CRIA Members Vote Due on Study Bids

TORONTO—The major record companies in Canada members of the Canadian Recording Industry Association (CRIA) are set to vote this week on a series of important proposals known as the Core Project. Basically, the project consists of an independent look at the Canadian music industry and its strengths and problems, leading to a series of nine recommendations, prepared by the Carleton Cowan public relations company.

The Core Project, commissioned by CRIA members last spring, was unveiled at the annual general meeting of the Association, which took place at the Mont Hotel, P.Q. Thursday (20). CRIA executive secretary, Brian Robertson, said that if the recommendations are accepted by members, it would "make a big difference to the current situation in Canada."

Robertson continued: "It's a pretty detailed report. It involves a bunch of things including Canadian content, exposure for the music industry, television, andchart. There are nine recommendations in all. They all apply key areas. Only a couple of them could be termed long range. "There are at least six proposals on which we feel action must be taken immediately."

Robertson said he could not detail the recommendations until after this week's meeting but he did admit that "two or three" of the proposals related to activities similar to those undertaken on behalf of Canadian music by Maple Music Inc., the non-profit arm of the CRIA formed in 1971.

"Irked" BPI Will Bow Own Report

By RICHARD ROBSON

LONDON—Following the growing discontent in the record industry with the production, sales and import statistics compiled by the Department of Trade and Industry, the British Phonographic Industry is to start producing its own figures from sales information supplied by both member and non-member companies.

The direct cause of this move was the decision by the DTI last year to start releasing statistics on a quarterly basis instead of the former monthly basis.

In a letter sent out to 34 record companies (Continued on page 45)

Store Survey Shows Unique Buying Habits

By CLAUDE HALL

LOS ANGELES—Minority women 18-24 years of age buy most of the new soul singles being turned out. In pop singles, while girls 12-15 years old are buying a lot of singles, but then it's neck and neck between the ladies and the men in regards to the purchase of singles up to the age of 24. Before

Travel Costs Acts $20-$30 Mil Yearly

By JOHN SIEFFEL

NEW YORK—Music of the forties and boogie-woogie music in particular is adding to the nostalgia boom in old and new artists and major labels vie for the nostalgic dollar. The boogie-woogie revival, kicked off by Bette Midler performing "Boogie-Woogie Bugle Boy From Company B" on her Atlantic LP, "The Divine Miss M.," which contains other songs of the forties and, more recently, "The Pointer Sisters" album on Blue Thumb, has spurred new battles.

Most prominent is the flight shuffling between Paramount Records and MCA. Both labels last week released LP's by the original Babes of Boogie, the Andrews Sisters. The latter sang the same songs, including "Bei Mir Bist Du Schoen."

"Boogie-Woogie Girls of Company B," "Heat (Continued on page 10)

Seek Global Rules for '45'

By EARL PAIGE

NEW YORK—World standards for manufacturing '45's will for the first time be coordinated in a study recommended by a committee of the Electronic Industries Assn. The action came following a report to the committee here on the efforts to improve the quality of singles growing out of Billboard's Jukebox Programming Conference.

Europeans at the meeting here of EIA's PR2 standards committee said a serrated drive rim and small-hold, punch-out center were standard in Europe. Both features relate to rec (Continued on page 17)

“Pride Productions announces the formation of its own record company to be distributed by United Artists Records. We are very proud of our initial artists: Shirley Sylvers, Michael Sylvers, The Incredible African Reggae Band, The New Sensations, David Crawford and (20% size) and more exciting artists soon to be named. (20% size) Pride Productions by Keg Johnson, Jerry Peters and Michael Viner.”
Every major TV and radio station in the country is playing our song.

Dottie West's hit tune "Country Sunshine"—it started out as the catchy jingle for Coca-Cola, turned into Dottie's new single and broke high on to the country charts. Now it's crossing over into pop.

Dottie West's "Country Sunshine" is the real sound.
A$CAP Sees Hotels, Kiddie TV, Country & School Booze Costs

LOS ANGELES—A$CAP President Stanley Adams told a standing-room-only crowd here at the Beverly Hilton hotel here that the performance society will reach even greater heights than its optimistic first-eight-months financial report (see adjacent story) indicated.

Adams and several other speakers pointed to a number of factors which appear to swell the society's coffers even more.

Al Shulman of Belwin Mills pointed out the revenue possibilities, which might accrue from "Russian

ASCAP Melon Split Grows Over $5.3 Million in 2 Years

By JOHN SIPPLE

LOS ANGELES—For the third year in a row, ASCAP's eight-month report showed total money distributed to its 21,922 members and publishers topping the previous two-three-year's total.

The 1973 distribution, which included members and members, according to a report made by local board member George Daning, was $37,417,000 for $41,610,000 more than last year (Billboard, Oct. 10). And the 1972 total for eight months was $1,200,000.

Total revenue in 1973 was $47,240,000, exceeding 1972's total of $42,391,000 by $4,849,000. Operating costs for ASCAP's home base and its 14 branches were $8,200,000.

An additional $4,338,000 was distributed July 25 from foreign sources. Breakdown of 1971 royalty payments from participating countries was as follows:

Switzerland: $2,109,000; Germany: $1,210,000; Canada: $200,000; Switzerland: $198,000. Seventeen foreign countries' 1971 royalty payments and three foreign countries' miscellaneous payments will provide an additional $5 million payment early in December.

Herman Finkelstein Gets Standing Ovation Farewell

LOS ANGELES—While sky-rocketing revenue and subscription plans for more payments from specialized sources probably helped come to fill the grand ballroom of the Beverly Hilton hotel (see adjacent), the rumored final appearance of the society's venerated legal advisor, Herman Finkelstein, certainly contributed to the overflow crowd. The SRO house was twice the number of members who had shown up over the past three years for any local ASCAP meeting. He got a standing ovation.

Stanley Adams, society president, prefaced his introduction of the 30-year executive with references to the current status of ASCAP over network rates and a court tiff with a Pittsburgh office over non-payment, explanation of which the publishers had always been successfully handled by Finkelstein. Finkelstein, who retired officio Dec. 1, promised he will continue as an ASCAP advisor. He said he will continue to address and answer questions, pointing out that such explanations will improve ASCAP's chances when these issues are taken to court by professionals. Finkelstein reviewed his career, relating how he and Louis Froehlich visited state legislators in the late thirties to get basic state law.

Way to Beat Tight Playlist?

LOS ANGELES—Noted composer and conductor Ralph Carmichael, president of Lexicon Music and Light Records, said the best way to beat the tight playlist of nearly every radio station in the nation—and by using radio stations for almost two years, he has been producing a weekly half-hour radio show called "The Ralph Carmichael Radio Special" and it's now featured on around 400 radio stations. This show irregularly features singer-songwriters and their music.

About two months ago, Carmichael got the idea of a weekend "deja" type show and this weekly two-hour show is already on 50 radio stations.

"I've got my cap on 1,000 radio stations for the half-hour show and

LA's NARAS SETS SIDEMEN AWARDS

LOS ANGELES—Most Valuable Player Awards for studio musicians were being kicked off this month at the podium of the Massachusetts Institute of Technology's Acoustic Research Labs (see adjacent). NARAS members will vote on awards to be presented mid-November. The New York NARAS chapter already has a similar program.

MCA Records Shifting to EMI in U.K. After 40-Year Decca Deal

LONDON—EMI-Records here has concluded an agreement with MCA Records to handle all catalog of the U.S. label after Jan. 1, 1974, according to Mike Maitland, president of MCA Records, and Gerry Oord, managing director of EMI Records. Maitland and MCA and publisher of administration Los Cook have been in the United Kingdom two weeks working out details. MCA product has been handled for the last 40 years in England by British Decca. MCA's office in London will be moved to EMI's Manchester Square head office. The deal includes plans for other old material via EMI's MMP (Music for Pleasure) label, plus CD sampler packages with World Record Club.

The new agreement was negotiated by Boffard, Los Cook with Oord, Tony Feathers, Bob Mercer, and other EMI officials.

All current product will be on the MCA label, which Maitland in the past year or so has turned into a

ASCAP standup session. Nashville is contributing so well to ASCAP's share of market that the society's first membership meeting there is slated Nov. 14, Shulman announced.

He also outlined an intricate grad-

Phonogram Issues Merv. Golden Classic Series

NEW YORK—Phonogram's classical question-and-answer session with radio executives was shown in Europe under the aegis of the American record industry's two major labels, EMI and Columbia.

Six-Foot, Full-color blowups of album covers have quadrupled sales on the outdoor-displayed LPs, according to Rick Kelly, owner of 2,500 square-foot Records Inc. The corner on which the store is located is the second busiest intersection in Oklahoma City. (Picture by Rick Kelly.)

Move to Ease Canadian Content Rule Underway

By RICH YORKE

TORONTO—Representatives of major record companies in Canada are preparing to make an official presentation to the minister of supply and resources depicting an end to, or a significant reduction in, the present Canadian content regulations.

The group will be led by Capitol Records (Canada) president, Arnold Gosworth. It will be accompanied by the Canadian Recording Industry

Jim Croce Dies In Plane Crash

NEW YORK—ABC/Danhill Records artist Jim Croce was killed Friday (21) when a light plane in which he and members of his group were traveling crashed near an airport upon taking off from a Louisiana airport.

Croce, who was leaving Louisiana following a performance at a college campus, was well known for his sin-

RIAA Summons Label Executives To NAPRA Meet

LOS ANGELES—The Recording Industry Association of America (RIAA) has called a meeting of recording executives to meet with members of the National Association of Progressive Radio Association on the issue of the national record's role in the music industry.

The meeting will be Oct. 2 in the Century Plaza Hotel here starting at 9 A.M. NAPRA will officially unveil their

MCA UNVEILS ELTON JOHN 2-LP SET VIA TV STUNT

LOS ANGELES—The new Elton John 2-LP package "Goodbye Yellow Brick Road" on MCA Records was unveiled here Thursday (20) in a super closed circuit New York-to-Los Angeles telecast press party that had even Greensboro, N.C., thrown in as a host. The telecast, which featured a question-and-answer session with radio executives was hosted by WMAQ of Chicago, KPRC of Houston and WABC of New York.

Radio executives were on hand in either place. John had performed in Hawaii the night before and supposedly he'd flown on to Greensboro to prepare for his next performance on a 45-city tour.

Gus Dudgeon, with Rocket Records president John Reid, directed the press function here. Brittain, who writes lyrics for John's music, guided the New York function. In both places, executives on hand kept a hand to bear a preview of five tunes from the album, which should be available in a couple of weeks. Tunes included his next single, "Goodbye Yellow Brick Road" and "Funeral For A Friend/Love Lies Bleeding," a new masterpiece.

Mike Maitland, president of MCA Records, flew back from negotiations with BMI Records in London to be on hand in Los Angeles for the event. Artie Mogull, vice president of ad for MCA Records, was also on the list of NARAS members.

But after it was all over, John and his band walked out from behind the screen. They had been on television in Los Angeles, but the set was only a few feet away. Greenboro had been a box. New York, of course, must be presumed to have been real.
**New York**—A comprehensive "recycling" program for both albums and singles has resulted in significant renewed interest in the Top 50 musical artists on America's Radio. A new program, "Deflates Acres," was launched by the National Association of Independent Broadcasters last week. The program, initiated 18 months ago by Mr. Martin, has been a success in several radio markets, and has brought the Top 50 back to the forefront as a business tool.

The program is designed to encourage listeners to sell their old records and tapes for new ones. It is also intended to encourage listeners to donate old records to the "Record Collectors Society," which was established to help support the "Record Collectors" movement.

In addition, the program is designed to encourage listeners to purchase new records and tapes directly from record stores, rather than through mail-order catalogs or direct-mail sales.

**Winterhalter Dies at 84**

**New York**—Hugo Winterhalter, veteran arranger-conductor, died of cancer Sept. 17 in Green, Conn. He was 84. With RCA Records for 13 years, he arranged music and conducted the orchestra for such artists as Eddie Fisher, Petula Clark, the Ames Brothers and others. His orchestras accounted for 11 gold records, according to the label.

During the big-band era of the '40s, Winterhalter played with such stars as Bing Crosby, Bob Hope, Jack Benny, the Andrews Sisters and others.

**In This Issue**

- **Camping**
- **_Classical**
- **Country**
- **International**
- **Pianoforte Programming**
- **Latin**
- **Marketplace**
- **Radio**
- **Soul**
- **Talent**
- **Tape/Video**

**Features**

- Stock Market quotations
- **Vancouver Tape Plant Raided, 'Alert' Posters**

NEW YORK—In the latest developments in the fight against pirated tapes, FBI agents have raided an alleged pirate tape production business in a New York City building, and seized several thousand tapes. The U.S. Attorneys office announced the raid, and said there was a full-scale war against those who engage in the manufacturing, distribution and sale of illicit versions of copyrighted sound recordings.

- **Vancouver Tape Plant Raided, 'Alert' Posters**

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According to local law enforcement authorities, the Vancouver raid was the culmination of an investigation into the alleged pirates' activities in Oklahoma City and Portland, Oregon. The investigation was moved to Vancouver just prior to the FBI raid, said the authorities. Some 150,000 worth of tape were seized in the raid.

The RIAA posters, designed by Warne Brothers, will be released monthly to high traffic-flecked record and tape retail outlets, according to the association.


**Record Hunter Lease Expires April '76**

NEW YORK—Record Hunter's present lease expires April 1976, not April 1974 as stated in Billboard Sept. 22. An lease agreement was negotiated, effective April 1976, according to a Jaykob Enterprises spokesperson.

**More Late News**

See **Page 66**

**Radio Owners Add Studio to Pop Complex**

By **BOB KIRSCH**

SEATTLE—Danny Kaye and Lester Smith, who already own radio stations KJRM-AM and KISW-FM here, have announced plans to expand their local operations by acquiring the rights to a pop complex in West Seattle. They have not yet purchased the property, but have made an offer to purchase it from the new owners, the Ford brothers.

The new property includes a 50,000-watt Eagle Hotel, which is located on the beachfront. It is located on the West Seattle waterfront and has been a popular attraction for many years.

The new complex will include a 50,000-watt Eagle Hotel, which is located on the beachfront. It is located on the West Seattle waterfront and has been a popular attraction for many years.
The frontier spirit isn't dead in America. It's alive in the music of the New Riders of the Purple Sage.

The New Riders have always been rock and roll trailblazers, whether it's been on their enormously successful tours, or on their critically acclaimed and best-selling albums.

Now they've got a new album called "The Adventures of Panama Red," their tightest, prettiest and most imaginative effort to date.

So when the people of America search for new frontiers, whether on foot, by horse, or just sitting at home, you can bet that "Panama Red" will help them get there.
Columbia's West Coast Office Gears for Stronger Artist Role

By RADCLIFFE JOE

As may be playing major roles in the division's new visibility, are the custom duplicating and premium division. Mike Slower said that despite some industry predictions that the premium market would be the first to be affected in the event the tape shortage is prolonged, the premium market was strong one of AMG's most viable areas.

Premium Accounts

Knudsen of Columbia's West Coast offices in Electric and Budweiser are among AMG's biggest premium accounts, and the companies have been in contact with several of them. Slater, "if the premium market is affected by the tape shortage, we don't think it will be the low-end. However, we are trying to prepare for the premium business.

FarrellAds Roxbury

Two artists will help debut on Roxbury next week: Fusor Funk and His Queen Eight Street Funk Band and Monkey Meeks. Fusor Funk is a piece-pop band from New York City; its first single is "Love Is Such a Good Thing." Monkey Meeks is a five-piece rock band from New York City whose debut single is "Take Me to Your Heart." Both acts are new to records. Farrell plans a dozen acts on the roster.

The development of a second label for the publishing force to concentrate more effectively on individual artists, Farrell explains. Through the addition of new artist talent, the publishing firm is expanding its presence in the field of record production.

Programs, Promos, Pkgs.

Bow RCA's Fall Disks

New artists making their debut in- clude Ted Neeley, star of the film version of "Jesus Christ Superstar," former Jefferson Airplane vocalist Marty Balin, rock groups Grinn and the Differents, and vocal group Superstars, acts Airey Vigour and Christopher Cloud.

In addition, RCA label releases will include product from Jim Weatherly, Michael Nesmith, Cass Elliot, Mickey Most, and others. For New Birth, while Victor Country releases will feature Ronnie Milsap, Jim Reeves, Floyd Cramer, Chet Atkins, Connie Smith, Johnny Russell and Jim Ed Brown.

