## Move to Improve Single Disk Has a Long Way to Go

By STEPHEN TRAIMAN

NEW YORK—If two meetings held during the recent Audio Engineering Society convention are any indication, the joint effort of all levels of the recording industry in upgrading manufacturing standards of singles has a long way to go.

Some progress was noted, but the big problem that bars any noticeable action is the very real distinction between standards and quality control.

This was emphasized by both Harry Jarrett of General Electric, chairman of the Electronic Industries Assn. (EIA) P8.2 ad hoc committee, and Henry Brief, executive secretary of the Recording Industry Assn. of America, who released the statement of the RIAA's engineering committee.

Meeting Tuesday (10), the EIA group fighting for new 45 rpm manufacturing standards discussed the survey sent to members of the P8.2 and RIAA groups and the Music Operators of America (MOA). Covered were center-hole characteristics, thickness standards, warp prevention, stacked record drive force, label adhesiveness and outer diameter set-down dimensions.

Key input came from Bill Finley of Rock-Ola, speaking for his firm, AMI and Seeburg. Among his comments, reported by Jarrett:

Jukebox operators want a large hole versus a small; two of three are more concerned about stiffness than thickness; they are interested in a temperature/humidity cycle that would insure a label's adhering up to 130 degrees; they want a warp

spec and a method for measuring; the set-down range spec should agree with what's being sold in the marketplace, and then suggest a 1/16-inch bowing tolerance for jukebox sleeves.

The RIAA engineering committee, chaired by Rex Isom, RCA Records chief engineer, meeting the next day, said it had "considered complaints of slippage on 7-inch 45 rpm's and is studying the feasibility of using serrated label edges, already listed as an option in current

RIAA standards, to ameliorate the problem.

"Since the International Electro-technical Commission (ICE) is currently re-examining its standards along these lines," the statement continues, "RIAA's engineering committee will await completion of this study before deciding to recommend any revisions for adoption.

"Furthermore, the committee has re-examined the dimensional standards (center hole, thickness, outer diameter set-down) for phonograph

records contained in its Bulletin E-4 and concluded that no revision is warranted inasmuch as adherence to the present standards will insure interchangeability and proper functioning of all product."

Jarrett emphasizes that the ad hoc committee's basic idea is to encourage dialogue between hardware and software interests, and acknowledges the big push from the May 1973 Billboard Jukebox Operators Forum. He says they will continue to work toward a common ground with

RIAA, who "are the people who have to solve this thing."

Attending both meetings was Ralph Cousino, Capitol Records engineering director, who will draft the proposed new 45 rpm standard. Others on hand for the ad hoc committee were Roland Wittenberg and George Fetetin, Pickering & Co.; Han Tendeloo, Polygram; Jim Barrick, Alliance Manufacturing; Brent Albright, MCA Records; John Virva, Admiral Corp.; Vic Gob and M. Fujimoto, JVC; Frank Barth and Jerry Lebow, for Sansui.

## FORE Tees 'Affirmative Action' Minorities Stance

By RADCLIFFE JOE

NEW YORK—The Fraternity of Recording Executives (FORE) will launch what it calls an affirmative action program in response to a joint call by the State Human Rights Commission and the Federal Office of Equal Employment Opportunity for such projects in the leisure time industries.

The project will be launched at a special all day symposium Oct. 2, at the Statler Hilton Hotel here, and will be preceded by its award banquet which will be attended by FCC Commissioner Benjamin Hooks, and key executives of both the Human Rights Commission and the Office of Equal Employment Opportunity.

According to James Tyrrell, president of FORE, and vice president, national sales, for Epic and custom

label product at CBS, the symposium will outline plans for a Community Action Awareness Program (CAAP) which FORE will undertake in conjunction with other organizations such as NATRA with which it has formed a loose alliance, and radio station WWRL-FM.

Tyrrell explains that this program will take FORE officials into inner-city neighborhoods where they will meet and talk with minority groups explaining to them the vast potential of the music industry in areas other than performing.

The FORE executive also says that the program will bring to the attention of the people the existence of a recently formed FORE job bank, from which minorities are drawn for available job openings in the music industry.

FORE's CAAP is also working closely with music industry companies on the formation of youth training programs that will take unskilled minorities into apprenticeship-type programs and prepare them for responsible positions within the business.

To insure diversification and longevity of the program, FORE has structured a special board of trustees which, through a series of sub-committees, will develop new programs designed to perpetuate the CAAP concept.

The organization recently created an 11-member board of trustees to direct and help oversee the organization's future growth and planning.

Nominated to the board are such industry figures as Henry Allen, Atlantic Records; Esmond Edwards,

Chess/Janus Records; Bob Law, radio station WWRL; Melvin Moore, Brunswick Records; Ron Mosely, Sussex Records; Worthy Patterson, Warner Bros. Records; Fred Russell, London Records; Chuck Smiley, attorney; Hank Talbot, Buddha Records; Logan Westbrook, CBS Records; and Rick Willard, WEA Distributing.

## Bell Up to \$6.98

NEW YORK—Bell Records has raised the suggested list price on all its \$4.98 and \$5.98 album product to \$6.98, effective immediately, according to Gordon Bossin, Bell marketing vice president. The new list applies to all Bell distributed labels as well.

# Brownsville Station

Latest Album  
"School Punks"  
On Big Tree Records

Distributed by Atlantic Records

Management by Al Nalli  
Bookings by Premier Talent



William E. McEuen presents

# Stars & Stripes Forever

A documentary of American Music  
by the

# Nitty Gritty Dirt Band



Featuring the best on-stage performances of the Nitty Gritty Dirt Band, plus documentary and portrait photography and a giant full color poster.

The word "live" does not appear anywhere on the jacket but this is in fact perhaps the most elaborately packaged live LP ever issued, complete with a huge poster montage of the Dirt Band in action. The music ranges from NGDB's good-timey energetic treatments of country-bluegrass which has always been their staple, to their handful of hit singles and some fine rock oldies satire. Some informative talk cuts too. **Best cuts:** "Cosmic Cowboy," "Honky Tonkin'." **Dealers:** Group went gold with a three-disk set last time out due to long and steady sales. Expect history to repeat.

—BILLBOARD

'William E. McEuen presents' once again becomes an honored phrase as the Nitty Gritty Dirt Band bows their latest album, a live two record set containing an incredible selection of tunes ranging from "Jambalaya (On The Bayou)," "Mr. Bojangles," "Honky Tonkin'," and "Oh Boy" to interviews with the Dirt Band and Vassar Clements, "Cripple Creek," "Battle of New Orleans," "House at Pooh Corner," and "The Mountain Whipporwill!" Throughout the album, the wit, humor and musical dedication that have been hallmarks of the group shine through exquisitely.

—CASH BOX

Long-standing countrified rock band comes forth with a long-awaited compilation of vibrant live performances interspersed with documentary-styled interviews. An unpretentious ambience stays afloat throughout the mellow two-record set, highlighted by their hit version of "Mr. Bojangles."

UA-LA184-J2 (9.98) —RECORD WORLD

L.P. UA-LA184-J2 8 TRK. UA-EA184J

On United Artists  
Records and Tapes

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for the Aspen Recording Society, Colorado

"Emphasis Added"