Preseason inclusion, in addition to the product from the new labels, LPs by Wayne Newton and Brown Sugar, while Warner Bros. Records is releasing a new Sieg- schwail Band and Camden will

(Continued on page 35)
A hit single
“MIDNIGHT HOUR”
from a hit album

CROSS COUNTRY

On Atco Records and Tapes

Watch Cross Country perform their hit single on Dan Kirshner’s Rock Concert TV Show featuring The Rolling Stones during the week of September 27 through October 6. See local listings for time, date and station.
SALES MANAGER

Salary Open • Permanent Position. Tremendous opportunity for an ambitious qualified man with one of New York State's strongest Rack Jobbers. Fringe benefits. Send Complete Resume to:

Box 815
Billboard, 1515 Broadway
New York, N. Y. 10036

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

** **

MEMOREX CORP., Santa Clara, Calif., reported a $101 million loss for the first half of 1973, resulting from major writeoffs totaling $93 million.

The net loss was $101.4 million, or $23.54 a share, compared with a profit of $344,000, or nine cents a share, during last year's first six months.

** **

MEMOREX CORP.

** **

MAGNETIC TAPE ENGINEERING CORP. (MTEC), which is expected to make a $50 million Euro-
dollar public offering of convertible subordinated debentures. Proceeds from the offering will be used to refi-
nance the company's bank debt at more favorable interest rates.

The interest rate on the offering hasn't been determined, but the company expects a favorable rate, "since a strong interest in the company's securities exists in the Euro-
dollar market," said Donna B. Taken, Disney chairman. (The Eurodollar market is trading of European deposits on U.S. dol-
ars.)

** **

MAGNETIC TAPE ENGINEERING CORP.

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Tatum estimated that earnings on a fully diluted basis for the year, ending Sept. 30, will be $1.65 to
$1.70 a share, compared to $1.41 a share in fiscal 1972 for an increase of 17 to 20 percent. Earnings in the fourth quarter will be about 65 cents a share, fully diluted, compared to 55 cents a share in the fourth quarter last year.

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HANDLEMAN CO., Detroit, de-
clared a quarterly dividend of 17 cents a share, payable Oct. 8 to stockholders of record on Sept. 21. David Handleman, president, said that "although sales for the first quarter (Billboard, Sept. 22) were not up to expectations, the company is in an extremely strong position to achieve substantial sales increases when the recorded music industry moves into a more dynamic

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Hi SS

I

Graham is in the Rok

Santa Maria Miss Terra Haute Clicks Batman Rumble Sounds Box

NEZ

Getting and Who?

CH HUNG

We will ya!

Cheech y Chong

At the Rok

Sept 25th

It's hard to be creative clean

Incon't octoqrt

Graham is out of the R

Los Cochinos

Mr. X

We a Chicago Band

JIM

D.G.
Boogie-Woogie Jumps Again as '70's Disks Go Like the '40s

Continued from page 1

Me Daddy" and "Don't Sit Under the Apple Tree," on both labels.

MCA's Andrews release, however, is a two-record set which has 24
tracks, while Paramount's is one LP with 14 of the Sister's hits. The MCA
package goes for $6.98; Paramount's for $5.98, suggested list.

The MCA package, "The Best of the Andrews Sisters," was taken from
the monumental disk of the for-
ties, in the days before high fidelity, and rechanneled for stereo. The
Paramount album, "Boogie-Woogie Bugle Girls," results from the Sisters
recording their old hits in the six-
ties and sixties in stereo sound.

Consistent Midler LP

The Midler album is still on the
chart this week at 52, continuing
its long hit run. The single, from the
album, "Boogie-Woogie Bugle Boy" by Muz Midler was a long-time chart
resident. The Pisters Sisters album is currently No. 17 on the
chart and has been enjoying a sub-
stantial run so far.

More examples of records high-
lighting forties tunes which are get-
ing chart action, are "A Little Bit of Schmissom in the Night" by Nib-
son on RCA and "And Time Goes By" a duet by The Misty Boys.

73 Batting Average

Strong indication of the impact of nostalgia is the rare appearance of
five of the first six "Those Glorious

MGM Musicals," on the best-selling
chart and "Bubbling Under." The
two chart makers are at 197 and 194.
The two-for-one movie soundtracks
retail for $7.98. It's understood that
the outstanding sales performance has MGM diverting another set of
resources, possibly before Christ-
mas.

Even the classical best-selling LP
chart reflects the forties revival. The
"New Voyager" and "Sea Horizon" LP's, both of which contain key ex-
cerpts from old movie tracks, have
been consistently chart-placeholders for classical sales departments and
stores.

The Paramount Andrews LP is
being promoted by the mailing to
radio stations of a double-sided color poster. The album is being mailed
to MOR, top 40, progressive, and country radio stations.

George Osaki, creative services di-
rector, MCA, said the label is map-
ing the classical LP campaign which
will include merchandising support nationally.

Audio Devices Slates 'Q' Disk-Making Plant

WINCHESTER, Va.—Audio De-
vices, Inc., will construct a 20,000-
square-foot disk manufacturing plant here in a move designed to capitalize on increasing demands for 4-
channel disks and the emergence of
the videodisk market, according to Peter Cusna, president.

According to Cusna, the new
plant, for which ground will shortly
be broken, will be the most modern
facility of its kind in the world. It will
replace Audio Devices existing facil-
ity in Greenfield, Conn.

The Audio Devices chief executive
said that the new plant will in-
corporate "clean room coating and inspec-
tion facilities, fully automated
handing equipment and a new pro-
prietary process for insuring ab-
solute flatness and smoothness both of the aluminum and lacquer
coating which will make it the most
modern facility of its kind anywhere.

According to Cusna, "all the
tracks, are necessary as the trend of disk
recording has been to pack more and more information into narrower
and shallower grooves, thereby making
manufacturing tolerances in flat-
ness, smoothness and cleanliness
tighter and tighter."

Chief output of the plant will be un-
recorded master disks for use in the
manufacture of high fidelity sound and video recordings.

Cusna disclosed that some vide-
disks already in existence utilize virtu-
ally the same manufacturing proc-
ess for which the Audio Devices
master disk would be the best choice.

He continued, "For those video-
disks already in the development
stage, we have been working closely
with the appropriate com-
panies in order to present back to
us the media which will meet their
requirements."

Joseph Kempler, the firm's design director, said that the new tech-
ology projects, heads the research and development of this
technology.

Audio Devices is a subsidiary of Capitols Industries, was the first U.S.
licensee of Pyral, a French firm
which developed the lacquer disk
manufacturing process. The com-
pany has been in operation since 1917.

The new plant will begin produ-
ction within a year.
photograph

RINGO STARR

apple single 1965
FACT: Record industry trade papers are the most effective means of influencing radio programmers.

And Billboard is the most effective of the record industry trade papers... We can prove it.

Billboard commissioned the research division of Hagen Communications, Inc. to do in-depth research to disclose — for the first time — how advertising in trade publications influences airplay.

Various record manufacturers designated St. Louis, Missouri as a typical music market, prompting the research team to conduct in-depth interviews with individuals at 20 of the 21 St. Louis stations that program music. Here's what they found:

Of the top ten sources of information used by radio programmers, trade publications lead the field with a decisive 83.7% margin. Most of the individuals interviewed in St. Louis admitted being influenced, in various ways, by trade paper advertising. After determining that trade paper advertising does, indeed, influence radio programmers, the researchers wanted to know how the different record industry trade papers compared against one another.

Within the St. Louis Market, 92% of the key programming sources read Billboard. More time was spent reading Billboard than almost the combined time spent reading the other two publications.

As you can see, trade paper advertising does, in fact, influence radio influencers who program a station's music and expose it to the record-buying public. And Billboard has proven to be the number one source used by radio programmers to learn about and evaluate new releases through its news, reviews, charts and advertising. Projecting all this one step further, you could say that trade advertising in Billboard indirectly communicates to, and sells to, the all-important consumer. Billboard. We take your advertising one step further.

For your own private videocassette screening of Billboard's radio influence, call: Peter Heine, Director of Sales, Los Angeles, 213/273-7040 (or) Mike Eisenkraft, Eastern Sales Manager, New York, 212/764-7348. It could well be the most informative 15 minutes you've spent this year.

*Statistics compiled from independent research conducted by Hagen Communications, Inc., and is available for examination on request.
Massachusetts Entertainment

The performance center, a new entertainment facility, opens in Cambridge, Mass., on Oct. 22. The venue will focus on rock, jazz, blues and other attractions, with shows to be given in two "mini-concert halls" within the facility. The complex will be located on the top floor of the Harvard Square Car Barn in the center of Harvard Square, 22,500 square feet of space divided into two clubs.

known as Performance 1 and II. Bath rooms will feature food and liquor.

Roger Ahadram, vice president and executive producer for the center, anticipates bookings for seven nights each week, with additional talent programming on weekend mornings and afternoons. Admission prices will vary from $1.50 to $4.00.

Talent, drawn from national headliners and local acts, will be booked at $25,000 per week.

Other features include vintage art deco theater seats, completely restored, and executive producer for the center, anticipates bookings for seven nights each week, with additional talent programming on weekend mornings and afternoons. Admission prices will vary from $1.50 to $4.00.

The De Franco Family

The fast-breaking chart debut of "Heartbeat. It's a Lovebeat" by the De Franco Family (top 50 on its second week) presents two interesting background factors. The first is the seemingly golden touch of Russ Regan's 20th Century Records, just one of his celebrity acts, and an impressive output of gold records with new artists ranging from soulful Barry White to MORish Maureen McGovern.

The second element is truly preced-en't. The De Franco kids are signed to 20th via the brand-new Lauder Entertainment Group. Charles Lauder has set this corporate offshoot for his powerful chain of teen magazines, which has been so important in building fans for previous youth acts.

The five De Franco youngsters, featuring Tony (13) as lead vocalist, were brought up in Canada's Ontario province by music-loving Italian immigrant parents.

The children took instruments and gradually evolved into a highly popular semi-pro regional band. They appeared on local TV, charity benefits, parades and church functions. Their photos began appearing in local newspapers and clippings were sent by a friend to various major teen magazines.

The Lauder chain invited the De Franco to visit Hollywood for some magazine picture stories. Mail response to the features were so strong that Lauder decided to take over their career management. He cut three masters which led to a contract with 20th.

Besides the throbbing-vocalist Tony, who looks remarkably like Donny Osmond when the group was building to their peak appeal, the De Franco Family consists of Vic, 19, Mama, 18, Nino, 17 and Merlina, 16. They made their national TV debut July 14 on Dick Clark's American Bandstand.

NAT FREEDLAND

September 20, 1973, Billboard

We believe in Friends

© 1973-Friends

Talent

Complex Bows

Talents in Memphis is the site for the new installment of Jerry Lee Lewis' ongoing bid for revitalized rockin'. Where his last sessions were London-based and edged Lewis to a new kind of music, this time off to his old stomping grounds draws mostly on local talent (and not so local talent from Lyle Lovett, Charlie Rich, Alan Toussaint and Dobie Gray). On another album, Lewis is recording the "Southern Theme" to be boyed by tunes like "You Talk Too Much." "She's Got a Mover," "Hold On. I'm Comin,'" "Tell It Like It Is" and a whole slate of other chestnuts. Lewis is tracking for the set. Just which titles will surface remains to be seen.

Meanwhile, at Warner Bros. Studios in Burbank, Ted Templeman is putting up for three upcoming projects, led off by his pet rockers the Double Brothers. Donn Landee is engineering, as he did for the last two LPs. Templeman's also producing Montrose, the band fronted by the former guitarist of Van Morrison and Edgar Winter, Chuckie, Noel & Ernie, who is apparently not a band and not a hugel combination. Arlo Guthrie's launching his new, with John Phillips and Leon Warmer producing an LP for the label, in Guthrie's case, again means some distinguished support. Ry Cooder, Jim Gordon and Warmer are seen on "Just Jesse Davis are assisting.

Other projects: the Credited Gap, recording their first comedy set for Warners with producer Bobby Hata, and the final work on Warner's 22nd Anniversary film music package.

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September 20, 1973, Billboard
Listen to the Motown Sound now.

Not long ago, we told you to "Listen to what's happening at Motown." Well listen to the Motown Sound now. More than ever, it's unmistakable, it's fresh, it's new, it's unique. The Motown Sound.

A Motown Christmas

#M789V1.

Marvin Gaye

Let's Get It On. #T329V1.
The Passion (Let's Get It On), The Pleasure (You Sure Love To Ball), The Pain (If I Should Die Tonight). These are some of the emotions laid bare in this Marvin Gaye album about love—the album of the year, introduced by the single of the year, which was certified platinum six weeks after its release.

Stephen Cohn

We've been doing a lot of funny promotion for Stephen Cohn's debut Motown album. But Stephen Cohn is no joke. He's created an album of exceptional beauty. He wrote, performed, and produced it, with the help of some rather impressive friends. And the result is one of the best contemporary albums of the year. No joke.
You never heard it so good.

Gloria Jones
Share My Love, #M790V1.
From hair in Los Angeles, to touring Europe with T-Rex and Joe Cocker, Gloria Jones is probably one of the best-known, most loved and respected personalities in music. She's also one of Motown's most gifted writers and producers. And now, her debut album as a Motown artist is ready. And what Gloria adds to the Motown sound now, proves that everything everyone has been saying about her is true.

Willie Hutch
Fully Exposed, #M794V1.
The man who scored The Mack is back with his own solo album. And his full musical potential is exposed for all to hear. There's exciting new material, and some Willie Hutch classics like California My Way and I'll Be There, all written, performed, and produced by this dynamic artist.

The Crusaders
The Crusaders at Their Be
#M798V1.
This package is not a "best of anything." It's The Crusaders at their best— an album by one of the hottest groups ever recorded at one of their most productive, creative peaks. A golden addition to any Crusaders' collection.

The Jackson Five
Get it Together, #MT83V1.
Nobody gets it together quite like the J-5. And this new album offering is no exception. It's release coincides with the dramatic conclusion of their spectacular Japan/Hawaii Tour and, as its title so clearly indicates, the album includes their latest hit single.
De FRANCO FEVER!
LIVE. BURFALO, N.Y.
AUG. 22nd, 1973

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Throughout the United States, recording industry professionals—engineers, producers, A&R men, musicians—have responded to our continuing ability to produce the finest monitor loudspeakers by installing more Altec systems in studios than any other brand.

And we can prove it. Here's the latest data on monitors installed in U.S. studios, as published in Billboard's 1973 International Directory of Recording Studios.

<table>
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<th>MANUFACTURER</th>
<th>NUMBER OF MONITORS USED IN U.S. STUDIOS</th>
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<td>514</td>
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But we're not really satisfied—even with this impressive track record. We're still trying to better ourselves. In fact, Altec has three all-new studio monitors available right now. They're a whole new generation of speakers designed to meet the whole new range of tomorrow's dynamic recording techniques. Your studio may need them. Why not call your local Altec representative to find out? Or write us for full details.

Altec gives you the best of both worlds: proven leadership, plus an unrelenting commitment to doing a better job. That's because we've really grown to enjoy being #1 in studio monitor sales during the past three decades. And we intend to stay right there for at least the next three decades by always being our own biggest competitor—in research, in quality, in service and in satisfying the demanding needs of an ever-evolving industry.

Altec. We're the hungry leader.
Number one. And have been for nearly 3 decades.

ALTEC, the sound of experience.

1515 S. Manchester, Anaheim, Calif. 92803
The Johnny Cash Show
Garden State Arts Center, Holmdel, New Jersey

It was a relaxed, at home and available Johnny Cash who brought his country show to the patrons of this sprawling indoor/outdoor amphitheater for a week-long engagement. Although the veteran Columbia artist sometimes appears stiff in performance, the GSAE audience really turned him on. His music was consistently recognized with rich, warm applause and he retained the factor for performing a choice evening of songs, new and old, with heavy emphasis on material by other composers.

"The Johnny Cash Show" opened with the Tennessee Three, his back-up band, then segued into a brief set featuring friend Carl Perkins who performed his "Blue Suede Shoes" with due respect to Elvis. The Carter Family followed with their sweet and country harmonies showcasing Mother Maybelle, who, after almost 50 years in the business, still is a joy to watch.

Cash cuts a commanding figure on stage alone. His singing, as always, is sincere and honest. Dressed in customary black with a guitar strapped to his back, his dirt deep voice manages to capture the warm, rich, acoustic sound of a great recording artist as sung by a master, "The Man in Black," as "Folsom Prison Blues." The show which incorporated movies twice, once as Cash strongly drove a train medley, and later when he performed sacred music from the upcoming Cash film, "The Gospel Road," June Carter joined her man for several affectations.

Phil Germaine

Los Angeles—Eddie Harris has taken his amplified instruments into another great musical project. Harris, the veteran saxophonist, who has been using electronic devices for over 20 years, is now touring England for Atlantic with a number of British rock players. Produced by Engelbrecht "Mun" opened is a rush release, and includes such seldom as Albert Lee, Stevie Winwood, and several members of King Crimson.

How is the jazz stylist began associating with rock players? Because he feels his gone as far as he can in building an audience within the jazz community, he feels the time is right for starting rock and i know that when you start playing rock you go beyond the jazz man on the syndicated "L.A. Late" hit named "Seductive Friend." Harris is noted for pioneering the utilization of pickups on sax and for researching the development of effect of his amplification. Harris, for example, obtain the special instruments for the orchestra leader's amplification and use them in Los Angeles seven years ago.

Today, in addition to using devices hooked up in special switching combinations, he is through his horn and plays a wired trombone with swivel mouth piece. He has used amplification on several black jazz musicians. Harris is piqued at what he feels is the lack of overview for his music. He claims he has been held while all comes to promotion and exploitation of his product. "When my albums come out, I find that people think to get in, but they don't think about other parts of the product."

"And how come some cat who doesn't sell as many records as I do gets 10,000 dollars from a club owner as I get?"

Yoko Promos Real 'Top 40' Solo Album

By BOB KIRCH

Los Angeles—I would hope this project is a true album. The label promises it prevents me from being known only as Mrs. John Lennon. Says Yoko Ono to Rolling Stone, "Epic is releasing an LP, 'Feeding the Space.' a concept disk talking about the underlining of music and space. I hope it will reach the audience and spread it as far as they can potentially reach.

"The album is probably a bit more political. Hopefully, it will someday be played in every country."

The set contains 12 songs, all penned by Ono. "Ms. Ono and Mr. Lennon have used in the past, 'Elephant's Memory is a fine band,' says Ms. Ono. "It's probably a little too low key for what I had in mind. So I used a group of people that Jim Kirkpatrick was using on his "Ono Solo Tour."

Each song makes it in its own way. The first side is for the public, the second side is for the inner space."

A time-lapse projection of "in Concert" outwrought everything else in the Friday night 11:30-1:30 time slot, including Conan, Curb, Pac and loud voices. Ono says, "But they are a little too heavy for what I had in mind. So I used a group of people that Jim Kirkpatrick was using on his "Ono Solo Tour."

Each song makes it in its own way. The first side is for the public, the second side is for the inner space."

It is a relaxed, at home and available Johnny Cash who brought his country show to the patrons of this sprawling indoor/outdoor amphitheater for a week-long engagement. Although the veteran Columbia artist sometimes appears stiff in performance, the GSAE audience really turned him on. His music was consistently recognized with rich, warm applause and he retained the factor for performing a choice evening of songs, new and old, with heavy emphasis on material by other composers.

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Phil Germaine
NEW YORK—Claremore Junior College, Claremore, Okla., has opened the Hank Thompson School of Music, the school's administration claimed to be the first of its kind here, is offering a curriculum focusing on the business side of music, including both performers and potential business interests.

Jim Hayes, Executive, a Tulsa-based operation which owns an area radio station, will collaborate in the school's activities, with that firm sharing in the operating costs and profits in the Tulsa area as well. The school's administrators will also include the opportunity for qualified students, who serve as chief advisor and guest lecturer.

Larry Fowler, dean of information and development at Claremore, also stated that the Country Music Association will offer various opportunities and support for the program.

Two separate courses of study are available in the school, with one primarily involving in the music industry a country music major, with the other course being primarily open to students who are interested in working in the music industry. Both courses will also provide students with work in publishing, booking agencies, and management.

The course in the arts degrees will be offered in both areas of the program, with the latter program earning credits.

Courses offered will explore various instrumental and vocal instruction, and in the study of basic music theory and music business, the بهاء music industry. Offered courses will also include the history of country music and the contemporary music industry.

Copyright laws will be explored in depth in the major course of the country music industry.

In addition to accredited courses, the school's music department will offer workshops through the offices of community services at Claremore. The school includes music composition, performing techniques, and copyright law. Those courses will also include majors of courses to be held at the facility.

Also, the school is scheduled to be the site of the George Hilltop, a Nashville composer and former staff writer with Tree Publications, now the former television director. Guest lectures will be drawn from major recording labels in the country music field.

Further information on the school is available to all students at the Claremore Junior College, Claremore, Okla. 74017.
Progressive WIVY

Gears to Oldies 2-1

JACKSONVILLE, Fla. — WIVY-AM-FM here, which soon hopes to boost power and install a new FM transmitter, has revamped its format, according to president Tom Kirby, “in order to appeal to the widest audience possible during the various day parts.” Previously, the station was strictly progressive and rated in the best of 15-24 years old.

Tom McMurray, a programming consultant based in Charlotte, N.C., was hired over the summer and was a “guiding factor” in the upgrading of the format at the station, Kirby said. “We’re now playing, within the confines of rock, the music that will get the most listeners in every period of the day.”

Basically, the changes include a new format that calls for two oldies to one current record, new PAMS jingles, a new deejay staff, and a promotion campaign. The changes just recently went into effect. Oldies are slated by the hour, meaning that some oldies are played morning play, but not afternoon play. The progressive programming of the evening is relatively unchanged, except that progressive oldies are played.

Kirby said that he’d been happy with the station and felt that WIVY-AM-FM was billing as much if not more than most progressive stations but with the change a while back of WPLQ-AM to soul from Top 40, “we started looking to see what could be done against WAPE-AM.”

WAPE-AM is the major Top 40 station in the market now, so Lineup at WIVY-AM-FM includes Bob Hunter, Jack Shaw, operations manager Ray Lynn, program director Bill Ritar, and Lee Wash. WIVY-AM is a daytime station, the FM operates around the clock and is the main focus of the station.

(Continued on page 24)

Radio Series Boom's Light Label

at least 250 radio stations for the two-hour daytime show.

The radio production unit, which operates out of his Woodland Hills office here, costs Carmichael around $25,000 a year. The radio shows, supplied on disks, are sent free to any station who wants to air them on a regular basis. At least half of the radio stations using his programming are MOR format stations.

True, the cost of operating a radio production facility is expensive, “but it's all free exposure, I could never afford to buy that much time to expose any records.”

Many Labels Programmed

The shows do play a lot of his own records, but they also play the records of other artists. There are more than 40 artists, for instance, signed to Light Records, which is distributed by Word Records out of Waco, Tex.

Actually, the thing that makes these radio shows feasible is that the exposure doesn't just end with the radio show. The stations, after hearing a record on the show, will subsequently program the record themselves.

In any case, the shows, provided in stereo, are helping sell records. Carmichael, an Emmy winner, has more than 200 albums to his credit and 50 music scores for movies, plus scores of numerous television shows. He has done music for the TV series Bonanza and The Family.

Studio West Offering Automated Services

ANAHEIM, Calif. — “The Sound of Love,” a 24-hour music service created by Studio West here, has been launched on KXXR-AM in San Jose, Calif., and already has two other station clients preparing to bow the format soon, according to president Jim C. Meeker. The easy listening package includes 80 reels of music in all, on 10-inch reels; customers receive every eighth reel of tape each month, plus promos, jingles, and advertising campaign.

Other formats in the works at Studio West include “Touch of Gold,” aimed at young adults and featuring the best oldies of today and yesterday, and “Contempo,” a package featuring a modified Top 40 sound.

Artists in “The Sound of Love” package range from Perry Como, Tony Orlando, to Andy Williams, Perry Como, Carole King, and Al Downing.

Meeker said he got the idea for his automated syndicated programming after talking with broadcasters around the country who have automation and were unhappy for one reason or another with their programming service. So, after much thought, money, and research, we decided to launch Studio West to offer a top-quality product for automation. I really got the initial idea when I was at KRLA-AM in Los Angeles and, after checking all of the automated stations in Los Angeles, came to the conclusion that not one of them was losing money.”

Ky. FM Country

GEORGETOWN, Ky. — WAXU-FM has gone on the air here as a country music, according to evening personality John Quincy. The station is a companion to 10,000-watt daytimer WAXU-AM, which features country music. The FM allows listeners a full-time country sound in the market. Artists include Vern Thacker mornings, Mike Baker afternoons, Quincy evenings, and Mike Troy weekends.

KIRO-AM Jingles

Featured on Album

SEATTLE — Radio station KIRO-AM, an MOR format station programmed by Jon Holiday, has launched an album as a radio station promotion. However, this LP is not the usual collection of hit tunes from the past; it's original material and the foundation for a new set of jingles new being aired on the station. The LP, which includes a booklet of northwest color photos, is called "The Northwest Suite" and ABC Records & Tape Sales, the distribution firm, has just begun shipping it in local record outlets for $5.98.

The call letters of the radio station are not mentioned in the music, which is instrumental in nature. The only station reference is on the back of the LP jacket in small type.

The jingles themselves are low-key MOR music and vocals take a song approach. Holiday said: "T’ll like to take all of the credit for them myself, but they actually evolved, that is, the album evolved, between John Stranchan and myself." Stranchan and Bob Zwill wrote, arranged, and conducted the orchestra. The recordings were made in the studios of PAMS, Dallas.

The unique concept of the album is that the same melody lines in the jingles on the radio station are the dominant themes in the suite on the album.

SEPTEMBER 29, 1973, BILLBOARD
To: Bobby Poe
From: Imus In The Morning

Dear Bobby,
Is your conference this weekend?
Thanks for the award!

Love,
Imus

P.S. Sorry Charlie...It's just like Starkist.
Radio-TV Programming

Voxloj
By CLAude HALDE
Radio Editor

Keith James has launched a new uptown called Bullshit and Die. He is 14 South North Dr., Pitts-
burgh, Pa. 15237. Drop him a note if you'd like a sample copy. — Hal McNair coming to KWOX-AM, Los
Angeles, from Houston. — Merrill Barr has been appointed senior vice president of Diamond P Enter-
teprises, the Los Angeles syndication firm that does "Continental Country" and various musical documen-
taries. Barr, who heads up the sales division of Diamond P, just recently moved his operation from Boston to Los
Angeles. And my old buddy Frank Furrino, executive producer for Diamond P, has been promoted to exec-
tive vice president of the firm as well as a member of the board of di-
xecutive. Furrino, prior to joining the

WIVY Oldies
• Continued from page 22
programming with the AM used to gain important morning and after-
noon drive ratings. Commercials are limited to 12 units per hour, and
space for the station is "The Music's on Us."
PLAYERS
(WB 2015)

And Now

ECSTASY
(WB 2021)

by

OHIO PLAYERS

Westbound Records are nationally distributed by Chess/Janus Records, Division of MT Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019. Also available on 8-Track Tapes and Cassettes.
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OUR Top Oh. Ted

General

San Diego, CA 92110

SEPTEMBER 29, 1973, BILLBOARD

IRR Syndicated Show Spots UK Hits Early

SOUTH PLAINFIELD, N.J.—IRR Inc., an affiliate of JEM Radio Network, recently started a new syndicated radio program called "Hands Across the Water." This show, which features not only the best upcoming groups and artists in England but also the well-

known acts, is being produced in London and is hosted by Bob Harris. Harris currently hosts "The Old Grey Whistle Test" on BBC TV and "The Money Programme" on BBC radio.

The stereo program is being aimed at progressive FM stations and those AM Top 40 stations that would like to "broaden the scope of their programming," according to Walt O'Brien of IRR Inc.

With an increasing proportion of American chartmakers again com-

Reeves Signs Deal To Syndicate New 'Weekend Rock'

NEW YORK—"Weekend Rock," the FM radio syndication company started last year by singer John Reeves, has signed on 29 FM stations in the first round of sales, and more are expected to subscribe. The new syndication, which features contemporary chart music, has the backing of the British Broadcasting Corporation (BBC), an Australian network, and the NHK (the Japanese broadcasting system).

"Weekend Rock," 90 minutes long, will be syndicated by Reeves Cinet Inc. The series will be sup-

ported in matrix 4-channel quadra-

tic (compatible stereo) and avail-

able for airing in among 75 key FM markets and as many FM university centers each weekend of the first year. A mobile recording studio operated by Ego Loss Concepts will tape and mix live concerts on location.

The shows incorporate the audi-

cence, artists, and music into the "visual sounds of a live concert," according to Reeves.

Random House to Test Book Sales via Radio

NEW YORK—Random House Inc., the book publishing firm, has set-

ted a strategy to move into the record business with a single featuring poems from the book "Love Takes All." Dick Summer, summer, air person-

alities for Random House said that Random House would like to know what the markets made of the record "because they are evalu-

ating the impact of radio on book sales."

Some of the shorter cuts on the disk can be played over long record mixes on your console.
NASHVILLE—Tom T. Hall, with five nominations including "Entertainer of the Year," heads all finalists in the annual Country Music Association awards to be made on CBS-TV Monday, Oct. 15 here.

The other four nominees in this category are Roy Clark, Merle Haggard, Loretta Lynn and Charley Pride. Miss Lynn was last year's winner; the first female to receive the honor.

Johnny Cash will host the 7th annual awards presentation. Presenters and/or performers include Roy Acuff, Bill Anderson, Reddy Arnold, Maybelle Carter, June Carter Cash, Roy Clark, Donna Fargo, Jack Greene, Hall, George Jones, Loretta Lynn, Jody Miller, Charlie Rich, Tex Ritter, Jeanne Seely, Statler Brothers and Tom T. Hall.

Who has dominated the awards for the past few years, is a finalist in only one category this year.


day, "Why Me," Kris Kristofferson.

Female Vocalist of the year—Donna Fargo, Capitol; "That's What He Said," Jo Dee Messina, MCA; "Jenee Fleenor, MCA; Tanya Tucker, Columbia; Tammy Wynette, Epic.

Male Vocalist of the year—Merle Haggard, Capitol; Tom T. Hall, Mercury; Charlie Rich, Epic.

The word making the rounds in Nashville is that the Good Lord came down to Music Row and cut a mash single called "Why Me, Ken?"

... The 50th birthday of the late Hank Williams came and went quietly last Monday, with only one incident. A fellow showed up at the stage door of the "Opry" claiming to be Williams' brother. According to manager Bud Wendell, he's about the 15th such "brother" to show up over the years. Grandpa Jones, one of the greatest country standards, set all eight records in 39 fair he played this summer. Since July 1st he has driven 24,000 miles. 

... Happy Bobbie Lewis is back to his old style of singing, forgetting the mess-age songs. He's got a good one now...

Brenda Lee, part of the Lonzo & Oscar Show, has been chastened with a broken leg and other injuries when struck by a car in Nashville...

The Four Guys have been asked to continue touring with Charlie Pride. They're working out arrangements now. Charlie Luvin, in the inter- 

im between his contract end with Capitol and the start of his new one with UA, cut his own LP on his own label. He plans to sell it on the road on his dates, thereby saving himself a couple of dollars per unit...

Connie Smith has been hosting (despite her obvious pregnancy) the "Grand Ole Opry" show in the absence of Jimmy Rogers Snow, who is in the Holy Land. Waylon Jennings was scheduled to be her guest but didn't make it. Instead, Waylon's wife, Jess- 

ie Coulter, showed up.

(Continued on page 13)
The point is - they are all hits from the pen of Eddy Raven.

The next point is:

**Southern Queen**

written and SUNG by Eddy Raven

Play it from a tower near YOU!

---

**The Statler Brothers**

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"CARRY ME BACK"

**Mercury 73415**

**The Statler Brothers...The Entertainers On Record, On Television And On Stage.**

Talk About “Concept” Albums...The Statler Brothers Have Been Recording Them For Years.

Exclusively on **Mercury Records** Distributed by Phonogram Inc.
Webb’s Got That Hit You’ve Been Waiting For, This Is Potentially His Biggest Ever. Look Out For This Exceptional Recording!

"When You’re Living In Hell"

Exclusively on MCA RECORDS

Webb Pierce

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Joe Stampley's "Too Far Gone"

From the album that's been filling up the charts all by itself.

"Too Far Gone" is Joe's third hit single in a row—following hot on the heels of "Bring It On Home (To Your Woman)," and "Soul Song.

All three smashers are drawn from the same recent album, "Soul Song." Like the first two that started their climb on the Country charts and have successfully crossed over into Pop, "Too Far Gone" is following the trend. Which means Joe Stampley's getting the kind of recognition his talent deserves.

At this rate Joe's 'Soul Song' album will soon be called 'Joe Stampley's greatest hits!'

Joe Stampley's "Too Far Gone." From the album, "Soul Song." Both on Dot Records.

### "Too Far Gone"

DOA-17469

### "Soul Song"

DOS-26007

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**Country Music**

**Writers' Assn. Sets Courses; 6 'Fame' Names**

NASHVILLE—The Nashville Songwriters' Association is offering both beginning and advanced classes in songwriting this fall, and also has announced plans for another Hall of Fame induction.

The NASH beginning courses start Nov. 7, concluding Dec. 12. The advanced writer courses start Oct. 23 and continue weekly through Dec. 11. The advanced course will be an "in depth study" of writing. Once again, recognized songwriters will be teaching.

The fourth annual Songwriters' Hall of Fame dinner will be held Sunday, Oct. 14, preceding the Grand Ole Opry Birthday celebration.

Six songwriters will be inducted this year. The $10 a plate dinner will be held at the Shelton Inn, South hate. A cocktail party will precede the dinner.

It was also announced that NASH will showcase its writers during the Opry celebration. A tent, built on the plaza deck at the Municipal Auditorium, will be open to the public for Thursday, Oct. 18. Admission is free.

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**Vox Jox**

*Continued from page 29*

KOWN-AM, Escondido, Calif., needs an air personality. Good little market. After spending more than five years as a war in north Vietnam, John (Jack Diamond) Deering has returned to radio. He's music director and morning air personality with WHAM-AM in Gaithersburg, Tenn., a Top 40 station, under the name of Howie Johns. He writes: "I was program director of the Armed Forces TV station in Hue when the enemy overran the facility by in February 1968. Three of the staff members were killed while the remaining five were taken prisoner and later sent to Hanoi. It was quite an experience—turning a TV station into a hard-charging combat unit, however, we were badly out-numbered during the 15-hour battle." Before entering the Marines in 1966, John had worked with such stations as WMOC-AM, Chattooga, and WMAK-AM and WKDA-AM, Nashville. Says he needs steady work for WHAM-AM, which is using an edgy format.

Bill Wade, air personality with KJH-AM, Los Angeles, has bought KNEU-FM in El Centro, Calif., a stereo station. He'll stay at KJH-AM and hire a general manager for his station, which features an MOR format. 

Music director Mike Martin and Randy Murphy are leaving KDBS-AM-FM, Alexandria, La., to join WXW-AM in Pensacola, Fla. Frank Jackson is the new music director of KDBS-AM-FM, which is now seeking a couple of new air personalities. Listep at WMC-AM, Memphis country station, has Les Acree 6-9 a.m., Bob Young 9-noon, Phil Connor noon-3 p.m., Chris Collier 3-7 p.m., Hal Jay 7-noon, and Hal Atkinson midnight-6 a.m., with Bob Mullins leaving WMMW-AM in Memphis to do weekend work at WMC-AM.

Going to be a long Vox Jox this time... Ed Martin, who says that during his army days he was known as the British Bill Stewart, writes: "For my sins, I am very much indebted in jazz both as a journalist and..." (Continued on page 36)
Here's a great duet that's looking forward to a bright future and...

'GREENER PASTURES'

Mona Gill & Wayne Morse

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Exclusively on JB RECORDS
Country Music

Add Tape Piracy To Fair Buyers' Sessions' Agenda

NASHVILLE—The Country Music Association is holding its second International Fair Buyers Seminar Oct. 14-16 on the campus of the University of Tennessee here.

According to Dick Blake, seminar committee chairman, tape piracy will be one of the major topics of discussion. Other sessions will deal with talent selection, packaging and producing, technical information pertaining to staging, lighting and sound amplification and discussion of grandstand admissions.

The seminar is jointly sponsored by Amusement Business, the International Country Music Fair Buyers Association and the CMA. Johnny Cash, Tex Ritter, Minnie Pearl, Charley Pride and Ray Price will entertain.

Vox Jox

And as a contributor to BBC's Radio Solent, our local radio station here in Southampton, I have been broadcasting since 1959. The year that I joined the Royal Air Force and became involved with what is roughly equivalent to your country's AFRTS. What I want to contact someone involved in jazz radio in the States who can keep me posted from time to time on current jazz trends, etc. In return, I would be able to supply downloads on jazz in Britain and the rest of Europe (including the interesting jazz happenings of USSR and Poland). Alan Grant and some of you other guys drop Martin a note at: Flat 8, 719 Portswood Rd., Southsea, England. Keep me posted, too, Ed. Okay?

Whew! I've still got a pile of mail here a foot thick! Not complaining. I read every letter whether I get time to type it up for Vox Jox or not... Gil Hole reports that Jay Christian, midday personality and production man at WERK-AM in Muskegon, Mich., has joined the WME-B-AM in western Wayne, Ind. as Jon Christian. Randy Robbins, swing personality at WERK-AM is going to WQDR-FM in Raleigh, N.C., as Jason Jarns to do morning drive. Roger Williams of WHON-AM in Richmond, Ind., has joined the WERK-AM as new midday personality and production man and the new WERK-AM lineup has Mike Charles 6-10 a.m., Roger Williams until 9 p.m., Jerry Anderson 9-3 p.m., and Gil Hole 3-7 p.m.

New lineup at WOJO-AM, up-tempo MOR station in Warsaw, N.Y., has program director Robert De Mattina doing the morning show, Gary Stevens noon-2 p.m., and Robert Strachan 2-7 p.m. The 1,000-watt station features about 125 singles, 75 current albums, and mixes old records in all these... Chuck Allen, who'd been program director of WQVM-AM in Greeneville, Miss., has moved to KRMD-AM in Shreveport, La. Burt Brown has taken over as program director of WQVM-AM and Mickey Farrell is now the music director. The new lineup has Farrell 6-10 a.m., Eddie Carlisle until 2 p.m., Brown 2-5 p.m. and Chuck Early 5-midnight. Farrell also reports that "We will have a slight change in the sound of this No. 1 country facility as we drift to a softer country sound in order to grab the large share of the many late teens

(Continued on page 38)
CANADIAN MUSIC
An Industry searching for success

A Billboard Spotlight
FIRST THINGS FIRST...
When You think of this part of the World...

STAMPEDERS
CAPAC: Canada’s first Performing Right Society

CAPAC’s most important job is the collection of licence fees for the public performance of music, and the distribution of that money to the composers, lyricists and publishers whose works have been played. CAPAC’s been doing this since 1925.

The test of a performing right society is its performance on behalf of its members, and the members of affiliated societies it also serves. Here’s how CAPAC’s been doing over the past five years:

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CAPAC’s OVERHEAD (as % of receipts)
13.0% 13.9% 12.9% 12.8% 12.6%

*includes payments to CAPAC publishers who also act as agents for foreign publishers.

CAPAC, of course, collects and distributes performing right royalties for foreign composers whose works are played in Canada—and that’s where a share of the money we receive goes. On the other hand, CAPAC is receiving a growing income each year from foreign societies, in payment for our members’ works being played abroad.

The figures above demonstrate two important things: 1) The benefits that result from the fact that CAPAC is the only performing right organization owned and run in Canada, by its own members, and 2) that CAPAC is always prepared to back up its claims with complete information.

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.

Composers, Authors and Publishers Association of Canada
L’Association des Compositeurs, Auteurs et Editeurs du Canada
1240 Bay Street, Toronto, Ontario M5R 2C2
1245 Sherbrooke Street West, Montreal, Quebec H3B 1G2
By Ritchie Yorke

A S IT GROPS FORWARD into the fourth year of its "existence," the Canadian music industry stands fairly and squarely—by almost all accounts—at the edge of the cliff! ... a potential about to either flourish or fail, a blosson which will either bloom or wither, a baby eagle about to fly or die.

Last year appeared somewhat over dramatic, let me hasten to add that Canada represents a child which now must leave the nest to fend for itself. All the training has been completed, the potential explored, the possibilities envisioned. The time has come, putting it bluntly, when Canada must get on its feet. All of the dreams and ambitions which Canadians have put forward during the past three years will, during the next 12 months, either come to be or become memories. The soil has been more than adequately prepared and the seeds have been sown and it won't be long before the results are known.

This feeling arises from a recent polarization of issues, successes and problems. Some of the gray has been pushed aside to be replaced by areas of black and white. Businessmen who traditionally prefer to be all things to all types are finding they must take a position and get off the fence. The very existence of a Canadian music industry depends on it.

As far as the U.S. singles and to a lesser extent, LP charts are concerned, 1972/73 was an extremely gratifying year for Canadians. A total of 30 singles and 24 albums qualifying in Canada as domestic content reached the Billboard charts, which represented a per annum increase of 15 percent for singles and 41.2 percent for LPs. These figures come from a specially-commissioned Canadian Radio-Television Commission study of growth in the Canadian music industry.

Canada's top single for the period was Edward Bear's Capitol recording of "Last Song," which sold a whopping 110,000 in Canada and well over one million in the States. The present year has been a particular triumph for Capitol Records (Canada) whose president, Arnold Gosewich, is regarded as one of Canadian talent's foremost boosters and a man who sticks resolutely to the positive approach.

But for all of this year's introductions, the current representation of Maple Music on the U.S. charts is palpably indeed—one single (Anne Murray's "Send a Little Love My Way") (Capitol) and two LPs (Anne Murray's "Danny's Song" and Mercury's "Bachman Turner Overdrive").

Canadian artists continue to break through into the U.S. at a fairly frequent rate. It's the followup that has been lacking. The following has been letting the side down. Very few Canadian artists have been able to follow through on big successes (this for a variety of reasons) and virtually no artist from the north country has become established, even to a minor degree, in the rock album market.

The lack of LP success has been hurting the most—until a Murray MacIachan, a MacHughey Rush, a Foot in Coldwater or artists of similar caliber break through the album field. Canada will simply not be taken seriously as a significant new talent source for the global village. This fact has been obvious for at least two years but until record companies accept it, the artistic acceptance of Maple Music in the U.S. and elsewhere will be checked off. It's as simple as that.

The Canadian music industry was born, international observers may recall, in the early summer of 1970 when the newly-appointed federal broadcasting regulatory body, the Canadian Radio-Television Commission (CRTC) announced its intention of legislating for a percentage of domestic music content on all Canadian AM stations. Initially these stations had been a duplication of U.S. stations, news and weather being the only evidences that you were actually in another country.

It would be a considerable understatement of the facts to say that these regulations were and still are controversial. Rather than learn to live with them, the Canadian music industry has allowed the regulations to become the stepping off point for seemingly-endless bitterness and often vicious debate.

The majority of broadcasters have demonstrated admirable chauvinistic spirit in giving Canadian a crack at the airwaves and subsequent public popularity, and in doing so, they have been responsible for the string of singles hits which have made this country the world's third leading producer of hit singles for the American market.

A handful of major market stations, super-paranoid about programming untested music (they prefer to stick tightly with the U.S. Top 20), have waged a continuing war to have the CRTC regulations loosened or dropped altogether. At first, they claimed the regulations were undemocratic and unfair.

Then they raised the issue of declining U.S. credibility through forced play and even persuaded one fairly prominent artist to publicly condemn the concept of regulated programming. But the massive U.S. success of "Last Song" rather convincingly downed that theory.

The heart of their complaints is that there just isn't enough good Canadian singles to fill the domestic content quotas. The subject is eminently debatable but of late these broadcasters have been winning an increasing amount of sympathy and support. Many observers have been quite literally stunned at the identity of those suddenly speaking out for an end to legislation.

In a recent issue of the CHUM Report (a weekly publication of one of Canada's top AM pop format stations and the foremost advocate of change in CRTC regulations), the lead story read: "What you have is a turning point in record industry attitude toward Canadian content regulations. Or so it seems to us based on comments by Canadian Recording Industry Ass'n. president Arnold Gosewich in the Toronto Globe and Mail."

"Gosewich disagrees with the regulation and does not wish to see it extended to FM radio. 'This is a creative industry and I hate to see it legislated.' The selection of music on radio is a creative process," Gosewich said. He would rather see the promotion of Canadian artists left to the recording industry.

"The special significance is that it's the first time a record company president has expressed public disagreement with the regulation. As such, the statement gives the first substantial clue as to record industry attitude towards regulations.

"Clearly, they reflect an emerging point of view within the industry that regulations don't seem to be working. For a while most record men welcomed regulations when introduced, many now are not sure regulations are doing any good."

There can be little doubt that the coming months are going to bring a concerted campaign from a growing segment of the music industry to change the regulations. Will it succeed?

Much depends on the outlook of Commission chairman, Pierre Juneau, who has established a reputation for envisioning broad perspectives and who is usually unimpressed by self-seeking and sympathetic lobby groups, (witnessed by his determination to institute AM Canadian regulations over claims by... "}
MUSIC INDUSTRY
AS AN INTERNATIONAL FORCE

the Canadian Assn. of Broadcasters that there wasn't sufficient talent in Canada to warrant legislation.

Juneau's last words on the subject (with the exception of the Billboard interview which appears elsewhere in this spotlight) was "There will definitely not be any cutbacks.

In an article by the Montreal Star's Juan Rodriguez, Juneau noted: "There is no country in the world, except the U.S. (and that needs qualifying) where there's not a framework of regulations to help talent in music, film and so on. If this is necessary in Britain, France and the Soviet Union, then how come we Canadians don't need it?"

"There's a terrible masochistic attitude in Canada that we don't succeed because we haven't got the talent. It's not true. We have trouble because the odds are extremely difficult. Other countries realize this, but because they live within the mentality of the U.S. we take our standards from them. No other country in the world does that."

Insiders insist that the CRTC is committed to at least another five years of Cancon AM legislation and that it also has a few surprises up its sleeve for yet unlegislated FM stations.

Overall, the situation appears somewhat ludicrous when one considers that some segments of the music industry in Canada are biding the hand that fed them in turning against the slender threads of the web which conceived that industry—i.e., the Canadian content regulations that created a need for record product.

* * *

There's fairly consistent agreement that—whatever the reasons—the Cancon regulations are not working as well as they might. The broadcasters refuse to accept any blame for this. They say that the major labels are simply not producing enough Cancon records of sufficient quality to fulfill the quota.

They may have a point.

"How can we possibly meet 30 percent when we don't have the qualitative selection of product?" asks CHUM programmer Dave Charles. "All these record companies don't come up with product, so we have to resort to Canadian gold.

As a result, major artists like the Guess Who, Neil Young and Gordon Lightfoot, are having trouble making hits in Canada because we have to play so many of their old songs."

CHUM fills its Canadian content quota with as much as 50 percent 'gold' which presumably helps to avoid the unproven content turn-out factor theory. Other programmers have been heard to say that by next year they'll be able to completely fill the Cancon quota with proven oldies.

This quite predictably distresses record companies trying to break new Canadian acts. It may also have something to do with what some observers predict are the beginnings of a cutback in Cancon production by some majors.

The majority of majors have commendably expended large sums in Canadian talent investment. Yet the fact remains that only one—Capitol Canada—has been able to make Canadian production profitable.

The lack of success (as yet) by other majors is certainly not for lack of dollar expenditures in production. Columbia of Canada is reported to have spent around $100,000 on Canadian talent in the past two years and despite the release of several outstanding productions, the company has very little U.S. sales success to show for it.

All those with a stake in the continuing development of a music industry in Canada can only hope that Columbia will continue to search for that elusive hit. One does not like to ponder the overall picture should a major contributor such as Columbia give up on its efforts through disillusionment.

Polydor Canada is another major which admits to an expenditure in excess of $500,000 on Canadian talent. "Looking at our bottom line," observes national promotion manager Alan Katz, "one would have to conclude that if sales come from charts, then the charts have been sporadic and so have the sales... the $500,000 involves some amount of promotion but mostly it's recording costs. Our return has been minimal. We've done it on sheer faith alone and it's come to very little. By and large, that would have to be true for other companies, too."

Other majors such as London, RCA, Quality, GRT, A&M, WEA and Ampex have put varying degrees of dollars and effort behind Canadian talent development, without any great degree of success. Informed observers estimate that more than $2 million was spent on Cancon production in the past 12 months.

According to the CHUM Report, the top six quantity producers and distributors so far this year have been London (79 releases), RCA (46), Columbia (34), Quality (31), Capitol (27), MCA (20).

Continued on page C-20

SEPTEMBER 29, 1973, BILLBOARD

A Billboard Spotlight on Canada

N.B. Murray McLauchlan receives a gold record for his single, "Firmer's Song" (above). Christopher Kearney (below) is a new name on the brink of international awareness.

Flode, a Daffodil act, causes some confusion with a smoke-filled performance (left); the 50th Annual draws a large crowd at Ontario Place in Toronto (below).
ARNOLD GOSEWICH: Top Man in a Hot Seat


Q. What are the biggest hassles in trying to deal with tape piracy in Canada?
Gosewich: Finding out that it’s going on. The reason for this is that it’s taken us about a year just to get the word around among retailers within our own industry about how the problems are difficulties, but another difficulty in finding out is that so much of the pirated product is not sold through conventional record and tape outlets, like the conventional retail store or department store. That’s not really where most of the stuff is being pushed. It’s hardware stores, gas stations, drug stores, places that don’t normally handle records or tapes so you can appreciate that finding out about it is a lot harder.

Q. Would you like to see the Federal government taking other steps in this area?
Gosewich: The Government hasn’t taken any steps whatsoever. To make my point very specifically, we’ve looked for the assistance of the customs department which is an agency of the Federal government. We haven’t been too successful. We sometimes get local cooperation—a local customs branch will be helpful—but as far as a general directive to assist the recording industry in stopping pirate tapes from coming into Canada, we haven’t had any cooperation whatsoever and in getting the cooperation, you’ve got the usual red tape to go through. We haven’t made any significant headway yet, although we are continuing to work on it.

One of the positions taken by the CRIA is that if it comes down to it, we (the members of the CRIA) would be prepared to accept a voluntary embargo on all tapes coming into Canada as a means of preventing pirated tapes from coming in. But this in one way would be something of a hardship to those members of the CRIA who do import tapes. On the other hand, we feel that’s the way it has to be done, then we’re prepared to do it. But we do obviously have to take into account other members of the industry who are not part of the CRIA and their positions may be different. But what we’re looking for from the Government is to determine whether it can be done and whether there’s sufficient acceptance by everybody in the industry who’s in the business of importing product to accept this.

Q. How is the pre-recorded tape scene in Canada generally from a sales point of view?
Gosewich: It’s growing. Living up to expectations, certainly as far as 8-track tape is concerned. I would imagine that based on general comments, no figures or statistics, that cassettes have not played that large a role.

Q. Could you explain why the CRIA has employed a non-music oriented public relations company to handle some of its activities?
Gosewich: Well, first of all the public relations company in terms of its public relations I can’t say is non-music oriented. Some of the people with whom we’ve actively involved with us do have a form of musical background of some shape or format. I refer to Ed Cowan and Brian Robertson, who both have some background in it.

Firstly, the CRIA has come to recognize that there is a large role to be played by the part of the Association in presenting a better public image. If you will, of the industry generally. We simply feel that the public doesn’t know very much about the recording industry such as, let alone everything that goes on within it.

The second reason is that the Association, if it’s going to be representative of the industry as it wants to be, then has to recognize that it has to take various positions on subjects in order to do so, it has to ensure that its position is properly informed not only to the public but to various agencies of government and various levels of government as the case may be.

Thirdly, as part of the desire on the part of the Association to publicize activities that go on within the industry especially related to Canadian talent development outside of Canada, we need what we call a professionally minded public relations company to assist us in that particular goal as well.

Those are some of the main reasons why we decided to go with a public relations company. The selection of Carleton Cowan was related to trying to find a public relations company that we felt would be able to help fulfill those particular goals and others that we have and also had some kind of sensitivity to the recording industry. We think we’ve found it in Carleton Cowan.

Q. The CRIA has been talking for some time about broadening its membership. Have there been any concrete steps taken in this direction?
Gosewich: Quite a number since we had our annual meeting in May. Firstly, we had to formally approve changes to our by-laws which would provide for the representation of the industry within the CRIA. That meant changing the by-laws so it wasn’t just an Association for manufacturers, it is now an Association for people or businesses within the industry other than manufacturers. That has been done.

The second thing that had to be done was we had to provide for a new membership fee structure. In broadening the type of businesses that could become part of the Association (if they wanted to), we also had to recognize that, in plain simple language, a lot of people couldn’t afford to join. Under our existing member structure, many businesses would just not be able to join. The bulk of the members now making up our membership.

Continued on page C-30

A Billboard Spotlight on Canada

C-6

SEPTEMBER 29, 1973, BILLBOARD
MY! MY! MY!

LOOK AT THAT CANADIAN MUSIC INDUSTRY GROW!

ANNE MURRAY'S MANAGEMENT
ALIVE

AGENCY REPRESENTATION ANNE RECORDS EXCLUSIVELY FOR CANADIAN OFFICE
CMA Capitol

www.americanradiohistory.com
**THINGS ARE SHAKIN’ ON THE WEST COAST**

**Vancouver strives to establish a well of creative activity**

By Jeani Read

Vadly: he offers sensitive contemporary music and may tour the U.S.

**Photograph**

Bachman-Turner Overdrive: a good export (top) with power in the States. Chilliwack (above) remains one of the major West Coast acts.

CRTC’s 30 percent Canadian content regulations notwithstanding, it is becoming understood that a truly lucrative and sustainable industry cannot survive in the limited Canadian market, much less the environs of the West Coast; and those in the industry who realize the necessity of connections with the South as well as amicable relations with the East, and who are determined enough to establish them, are the ones on whom our survival depends. For Vancouver, it is considerably more important to talk to Los Angeles than it is to talk to Toronto, and the difference now is that we are starting up the conversation.

One of the most important single links with the L.A. pulse is Steve Douglas; while he has kept his presence in Vancouver at an extremely low profile since his move from Hollywood over a year ago, Douglas is now in a position to implement his plans for his own Biflod Productions, which he has held in abeyance until his recent government approval as a public company.

As former head of sales for Capitol and then head of Mercury’s West Coast office, he has a wealth of experience with fine musicians and has established a broadly recognized independent Canadian music industry that would knock the world on its ear.

These are nice things to talk about, but presumably the pipe dream stage is over. The industry in the West, undoubtedly, is growing. Where before Vancouver was being touted as the Los Angeles of the 50’s, it is becoming increasingly obvious that we are going to have here, if anything, not so much a major recording enterprise as a valuable production center, where impressive studio facilities and an eminently qualified pool of musicians will combine with a uniquely creative working atmosphere, whose collective advantages are rapidly becoming apparent to artists from both East and South.

The general consensus in Vancouver within the industry as it now stands is that, in conjunction with its technical development, a tangible change of attitude has taken place, one in which cooperation has replaced rivalry to an extent whereitis has resolved into constructive sibling dialogue.

But that in itself isn’t nearly enough.

**Within the industry itself, as well, are enough artists to make the South consider the North-west with interest, many of whom are beginning to realize the necessity of making them-selves known across the border. One classic, if extreme, example of ignoring the Canadian market in favor of the American is the extraordinary activity being generated by the now Vancouver-based Bachman-Turner Overdrive, headlined by Guess Who guitarist Randy Bachman and managed by Vancouver booking agent Bruce Allen.

Allen and Bachman’s energies have always been aimed away from what they consider Canadian apathy and dis-sincerity, as Bruce gets the band moved from Winnipeg to Vancouver to get some kind of corner on regular performing possibilities, and with a recent name change and a particularly advantageous record deal with Mercury in the U.S. BTO has been cutting a swath of successful concert dates across the continent whose repercussions are only beginning to be felt north of the 49th parallel.

BTO’s Creedence-style hard rock is finding its biggest audience in the Southeastern U.S., with a return tour booked almost immediately on the heels of their first American concert exposure in July, but response has been strong enough on the West Coast to warrant a return engagement—as headliners—at the Whisky in L.A., and chart response to their first album has led Mercury to put a push on the release date for the second, which will be recorded at Seattle’s K. Smith Studios. According to Allen it is something that could never have taken place if the group had been content to follow the circuit on their home territory.

Vancouver’s Skytalk, too, who moved from Vancouver to L.A. last year, hit impressively on Capitol with their single, “Wonderful,” which reached No. 9 in Billboard, and reported a projected tour to be booked by CMA in late October, concurrent with the release of a second album, also to be recorded in L.A.

With West Coast artists who have elected to stay on home ground, the picture is mildly less impressive, but the direction is also beginning to take a perceptible southwest turn. Chilliwack, whose contract with A&M was dropped, headed to a six-month extension, is out looking for a new contract that includes American distribution, with a

**Continued on page C-28**

SEPTEMBE 29, 1973, BILLBOARD
NUMBER ONE: THAT'S THE WAY IT IS IN CANADA ON CAPITOL

Anne Murray

Lise Thivin
SUZANNE STEVENS
RICHARD MARTIN PELTIER

Edward Bear

RONNEY ABRAMSON PRIVILEGE
CHRISTOPHER KEARNEY GENE MACLELLAN

Bill King
SHIRLEY EIKHARD
TOMMY GRAHAM

BOB McBRIDE FLYING CIRCUS
FERGUS new potatoes KARO Pepper Tree

To be number one in Canada means being involved and committed to Canada's top recording artists from the beginning to the end. That's the way it is with Capitol in Canada.

MANUFACTURED AND DISTRIBUTED BY CAPITOL RECORDS (CANADA) LTD
EDMONTON'S CREATIVE BUBBLE HAS BURST AFTER BREWING SOME TIME

By Ann Stark

While the music capitals of the world rocked on, Edmonton was faithfully ignored en masse by the Canadian industry, until the summer of '72. That was the time of *Procol Harum Live With The Edmonton Symphony*—an album that sold its way to gold right around the world. Edmonton in its salad days of music. Not quite. It's been brewing here for a long time.

Taking a brief glance at the city's contribution to the communications media during the past year, I would say that Edmonton, Alberta has got one hell of a lot to be proud about—and that is an unbiased opinion as I'm not really considered one of the natives.

The Province's first 16 track studio opened and a second is expected to be available by next month. A couple of production companies also new to the skyline: automation in radio; new labels launched; an additional television channel; hit records from resident talent; and single packages sold all the way from Edmonton to Australia. Royal and on you'll understand that some of the finest talent on the continent has combined to make the past year in Edmonton a moment to remember in a light year of media history.

1973 has seen the completion of the technical automation of CHED Radio, the city's number one station-format top 40. Not to be confused with 'automated radio,' CHED has removed almost all technical responsibility from the announcers: the station has not removed the announcers—this would have been pointless as 'personality radio' has reigned supreme in this city for many years. The automation abolished the use of records and all the music is transferred to cartridge, including album cuts, and, as most stations, CHED has used carts for all commercial spots for quite some time now.

All the music is kept in the automation system in the library. There is no music whatsoever in the control room. The equipment involved consists of two Gates 855's, one IGM In-500, five ITC's and one ATC. Twenty-four hours of gold programming runs through the Gates 855's which can handle up to 110 cartridges; the current week's playlist is programmed through the IGM. Instantly as does the news and weather intro: the IGM can operate 46 cartridges at one time.

The announcer has a music list and a touch-tone selector—all he is required to do is dial the number of his song and hit 'start' when he's ready. Audio levels are automatically controlled with the use of limiters on any talk up or back on the music. Commercials are limited audio-wise in the same manner. The only level the jock has any control over is at his mike.

A great deal of research and experimentation has gone into this operation by the CHED people as there are no other stations using this kind of automation. Clint Nichol and Tom Davis, station engineers, invented and devised all the calculi and logic patterns, while operations manager, Keith James and music director, Wayne Bryant, computerized the timing sequences. Wayne explains, 'This system is unique in that it gives us all an advantage of an operator without the disadvantages: the automation doesn't make the decisions, this is still left up to the announcer. The jock still has his choice of music, the computer will find it for him and control its level. This gives the guy more time to think about communicating, and that is what CHED is all about for the first place.' CHED's system, the first of its kind in North America, has been highly acclaimed by programmers from all over the Continent.

It hasn't really been so terribly surprising that all this musical by-passing has been played on the Edmonton market—the city has been 'bubbling under' for a long time. It was in December last year when Tommy Banks burst the proverbial bubble into reality. Led by Banks, a very determined group of partners and associates saw the culmination of their 16-track studio, a goal towards which they had all been striving for three years. Century II Studios were, at last, in operation. The Century II label had been planned and that too, became a reality this summer. Banks has indeed launched a bona fide enterprise to combine artistic integrity with financial viability.

Welton Jettom of Audtronics Inc., Memphis, was contracted to design the entire studio plan, the acoustics, the floor plans, installation of the Audtronics custom built control and the electronic by-out. The studio building, located just outside the city of Edmonton, was built by the Army in 1941 to be utilized as communications base. The construction was almost like a fortress with walls of six-inch thick poured concrete. The building was abandoned in 1946 and needless to say, it didn't fall apart. The solidity of the structure was the primary reason for placing the studio in this locale acoustically it would be perfect.

The studio complex houses two studios, a control room, lounge, offices, dressing room and shower facilities, storage area and practice hall. The two studios are designed sound-wise in a totally opposite manner, one being completely dead with absolutely no sound interplay from walls, ceiling or floor; the auxiliary studio is a massive echo chamber with a very live ring to its audio quality. Combining the two, it's possible to record a 72 piece orchestra.

Bob Comfort is president of Tinsel and Sham, radio-TV production firm.

Edmonton's creative bubble has burst after brewing some time.

Tommy Banks, the city's leading communication-producer, on the set of his TV show.
NOW HEAR THIS

CENTURY II RECORDS

CENTURY II RECORDS ARE MANUFACTURED & DISTRIBUTED IN CANADA BY CAPITOL
Cantata Canada

Privilege

Cantata Canada is a Canadian dream that belonged to producer, Doug Hutton. It was unified and energized by Privilege. Now Cantata Canada is Century II’s first album. And thanks to the unprecedented support, advice and faith of Arnold Gosewich and the great people at Capitol Records, Cantata Canada is happening across our country.

Cantata Canada is Privilege. The excitement is Privilege. It’s just the beginning of Privilege.

Andy Krawchuk/Al McGee/Mel Degen/Harry Krawchuk/Garry Dere/John Hannah

Century II Records are manufactured & distributed in Canada by Capitol
Don't Stop Now

The Original Caste

The Original Caste are back home in Canada. And so is their smash hit, “One Tin Soldier”, back on the charts for the second time. We think that’s exciting. Watch for their new Century II single “Don’t Stop Now.” Produced by Bruce Innes, it pulses with the same kind of magic that has created sold-out audiences all over the world.

Dixie Lee Innes/Gary Carlson/Bruce Innes

CENTURY II RECORDS ARE MANUFACTURED & DISTRIBUTED IN CANADA BY CAPITOL
Leaky Old Boat

Terry McManus

Sunshower. Love Is Wine. Carolyn. Three in a row. All written, produced and recorded by Terry McManus. And, after a year’s silence, Terry reappears on October 8th with his first Century II release "Leaky Old Boat."
Irresistible You

Donna Warner

Donna's earthy voice stood out wherever "Three's A Crowd" performed. The group's last album was produced by Mama Cass. Donna's first solo single was produced by Keith James for Century II Records. Donna gets a fresh feeling into her sessions and "Irresistible You" will let you share Donna's special something.
Century II was born because of a guy named Tommy Banks, who believes in Canada's second century, Canadian Musicians and Canada's music industry. Tommy also believes in Believing. Optimism. Enthusiasm. And People.

People. Engineers like Gordon Forbes and Les Bateman. Two guys who know music as well as electronics. They work hard at getting what you want. The sound is good. We created a unique studio, with the help of Mother Nature, the Canadian Army and Auditronics of Memphis. It's a solid, concrete building built by the Army during World War II. Now it's Canada's newest studio. And it's located in a quiet, countryside setting.

People. Like Skipper ('Down On The Flat Rock'/Capitol). Soon to release their second single, now on Century II, called "Papa Sit Down".

People. Like Lynne Reusch who heads up CENTURY TWO PUBLISHING. Lynne has been both friend and counsellor to writers for the past five years with BMI Canada. She wants to hear from both new and established writers who are looking for truly professional representation of their works.

People. Like Maggie. Call her for more information about us. She's sharp. Attractive. And you'll like her.
Producers Probe Their Own Music

Over the years, Canadian-based producers have come in for more than their share of criticism, some of it perhaps unwarranted. Talent supporters often claim that it is in fact the Canadian producers who are responsible for the country not reaching its full potential.

The producers don’t often get a chance to express their viewpoints on the situation, so the following survey offers their comments.

Questionnaires were sent to Brian Ahern, Terry Brown, Dennis Murphy, Art Snider, Doug Hutton, Paul Hoffert, Ken Harris, Mel Shaw, Gene Martynec and Dick Fool.

Completed forms were received from Gene Martynec (Edward Bear), Paul Hoffert (H.P. & Bell Productions), Dennis Murphy (Sunday Night Productions), Bob McBride (Capitol, Music Productions), Shl Safran (Shaft Safran Productions), Mel Shaw (MWC Productions), Dick Fooli (Downhill Blues Band), and Ken Harris (H. Productions Ltd).

Q. What were your most successful (on a unit basis) album and single?

Martynec: “Last Song,” Edward Bear (Capitol), single;
Edward Bear: “Goodbye Mama,” Bob McBride (Capitol), single;
Hoffert: “One Fine Morning,” Lighthouse (GRT), single;
Lighthouse Live (GRT), album;
Murphy: “Tears of the Sun,” Bob McBride (Capitol), single;
Butterfly Days,” Bob McBride (Capitol), single;
Brown: “You Me and Mexico,” Edward Bear (Capitol), single;
Kraft: “Koffman Plays Bach,” (GRT), album;
Safra: “Riverboat Ladies,” Timothy (RCA), single;
X-Value: “The Happy Hooker,” (GRT), album;
Harris: “Sweet City Woman,” the Stapledmers (MWC), single;
Harris: “Summer in the City,” Strange Movies (Van), single.

Q. What were your most successful (on a qualitative basis) album and single?

Martynec: Your choice.
Hoffert: “Take It Easy,” Lighthouse (GRT), single;
Lighthouse Live (GRT), album.
Murphy: “Butterfly Days,” Bob McBride (Capitol), single;
Brown: “Goodbye Mama,” Dave Nicol (Columbia), single;
Dave Nicol (Columbia), album;
Safran: “Canadian Swing,” Young Young (GRT), single;
Travel Stained,” Cathy Young (GRT), album;
Harris: “Sweet City Woman,” the Stapledmers (MWC), single;
Carrey: On (Stapler), single;
Harris: “Ode to Edith,” John Murray, single.

Q. Do you see the facilities in Canadian recording studios to be the equal of what you’ve heard elsewhere?

Martynec: Yes and No attitude. Good equipment except monitors in some cases.
Hoffert: But the record mastering facilities are inferior, and the average engineer is inferior for rock dates.
Murphy: Yes.
Brown: Yes.
Safran: RCA is the only place to record rock in Canada.
Hoffert: Yes.

Q. Do you have any complaints or comments about your dealings with the major record companies in this country?

Martynec: Not yet.
Hoffert: They tend to think on a restricted market basis and the air department services are minimal and be content with material that is not of international caliber.
Murphy: Most are afraid of the action they spend most of their time talking about.
Brown: More companies should be eager to invest.
Hoffert: At present commitments are borne by a few companies.
Safran: I think that a record company would improve if record companies would put people in the positions of air and promotion instead of kids.
Hoffert: They’re as good as any I have had dealings with around the world.

Q. Has the AM Canadian content regulations been of any assistance to your career?

Martynec: Hard to realize at this point but imagine it has helped.
Hoffert: Definitely.
Murphy: No.
Brown: Yes.
Safran: Yes but the old proverb—"it’s gotta be in the groove"—still applies. The regulations don’t really help sales.
Hoffert: I’m sure it has. We are extremely successful in Canada.

Q. If you think there is any room for improvement in the promotion activities of record companies in Canada?

Martynec: It has to be on an international level.
Hoffert: The various companies are greater than international variations. The problem for Canadians is the cost per unit sale because of the market size.
Murphy: Yes.
Brown: Yes.
Safran: Most definitely. They’re afraid to spend money.
Hoffert: The same problem every two years to get behind and it’s usually the wrong act.
Hoffert: There is always room for improvement. There is an increasing number of people in Canada. New ideas and excitement is needed.

Q. Would you like to see a Canadian content quota on FM stations?

Martynec: Relative to musical output in Canada at specific time.
Hoffert: Yes.
Murphy: No.
Brown: No.
Safran: I think it would help as much as the AM regulation has—that was definitely a plus.
Hoffert: No answer.

Q. If you were to see a more determined effort from the media to draw attention to what you and your artists are doing?

Martynec: Supposedly it helps a lot.
Hoffert: Definitely.
Murphy: Yes.
Brown: Definitely.
Safran: Most definitely.

Q. What would you like to see a more determined effort from the media to draw attention to what you and your artists are doing?

Martynec: Supposedly it helps a lot.
Hoffert: Definitely.
Murphy: Yes.
Brown: Definitely.
Safran: Most definitely.

Q. What were the most successful (Sales-wise) single and album with which you were involved in the past 12 months?

Taylor: “The Don Messer Family” (Brunswick SBE 5341).
Krytuik: “Master Hartwell Story,” Stompin’ Tom: “Robby the Cradle,” Con Archinger (single); “Stompin’ Tom and the Hockey Song” (album).
Buck: “Pictou County Jail,” the Haggarts (single); “Pictou County Jail Album,” the Haggarts (album).

Q. What is the AM Canadian content legislation been of assistance to your product?

Taylor: Yes.
Brown: Yes.

Q. Why is it taking so long for Canadian country music to make inroads into the U.S. charts?

Taylor: The inability of proper management and booking arrangements for Canadian artists in the U.S.A. to promote their product.
Krytuik: The narrow mindedness of U.S. country executives to recognize what type of product the people will buy.
Buck: Because in most cases, the country air department head in the States is also the country producer and he is protecting his own status by not picking up other producers’ work from Canada even if no first money is involved. If he has a good year, he will claim they do not need additional product and if he’s having a bad year, he won’t pick it up because if he does and it’s a hit, the boss may fine him and hire the Canadian producer.

Q. Does the Canadian country scene receive sufficient general media support?

Taylor: Yes from rural radio-stations but not from the press.
Krytuik: No.
Buck: No.

Q. What is the biggest problem facing the future development of Canadian country music?

Taylor: My answer to question four in part. The close-knit scene in Nashville is another and the lack of enthusiasm of U.S. controlled record companies to Canadian talent.
Krytuik: Cracking the U.S. market.
Buck: Convincing rack jobbers to stock product that will sell in Canada but is not on the Billboard charts because it’s not released in the U.S.

Country Producers Assess Own Country

Country music is enjoying a broad spread of popularity in Canada with numerous TV shows, several major market country stations (CFMG in Toronto and CFOX in Montreal, as examples) and a growing level of professionalism within the industry.

Canadian country has yet to make its presence sufficiently felt in the U.S. market but the phenomenal local popularity of an artist like Stompin’ Tom Connors is bound to have repercussions southwards before too long.

To the inside view on country music in Canada, Billboard surveyed music industry figures. Here are some comments from George Taylor (Rodeo Records). Jury Krytuik (Post records) and Gary Buck, artist and producer.

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MONTREAL'S ENGLISH POP COMMUNITY STARTS TO MAKE SOME SPARKS

BY JUAN RODRIGUEZ

Montreal's English-speaking population numbers about 800,000, or just under 10% of the total population of the province of Quebec. It is a large minority and English Montrealers have difficulty maintaining an identity in the context of Quebec nationalism. The six million Quebecois around them, English Montrealers are alienated from the rest of Canada, particularly in the field of recording. (Only one of Canada's major, Polydor, maintains a head office in Montreal.) As a result, it's not been easy for the city's English-speaking singers and musicians to get a hearing.

Recent happenings indicate this situation is changing. The camaraderie between English and French musicians, particularly in the rock and pop fields, has never been more intense than it is now. People are trading off each other's ideas and plenty of distinctly original music is being created. Music that could not be contained in Montreal...in fact, there are some who liken the city to San Francisco.

The three major English performers in the city are Mahogany Rush, The Wackers and Jesse Winchester. There are many others, but the special contributions of the above mentioned three have been of particular importance in the development of the city's music.

A poll taken by one of Montreal's largest weeklies, Le Petit Journal, established officially that Mahogany Rush is the city's most popular rock group, English or French. The group recently scored what is considered a major coup for local bands with its signing with Westbound of Detroit, for $500,000, with a mandate to produce five albums within the next 30 months.

Mahogany Rush is spearheaded by guitarist-singer-composer Frank Marino, who is 18 years old. Four years ago, so legend (and fact) has it, Marino was undergoing the aftereffects of an acidbummer in a hospital when he picked up a guitar, imagined he was Jimmy Page playing down a track for an album, and suddenly Frank was playing guitar.

He later became known as "Le Hendrix du Montreal," as his guitar style bore an amazing resemblance to the late Hendrix. The group recorded a 4-track demonstration tape of a Mahogany Rush tribute to the late Hendrix, titled "Buddy." The record ing was crude, but Marino's ode was haunting and his guitar style was downright eerie. The tape made the rounds of local recording companies without much success until it landed in the hands of Robert Nickford, then working as an Eastern promotion man for WEA in Montreal. Nickford left WEA, formed his own independent label, Koan (distributed by London Records of Canada), and released "Buddy" b/w "All In Your Mind." Local English stations would not play the disk, but it became a Top 10 on Quebec's large Radio Mutual network (whose flagship station is CJMS in Montreal).

The trio's first album, "Maxox," was recorded in an at times run down East Montreal studio but Marino was able to extract a raw sense of style and invention that made Maxox reminiscent of an early Stones or, indeed, Hendrix album. Mahogany Rush's debut album was a top chart item throughout last winter and the group was quickly recognized as superstars in Montreal.

Two of Montreal's most successful English speaking rock bands are the Wackers with Randy Bishop flying through the air and Enrie Earnshaw at the drums (top right); and Mahogany Rush, the leading "heavy" rock band (above).

Marino's fascinating style caught the attention of the rock journal, Creem, which entitled its expose: "Hendrix Alive In Montreal." The band made a Detroit appearance early this year and then Nickford engineered the Westbound deal, which gave the group its own label, 9 Records.

The group's first Westbound album has been completed and Marino was (as of writing) mulling over the music. He's a perfectionist, and he knows what directions he wants the band to take. "Our first tour will be in quadraphonic sound and video," he enthused recently. "There's been a lot of three-man rock bands around, so we just have to be different. I consider the Hendrix thing, me supposedly sounding so much like him, to be a drawback but we've overcome that already. (The city's major critics agree with Creem, el al, that the group has an original style of its own.)"

Mahogany Rush's second album was co-produced by Bob Segalin of the expatriate American rock 'n' roll group, the Wackers. The group played an engagement in a teenage beer parlor, the Mustache Club, a couple of years ago and enjoyed it so much that they decided to move to Montreal. Since then, the California quartet has recorded the bulk of its three Elektra albums in local studios.

Although they remain one of America's largely unknown bands, they are the school and college rock 'n' roll band in the city. They've performed so often during the past couple of years that their stage style has been honed down to a slick (including make-up and extravagant attire) edge that bursts with echoes of the Beatles and the Stones. Segalin is a student of rock 'n' roll and quickly realized Mahogany's potential as an international recording center.

"I feel we're on the verge of a very exciting situation here. Canada, we're found out, is the only English-speaking community in the world that hasn't reached anywhere near its peak yet. On the other hand, the Quebec music scene is so great because it has its own star system, and I think that should rub off on the rest of the country.""

Both Segalin and lead guitarist/vocalist Randy Bishop have provided harmonics for a few local recordings and the Wackers are generally regarded as the city's most colorful (vis-"-vis) rock act. For now, at least, the Wackers appear content to enjoy this role.

"We're not out to make a whole lot of money performing anymore than we would not want to be worked to death to make someone else a lot of money," says Segalin. "We want to stay together as a band, to do that we have to pace ourselves.

Jesse Winchester, meanwhile, has been living in Montreal since 1967, due to his self-imposed exile from the U.S. draft.

At that time the Louisiana-born, Memphis-raised singer-songwriter was the talk of no other Canadian than to knock him out of the English scene when the Quebecois star system made its spectacular rise.

The departure of several new independent studios and production companies has given local musicians the kind of freedom they've never had before.

The solid status of Mahogany Rush, the Wackers and Jesse Winchester has given the English rock and pop music industry a new lease of life that's been lacking from the English scene during the time that the Quebecois star system made its spectacular rise.

For more on several new independent studios and production companies has given local musicians the kind of freedom they've never had before.

The solid status of Mahogany Rush, the Wackers and Jesse Winchester has given the English rock and pop music industry a new lease of life that's been lacking from the English scene during the time that the Quebecois star system made its spectacular rise.

The departure of several new independent studios and production companies has given local musicians the kind of freedom they've never had before.
ROBERT CHARLEBOIS AND L’INFONIE REPRESENT TWO SIGNIFICANT ENDS OF THE FRENCH MUSICAL SPECTRUM

The Ville Emard Blues Band—a group which makes rock impressions.

The musical star system allows for a wide range of performers, including groups such as Gilles Vigneault and Claude LeVallon (both on Columbia), who have been accepted in such places as Paris, Japan and Moscow, Quebeccois country stars like Willie Lamothe (London), whose weekly television show draws over one million viewers: child phenomenons. Rene and Regis Simard (Trans World); pop rockers such as Papagali and Donald Lautrec (London); and Diane Dufresne (Barclay) pop philosophers such as Ter Lovel (Gamma), Jean-Pierre Ferrand (Trans World), whose latest album the Wackers contribute harmonies: New Generation, including Clasphome, Marie-Clare et Richard Seguin (Warner Brothers), Villes Valiquette (Trans World), and Jacques Michel (Trans World), sophisticated and skilful charleboise.

Nevertheless, some French Canadians were victims of their demagogues, but the "Quiet Revolution" of the early 60's brought Quebec into the 20th Century. From this time, the province has been in constant change that has been best reflected in its culture boom, which is based almost exclusively in Montreal.

Charlebois has had major success with his warm and compelling use of pop, or "broken French" and it was he who opened up French Canadian popular music into a position where the Quebec music scene is today quite vibrant on the global front. Charlebois has been compared to Dylan, to which he contributes: "Dylan is the Charlebois of America." Charlebois' effect on the Quebec scene has been astronomical.

He has brought about an impromptu, and the Montreal Arena An album is under one single, "Lindberg," which in the summer of 1968 performed the same magic on Quebec youth as "Like a Rolling Stone" had done worldwide three years earlier. Since then, there has remained on top of an elaborate star system, by being a leader on stage and disk.

The independent company Gamma was the first to record the star's space-settling music, after two separate albums in the canonnaier style on Disques Select. He records for Barclay, distributed in Canada by Polydor, and his second for the label, entitled "La Solidaritude," has been hailed as the finest recording to come out of Quebec.

Charlebois can do so many things. A graduate of the National Theatre School, he knows how to move and dance on stage with a grace that's often missing from the more theatrically minded rockers.

His vocal style has traces of Elvis, of James Brown, of Pianist poet leader Leo Ferré. He plays guitar, but when he tackles his "piano noir" Charlebois sounds alternatively like Artur Rubenstein and Jerry Lee Lewis. He has attracted the best musicians throughout his five years on top, and he composes with some of the best lyricists, one of which happens to be his wife, M. Melle, who co-wrote his classic song, "Ordinaire," which won top prize at the Sopot, Poland, international song festival in 1963. He's been accepted in Paris (after being booted for his "savage" style years earlier) where Charlebois and Quebec pop culture is "tout la rage" currently.

He is a virtual unknown in the U.S., because of the obvious language barrier. Frank Zappa once told him, "You'd have more of a chance breaking into the American market singing in Greek." Nevertheless, his reputation grows and rock critics, Richard Goldenstein's raves (from the Toronto Star) of his performance at the Toronto Pop Festival 1969 stand true today: "Charlebois is a stunning performer with a kind of coarse, anarchic grace you find in all the giants of rock, but with an added ability to project his culture without compromising it."

Superstar Robert Charlebois.

He performed across Canada on the Festival Express in 1970, where he earned the admiration of fellow musicians Janis Joplin, the Band and the Grateful Dead, and he has played successful concerts in Toronto (where his serious fans grove on the phonetic sounds of the words).

Perhaps the first Quebec rock band to make an impression in the U.S. will be the Ville Emard Blues Band, which is comprised, in part, of Charleboise's musicians. The V.E.B.B. is at least 16 in number, an informal arrangement of the cream of Quebec rock and session musicians. The group is astounding in its selection. They tackle African, rock and soul rhythms with ease, and they sparkle on extended improvisations. Their sound is big and bold and rich, with three or four bassists, drummers and guitarists, as well as electric piano, two female lead voices (Lisa Cousineau, and Christiane Robichaud of Contraption—all of whom are in V.E.B.B.) and numerous percussions comprise a kind of progressive rock music the likes of which may not have been heard by American rock fans before.

The group's informal spirit works to their advantage. While Charleboise's musicians are with him during his September engagement at the Olympia in Paris, Ville Emard has offered a taste of what's to come in the group's first single on Barclay.

The song, "Yama Nekh," is an arrangement of a traditional African tune and features hypnotic interplay between voice and rhythms. V.E.B.B. has performed several concerts this summer and makes its big debut on October 15 at the Universite de Montreal Arena. An album is planned later on. In a word, they describe their sound: Funkezvez.

Quebec record buyers are among the strongest, per capita, in the world, and a star (vedette) system has provided hundreds of Quebecois musicians with successful careers without having to depend on American or British acceptance.

SEPTEMBER 29, 1973, BILLBOARD

A Billboard Spotlight on Canada

C-19
Music Industries

Continued from page C5

and Polydor (19). This of course includes country and ethnic product, much of which is also available in Canada. There are also "indie" (independently owned) labels, often not on any Canada-wide platform who are making a go of it in those markets. Nearly all seem to be quite small, whether they are in the production or promotion and production and still it does not happen for them. What else to do? Have a little interest. All they do know is that one company has been able to crack the jackpots and this can only lead one to the presumption that Capitol Canada is doing something that the other companies are not. Or perhaps they were just lucky. Only time will tell.

Despite more than 30 months of Cancon regulations, Canada has yet to develop a record industry of any significance in the secondary market breakup situation which exists in the U.S. Very few major companies here can even thread their way to Canada with some success. To this extent, the Cancon regulations have not been a success. But if they were, they would have broken any Canadian single which has in fact been released.

Undoubtedly CKLW's music director Ms. Rosalie Tremblay insists on U.S. release. In the past, the station has been a little experimental. Even a try at a record company which has had its problems. CKLW has not been able to stick to programming pre-Cancon hits in the station's history. Frequent changes have led to changes in the staff. The same problems that prevent the Canadian stations from making a go of it in the U.S. market caused the station to change its program. One can easily assume that CKLW can generally break open any Canadian single which has in the grooves.

Nonetheless, if CKLW's support of Canadian music, companies need U.S. release and this is where the greatest difficulties have been encountered by U.S. record makers. Even the promise of CKLW play, in several cases, has not been enough to secure a U.S. distribution deal. As remarkable as it may seem, the soft records which have not enjoyed a direct effect on Canadian record producer majors and labels.

Only Capitol would appear to have a satisfactory relationship with the executive branch of the Canadian record industry. Generally the Canadian branch signs an act, makes a record and then submits it to head office for consideration. The Canadians do not order the U.S. branch to make a record. And certainly, there is no pressure on the Canadian branch to request the purchase of new records. CKLW has been able to break a Canadian record in Detroit only to find that the distributor has not bothered to ensure that stock was available in local outlets, as well.

Clearly Canada has a long way to go before her abilities as a hit producing nation are fully accepted at U.S. record companies. It is full of untapped potential. A wealth of talent exists in Canada. But there is a lack of strong leadership in the industry. And this is a must to put it into perspective.

One or two of the more perceptive companies have already begun doing this. A&M is making no secret of their desire to develop a strong Canadian recording industry. They have invested millions of dollars in a modern recording facility and hope to continue to spend hundreds of thousands of dollars of profits earned from head office-owned product if the parent company is not willing to get behind these Maple Music productions in America.

There are at least two direct methods of dealing with the problem. They are: the record companies attempt to turn the record companies themselves into both direct and indirect recipients of all Canadian record companies have been producing. It is exceedingly difficult for companies in Canada to make a hit record which will be heard in the U.S. As a recent example, the Canadian branch signs an act, makes a record and then submits it to head office for consideration. The Canadians do not order the U.S. branch to make a record. And certainly, there is no pressure on the Canadian branch to request the purchase of new records. When a Canadian record in Detroit only to find that the distributor has not bothered to ensure that stock was available in local outlets. As well.

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Major Labels: Some Local Autonomy

The English Canadian music industry is divided up by a dozen major distribution labels, all of which are part of U.S. and European multinational corporations.

WEA Music of Canada, for example, represents the Warner Brothers, Elektra and Atlantic catalogs, and is said to account for around 40 percent of total sales volume. All are involved, in a widely varying degree, in the production of Canadian music which indicates some local autonomy.

The following are comments from such people running major record companies as Gerry Lacoursiere at A&M, Capitol's Arnold Gosewich and Stan Kulin of United Artists.

Q. What is your present corporate title and how long have you held it?

Lacoursiere: Vice president and general manager, four years.

Gosewich: President, three years.

Kulin: President, two years.

Q. How many albums and singles did you release in 1972, from all source excluding budget?

Lacoursiere: 60 albums, 57 singles.

Gosewich: 305 albums, 183 singles.

Kulin: 120 albums, 70 singles.

Q. Has the AM Cancom legislation been any assistance in your efforts to record and market Canadian product?

Lacoursiere: Yes.

Gosewich: To a very limited degree it has assisted in the marketing locally of records by Canadian artists.

Kulin: Can't tell as legislation came into effect after company was formed.

Q. Do you feel there is any need for revision of the regulations and if so, in what manner?

Lacoursiere: No.

Gosewich: Yes. Not sure but conceptually it should provide better opportunity for new recordings by Canadian artists to be exposed without being burdensome to radio programmers.

Kulin: No comment.

Q. Are you satisfied with the quality of pressings generally in Canada, as compared with the U.S.?

Lacoursiere: We are, only because in the past two years, we have been demanding quality and rejecting pressings that were not up to par.

Gosewich: No comment.

Kulin: No.

Q. Do you plan to increase your Cancom production budget in the next fiscal year?

Lacoursiere: Yes.

Gosewich: Yes.

Kulin: No.

Q. Do you think the Cancom regulations have in any way harmed sales on non-Canadian pop product?

Lacoursiere: No but to get radio play, it takes more work.

Gosewich: Cannot be answered factually but logically one would assume it has to some degree.

Kulin: No.

Q. Do you distribute any independent Canadian labels?

Lacoursiere: Yes, Harris Records.

Gosewich: Yes.

Kulin: No.

Q. Do you make any special efforts to market independent product, or do you consider this against your own interests?

Lacoursiere: We treat them like our own, but Harris place their own trade ads.

Gosewich: Yes, we do make special efforts.

Kulin: We judge each case on its merits. We only go after a label that fills a gap in our catalog.

Q. Do you think the Canadian government should be providing financial assistance to independent labels and producers who do not have the backup financial resources of the majors? If so, do you have any suggestions of how such funds might be distributed?

Lacoursiere: I do not believe government should subsidize private enterprise.

Gosewich: Yes, but not in the form of subsidy but in the form of tax relief and/or loans. The funds via a vis loans could be distributed through some form of qualified agency.

Kulin: I'm opposed to government involvement in the recording business.

Q. Has there been an increase in the expertise of Canadian agents and personal managers in the past year?

Lacoursiere: No.

Gosewich: To a limited degree.

Kulin: No.

Q. Would you estimate that Canadian made records constitute more than 10 percent of your total annual sales?

Lacoursiere: Less.

Gosewich: Yes.

Kulin: No.

Q. Are you finding it more difficult to place Canadian product with U.S. labels than it used to be?

Lacoursiere: No.

Gosewich: No.

Kulin: Yes.

Q. What has Canada yet to develop an important album acts for the international market?

Lacoursiere: An important album act cannot be developed in one year—we have had good acceptance in foreign countries with Keith Hampshire, Lorence Hud and Sound B.O.

Gosewich: Many reasons that cannot be properly cited in the context of this question.

Kulin: I feel the Guess Who, Lighthouse and Anne Murray sell albums in the U.S. Outside the U.S. no figures are available for me to manage an intelligent guess.

Q. Do you think it advisable for Canadian artists, producers and labels to set up world distribution deals with Canadian majors?

Lacoursiere: Yes if they pick the right company.

Gosewich: Yes in most cases.

Kulin: Yes.

Q. Is there sufficient non-broadcast exposure of music in the media in Canada?

Lacoursiere: No. We need the kind of support that the English press gives.

Gosewich: No.

Kulin: No.

Q. Would you like to see Cancom regulations on FM radio here?

Lacoursiere: I do not believe there is need at this time.

Gosewich: Not if it can be avoided.

Kulin: No.

Q. Are you satisfied with the development of a Canadian music industry?

Lacoursiere: I feel we have come a long way in three short years.

Gosewich: One cannot be over satisfied with the development of anything in this industry—there is always more to be done.

Kulin: Yes.

Q. In which of the following areas do you feel there is need for significant improvement before Canada's potential can be reached? management—publishing—booking agents—media coverage studios—engineers—producers—mastering and lacquering—air—radio attitudes—promotion talent?

Lacoursiere: Management, publishing, booking agents, media coverage.

Gosewich: All areas except radio attitudes and studios.

Kulin: Management, media coverage, mastering and lacquering.

Q. What were the three best Canadian singles and albums (other than your own repertoire) which you heard in the past year?

Lacoursiere: "Lost Song" (Edward Bear), "Sunny Days" (Lighthouse), "If You Could Read My Mind" (Gordon Lightfoot) singles, "Glamour Girl" (Glenda White), "Old Dan's Records" (Gordon Lightfoot), "Danny's Song" (Anne Murray) albums.

Gosewich: Cannot form an opinion on the three best albums and singles—i have heard lots of good product that I personally liked.

Lacoursiere: "Rosalee" (Michael Terry), "Poor Man's Throne" (Copper Penny), "Some Sing Some Dance" (Pagliaro) singles, "Murray McLachlan," "Sunny Days" (Lighthouse) albums.

Gosewich: "Goodbye" (Bob Halliday). "Grease" (Lighthouse) album.

Q. What is the greatest problem heading the development of a recording industry in Canada?

Lacoursiere: Lack of faith in our own talent.

Gosewich: There is no one great problem heading the development of a recording industry in Canada.

Kulin: A belief in ourselves.

Q. Would you please identify your three all time top selling (domestically) Canadian singles and albums (in no particular order)?

Lacoursiere: "The First Cut Is The Deepest" (Keith Hampshire), "Rock and Roll Song" (Valdy), "Sign of the Gypsy Queen" (Hud) singles, "Lorence Hud," "Valdy," "The First Cut" (Keith Hampshire) albums.

Gosewich: "Sing a Song for Me" (Nobody), "Tell Me Who" (Pink), "Pour un Homme" (Claude Valadon), "Karl Erickson," "Ecstasy of Rita Joe," "Humphrey and the Dumplinckas" albums.

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Promotion Men Don’t Feel Content Rule 100% Aid

More and more of the ilk of the Maple music industry appear to be blamed on the promotion men at major companies in Canada.

Granted that promotion could occupy a much more important role in the entire frame of things here, but some observers claim that even effective promotion has no affect on an aesthetic and unsympathetic media.

To determine what promotion executives think the following executives offered their comments: John Driscoll (Am-plex), Joe Owens (Quality), Maggie McFadzen (GRT). Tom Williams (WEA) and Steve Beauchamp (Alice CRTC). Most of the Canada/US entries are the primary policy of the CRTC.

Q. What is your present position and how long have you held it?


Owens: National promotion manager—3 months.

McFadzen: Promotion coordinator—15 months.

Williams: National promotion manager—2 years.

Beauchamp: National promotion manager—2 years.

Q. Have the Canadian content AM regulations made your job easier in getting Canadian records to the public at large?

Driscoll: Somewhat. Nevertheless it is still difficult to establish new acts.

Owens: I don’t believe so.

McFadzen: To the programmers, no. They still say ‘Yeah I know it’s Canadian’. The public is more aware of what’s Canadian because some acts get played but they buy what they like whatever it may be. It’s if it’s good, it will get to them.

Williams: There is no doubt the Canadian content regulations have resulted in increased airplay for Canadian records. However sales of Canadian records (on an industry wide basis) have not increased accordingly. The regulations have also made it more difficult to break any record which is not Canadian. It has been my observation that Canadian records that become hits (by that I mean top 10) do not sell nearly as well as foreign records with the same chart positions.

I don’t know if this is because of dealer reluctance to stock adequately or the general public’s resistance to home grown product. It seems that the increased amount of airplay is not doing all that people hoped the regulations might do.

Beauchamp: Yes, for a degree, but you still need a well produced record with hit potential.

Q. Would you like to see any revisions of the regulations. If so, what are they?

Driscoll: Some stipulation made whereby new product must be played.

Owens: If the content regulations were amended and the percentages were reduced from 30 percent to no percent, I believe that a good deal of the nostalgic feelings on the part of the programmers towards Canadian produced product would be removed.

McFadzen: I’d like to see new material exposed, and not just the use of Gold Can to fill the regulations. How do you cover the artists who give Canadian music a solid hit and the number of new Canadian records that should be played.

Williams: I would like to see the content requirements cut down somewhat (perhaps to 15 percent) and gold records not to be counted as qualifying. I think if the CRTC changed the rules for a test period of one or two years with the implicit understanding that stations must live up to the spirit of the regulations or the ruling will revert to 30 percent, it will give the broadcasters and the record companies some breathing room in which to operate more effectively.

Beauchamp: No, but I expect the quality of Canadian records to get better.

Q. What is the key in breaking Canadian records into the U.S.?

Driscoll: More support from Canadian stations and more support from American affiliate record companies.

Owens: If the single can be placed with an energetic U.S. label and if the U.S. label is watched closely, then the record has a chance.

McFadzen: An American distributor that believes in the record. If they don’t, they just won’t promote it. They should promote Cancon stuff the same way they promote their own stuff. The Canadian label is not going to do it, they have to be hyped as we are.

Williams: The key to breaking records in the States is aggressive management working together with the Canadian and American companies to see that the act is properly exposed. Getting a record released in the States is only the first very small step in breaking the act. There must be tours, ad verising, independent promotion people (at times) and a hundred and one other things that most Canadian managers simply don’t think about. Also, don’t overlook the fact that on the record played on CKLW is the answer and tend to forget there are 4,600 odd other stations in the States that can be worked as well.

Beauchamp: Having a record with the potential to be an international hit.

Q. Have you experienced a significant secondary-market test area developing in Canada? If so, which stations would you cite for their progressive attitudes.

Driscoll: In my opinion, two stations have played a significant role in breaking new Canadian records (and they are major and not secondary). They are CKOC Hamilton and CHED Edmonton.

Owens: I think there have been two stations that have been progressive to date. They are CFMB Toronto, CKOM Hamilton, CFCF Ottawa, CHED Edmonton, CFRQ Toronto.

McFadzen: CICI Montreal (not secondary and not the major market). CKRI Winnipeg (surprisingly progressive for their format), CICJ Woodstock, N.B. (great people, overlooked for their market size).

Williams: There have always been stations that are well ahead of the rest but I hesitate to name any of them for fear of forgetting some. In secondary markets, progressive stations for overtop progressive dealers and rock jockeys.

Beauchamp: Yes, but it is still too early to cite examples.

Q. Why is Canada not developing any important albums for the international market?

Driscoll: In my estimation, more companies and independent producers are producing singles and going for the AM market rather than developing album acts because of the greater risk and cost factor.

Owens: The cost of establishing an album artists for the world market is currently prohibitive for a Canadian company. It must be done through a U.S. affiliate label and when that happens, the act becomes, for all intents and purposes, a U.S. attraction.

McFadzen: Not true, in my standards. The marketing outside Canada is the problem. The material and the acts on album are there—e.g. Lighthouse, finally getting it on with Paladin, someone who can make them a success in the States. Edward Bear is doing okay, Bachman/Turner Overdrive also—and are there no shows for an album market that is just as good, but there is so much to choose from. It has to be promoted to be accepted.

Williams: Basically because there are very few radio outlets for album acts. Also there are not the other avenues of exposure available to us to promote such acts. Very few clubs, no consumer oriented cdpop magazines with large readership, virtually no television and very little coverage in the daily press. Consequently record companies tend to pick acts for which they have a reasonable hope of getting top 40 AM play.

Q. What have you found to be the most important factor in gaining major market chartings on Canadian records?

Driscoll: Track record of the established artist.

Owens: A good record: U.S. trade action, good response to initial airplay.

McFadzen: Quantity of Canadian product available, programmers’ personal preferences. I don’t see too much coming due to secondary play. Constant work on product, good production helps to some extent. Second guessing just can’t be done anymore. You seem to have to hit them at just the right time and if you keep pugging, the hole for your product seems to open up... sometimes.

Williams: A good record.

Beauchamp: Sales.

Q. Do you feel stations are relying too heavily on oldies and foreign-made Cancon records to meet the CRTC Cancon quota.

Driscoll: There’s no question.

Owens: Yes. If I were in their position however, I would probably do the same.

McFadzen: Yes in some cases, yes. The secondaries are not necessary into this, but the majors seem to be. They have a wealth of information at their hands and they find the stronger songs and use the one-count rule whenever they can. They seem to rotate Cancon gold heavily.

Williams: I feel stations are relying too heavily on oldies but foreign-made Cancon records are bringing much needed revenue to the Canadian artist/composers who otherwise might not be able to afford to pursue their careers.

Beauchamp: Possibly in some cases.

Q. What was the best Canadian-made single and album (other than your own repertoire) you heard in the past 12 months?

Driscoll: “Poor Man’s Throne,” Copper Penny—single.

Ric: “All Things Come From God,” Tony Kosmire—single.


Q. Have your company released any single or album in the past year that you felt was underplayed, under-rated or overlooked?


Q. What is the biggest problem in the future development of the Canadian music industry?

Driscoll: I don’t think there would be a problem if record companies, radio stations, press, etc. would get behind Canadian talent rather than worrying about Canadian content. If record companies and radio stations continue with the same attitude of “when in doubt—don’t”, then our industry will still be clawing to the world’s next major breakout market for recording talent for the next five years.

Owens: A negative attitude of the press towards Canadian talent. This is changing somewhat however. Insufficient co-operation between the various aspects of the industry.

McFadzen: Putting the industry’s neck out. Rewards don’t come from doing nothing people. Talking won’t do it, doing will. Believe in the product and promote it with that belief. If you’re sincere, take a chance and then you’ll get known. Talk, think and work with a positive attitude.

Williams: To me the biggest problem is the lack of competent managers who can deal on an international level. Too many of them are concerned with getting a gig for Friday night instead of planning a career.

Beauchamp: Not enough belief in our own talents.
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Young Executives: Their Views on the Business

Catering as it does to a still-increasing percentage of young people, the world music industry is a youthful business. It has become the prime employment medium for creative young people around the globe.

With its inherent youth-oriented nature, the music industry not only needs but demands a free-flowing influx of young people. This is true everywhere, but particularly in Canada where a new industry has been created in a bare three years.

If ever there was a place where old standards and the status quo are an industry’s natural enemy, it is Canada at the present time. The crop of young executives in this country is one of the most heartening evidence that present problems can and will be overcome. Their views are not widely known however, since journalists invariably only direct their questions at senior executives.

Serious notwithstanding, we wanted to allow the bright young hopefuls—the industry’s new blood, so to speak—a forum for their opinions and ideas. The following are comments from Mike Watson (Columbia), Wayne Patton (Leeds), Mike Reed (WEA), Mike Docker (Daffodil), Bob Roper (Capitol) and Charlie Vance (A&M).

Q. What is your present position and how long have you been involved in the Canadian music industry?

Watson: Local promotion man for Columbia. I’ve been in this business exclusively since January 1967.

Patton: My position now is that of general professional manager of Leeds Music Canada, a division of MCA Canada Ltd. I have been in the record business for six years.

Reed: Merchandising manager. Approx. 10 years.

Docker: Label manager. Two years.

Roper: I am central region promotion representative for Capitol. I have been part of the music industry in Canada for a little over five years.

Vance: Promotion and publicity, including radio and retail work, I’ve been in music since 1966.

Q. Did you ever play in a rock band?

Watson: I once played drums in a group in Montreal for two months and then gave it up to manage the act instead.

Patton: I played guitar in a couple of bands, none of which gained any success. It was all just good fun.

Reed: No.

Docker: Yes. I played only, however, for 2 1/2 years prior to joining Capitol. I did spend on the road in capacities of both management and road management.

Vance: No.

Q. What made you get into the music industry?

Watson: I got into the business for bright lights and pretty girls.

Patton: I got into the music business in a very strange way. I was out of work and driving around to see if I could find a job. While I was driving by the Capitol building, my fiancé told me I should try to get a job there. I did and I was hired as a warehouseman. I really became interested in the business when I met Paul White (A&R director) and Ritchie Yorke. Their enthusiasm about music and the Canadian music industry really kept me involved. Paul hired me as an assistant and we worked together after that.

Reed: Initially I guess it was the excitement and it seemed totally different from any other job.

Docker: (a) music is my abiding interest; (b) my administrative talents outweighed my musical ones; (c) I had to eat.

Roper: From the time I bought my first Fats Domino 78 when I was nine, I knew that music would be an integral part of my being. Despite such time-consuming setbacks as university, I still managed to stay in the industry. Besides, like most of us who are in the business, I have an ego that must be fed.

Vance: It best suited my character.

Q. Do you think there is too much control of the music in Canada by people who don’t really like most of it anyway?

Watson: I think those who hold control are pretty much into the music they work with.

Patton: I think there is too much control by people who really depend on the phrase “It’s not commercial.” The bad thing is that they do not realize that they are in a position (by taking a chance) to make anything commercial. The same people are not apt to take chances on anything not already proven to be successful.

Reed: No.

Docker: Sometimes I feel that way, but it’s hard to generalize. There are some notable exceptions. Any industry needs industry types if it is to succeed, but it would be nice if they all loved music, but I don’t think it is absolutely necessary.

Roper: No. The only real control I know are set down by the CRTC and I’m sure they know what the music is about.

Vance: I’m sure it varies with each label but it seems that a number of Canadian executives are not afraid of promotion oriented. They are much more concerned with balance sheets than they are in the quality of some of the product they put out. There is a lot of room in this country for a little old fashioned excitement and enthusiasm about Canadian artists who are recorded in Canada.

Q. Do you think Canadian artists are up to the standards of U.S. and English artists?

Watson: I think the only standard we lack is the “candy-coating” that comes with longevity.

Patton: Most definitely. Acts like Valdy, Tapestry, Lighthouse, Rose and the Stampeders could hold their own on any stage in the world. They all perform their own material and are writing some really fine tunes. In order for them to gain international recognition, they need international exposure. The Stampeders are gaining this exposure themselves by booking tours in Europe and the U.S. but the other bands need help and they should be getting it from their record companies.

Reed: Some are.

Docker: Musically and creatively, yes. But more thought should go into their presentations. This would come naturally along with a star system, which Canada doesn’t have yet.

Roper: In some respects, yes. Obviously Canada has its share of no-talents, but our musicians and writers are on a par with anyone, anywhere else in the world. But because Canada does not have a star system as does the U.S. and Britain, then I feel that most of our artists have a more difficult time touring and working out a top stage act. Therefore, presentation standards are not as high (excluding many of our top acts who have toured for many years).

Vance: Yes, but our studio techniques still have a way to go before we catch up to U.S. and British standards.

Q. Do you feel people should be taking more notice of your ideas?

Watson: People should take notice of as many young people as possible. They are Continued on page C-37

SEPTMBER 29, 1973, BILLBOARD
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We're proud? Sure. Of them. Of their ability. And as always, of Canadian talent.
Music Industries

(Continued from page C-20)

inform of new developments) the European market would be opened up to Canadian talent?

By nearly all European accounts, the junket was no major success in housing attention on Canadian artists. It paved the way for subsequent U.S. and Continental tours by such acts as the Stampeders, Crowbar, Anne Murray and in the near future, Christopher Kearney and Apple.

But it was only the beginning. Some of the junket organizers' leaked plans for a full-time Music Promotion office in London, a second junket in 1973, even a Music tour package. The federal government, which supported the first junket to the tune of some $30,000, was delighted with the ambitious plans and unofficially pledged $60,000 for a second junket and at least $50,000 for the promotion office on a one-year trial.

In Britain, Music Week responded: "The Maple Music movement is a powerful one. If the organization has its way, the world will have Canadian music coming out of its ears. However, it is a daunting task which faces the Canadian record industry and, to be effective, any campaign embarked upon must be original and starting. The Maple Music Junket was certainly that. Now they have to follow it." The stage had been set.

But the directors of Maple Music Inc. voted down all proposals, preferring to concentrate on promoting Canadian talent on homelands. Some cynics viewed this as a clamping down from head office—a sort of "get on with the job of selling records and forget the fancy chauvinism"!幼儿园.

Whatever the motive, Maple Music Inc. has maintained a notably low profile over the past 15 months. President Arnold Smeck has been heard and read in the workshops, such as manager Elliot Roberts advocate action. "The Maple Music Junket," he says, "was a great idea. But it should have been a junket for the first part of the junket. It was too stupid to do as a one-shot affair. There should have been solid follow-up in sending a group of Canadian acts to perform. If the record companies or the Canadian government should have rented the Royal Albert Hall and put on a concert of Maple Music artists.

The junket would have been enormously effective if the record companies had kept at it... it takes somebody to get up and really do something about it. All they need to do is break one world-wide act and the ball will start rolling."

Development in other non-rock areas of the Canadian music industry has been unexpectedly hindered by the pop-72

Development in other non-rock areas of the Canadian music industry has been unexpectedly hindered by the pop-73

Development in other non-rock areas of the Canadian music industry has been unexpectedly hindered by the pop-74

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The fabulous 5th Dimension really gets around. And wherever they go, they carry sound insurance — an ultra-reliable portable sound system that gets things together so perfectly that the "Fifth" uses it in preference to costly, built-in house P.A. set-ups! The system they rely upon is the out-of-sight Shure Vocal Master — it's made to order for performers on the move. The Vocal Master shrugs off the jolts of packing and unpacking... then puts 300 watts of peak penetrating power behind a control console that gives them recording studio control in live performances. All that and feedback control too! Write for all the facts:

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The "FIFTH" carries sound insurance.
Arnold Gosewich

Continued from page C-6

the Association are ready and willing to recognize that they have to financially support the Association. The purpose of getting new members into the Association is not to get more membership but because of a desire to broaden the representation. Now it's possible for people and businesses to join without being concerned about the cost of joining. The third thing that has been accomplished is that we've now prepared a membership brochure which fully describes the Association in French and English and its goals and the reasons why we feel other businesses should join. Starting in September, we are beginning a membership campaign to get more representation in. So all of the things that had to be done to effect these changes have been completed over the summer months and we're now ready to roll with it.

Q. Some of the major companies have apparently been effecting a cutback in Canadian talent development budgets. Is this a sign of spreading cynicism about the growth of the music scene here?

Gosewich: It's very difficult for me to answer the question because I don't have any basis upon which to know that record companies have cut back. I can only speak for one record company and I know that we haven't cut back on our budgets, in fact we've increased them. I really can't answer the question because I don't know.

Q. Does the CRIA have any general viewpoint about the evolution of the music industry here?

Gosewich: Well the Association hasn't taken any public position on it, but I can say that it seems to me the fact that the Association has publicly stated that one of its goals is to improve the development of Canadian talent is indicative of a desire to do so.

The goal is there and there are going to be activities taking place related to related to that goal, so as far as the Association is concerned based on that, I don't think it can be said that the Association views cynically the development of Canadian talent.

Q. Does the CRIA feel there is sufficient coverage of the Canadian music industry by non-private broadcast media?

Gosewich: No, there isn't sufficient coverage.

Q. The British music trade magazine, Music Week, last September reported that a non-sympathetic media was the greatest problem confronting the Canadian music industry. Would you agree with that?

Gosewich: I can't agree that it's the greatest problem. I don't think there is one greatest problem. I think it is one of the problems but not the only one.

Q. Would you like to see Federal government financial support for Canadian independents who don't have the financial backbone of foreign catalog products, and who seem to be having a rough time financially?

Gosewich: As far as the CRIA is concerned, the Association has taken no position. I know there's a lot of general viewpoint expressed pro and con. Some of the pro comments are related to the financial assistance of the government being in a variety of different forms--no one seems to support the idea of direct subsidy. Most people I've talked to within the Association are more in favor of tax relief or tax loans, as opposed to subsidies which most people regard simply as a grant, a giving of money and that's the end of it.

The people who are negative on it are really more negative because of their own personal experiences in feeling that any form of Government aid to businesses is bad because it means the business itself having to be placed under some form of control by a government agency which removes the independent spirit of being able to do what you want to do. Others are opposed simply on the principle that the public's tax money should not be used to help a business develop; that the business is going to find other ways of getting the necessary financial assistance.

But the Association per se hasn't taken any position on this thing.

Q. Are you satisfied with pressings standards in Canada at the present time?

Gosewich: I truthfully cannot answer that question. We've had many arguments about it. Again, some people feel that pressings standards aren't good enough; some people say they're as good as other countries, especially the U.S. Again, no position on the thing.

Q. Some observers have been disappointed by the lack of followup to the Maple Music Junket. Do you feel that such an event as the Maple Music Junket is fair to the Maple Music Inc. have any plans for any international promotion activity?

Gosewich: First of all, it's a very natural criticism. Because of the natural view that generally speaking, the Maple Music Junket came off well and it would seem only natural that there should be a followup. So I can accept the reasons for the criticism.

The Association, as part of one of its goals on Canadian talent development, has been involved in the past four months on the thinking through not only the ideas but the nuts and bolts of implementing some ideas. The facts of these ideas will come out in the Fall months and I'm not in a position to reveal them right now.

Q. Do you have any other comments about the state of the Canadian industry at this time?

Gosewich: Speaking personally, I think the worst thing about the state of the industry in this country is the fact that negative attitudes are being allowed to be talked about more than the positive attitudes. I think nothing is worse psychologically than to talk negatively. Because negative responses provide the view that the industry is crumbling and failing apart and that's not true.

Negative attitudes specifically with respect to the development of Canadian talent is bad, in my opinion, because I think it gives the view internationally that there isn't anything here in Canada. Why even worry about what's happening in Canada because all we're hearing is that things are all screw up. I think that's bad, for those people who want to be aggressive in Canadian talent development. That's a detriment for those involved in it today as well as being a discouragement for those people who might be thinking about getting involved. So that part of the state of the industry I think is very, very regretful. I wish it would stop. I think it might go a long way towards helping the industry grow if we talked in a positive way rather than a negative way.

Q. Some people might reply that it's relatively easy for you to view things positively when Capitol Canada is the only company which has made any money from Canadian talent in the past three years.

Gosewich: My only advice is that there's nothing to be gained by publicly bitching about your failures. If you're not prepared to run the risks of failures--because the recording industry contains many failures as well as successes--then you shouldn't be running the risks. What does publicly bitching about them accomplish? Is it going to gain anything? Is it going to start making you money?

I don't think so. Is it going to get your artists more exposed? I don't think so. Is it going to get you any more press? I can't imagine that anything but possibly fear of failure success. Sure Capitol Canada has been successful. But with the success we've had our failures too. It's the nature of the business. So are we going to talk about our failures? No, we'll talk about our successes, and work towards correcting our failures. I personally feel that's a more positive way of growing individually as far as Canadian talent is concerned and helping the industry to grow.

Continued from C-6
we are proud to be associated with both of Canada’s premier artists

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Night Vision  TN-11

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Edmonton's Bubble
Continued from page C-10
of musical documentaries on the history of Canada. Capitol Records Canada Ltd., Century's distribution partner, has been behind the album 100 per cent and contributed what has probably been the most phenomenal promotion campaign this country has ever seen. The radio promotion started on Sept. 9 with a network of major radio stations airing the LP in its entirety. CHUM Toronto produced a complete program on the Cantata story, its producer, writers and performers, etc., and had it available to all the stations. CHED Edmonton did likewise.

The administrative offices for the company are located in downtown Edmonton in the "Brown's" building. A local radio station, with a shabby but charming existence has set up a call box, with the help of their own station, and has a new logo in the middle of the picture. The logo itself is a red sticker with white text that says "Brown's".

In the early 1970s, the company began producing commercials for local radio stations. This was the beginning of a new era for the company, as it started to focus more on the production of Canadian content. Over the years, the company has continued to produce high-quality content for various clients, including both radio and television stations.

Tony Kosinek, the company's president, stresses the importance of having a strong foundation in the industry. "It's all about relationships," he said. "If you don't have good relationships with your clients, it's going to be a tough road. But if you have good relationships, things fall into place and it's a lot easier to get work done."
The Cricket Music Company

Out of the Great Canadian North

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Frankie Gibbs
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Marie Claire
and Richard Secouin

Michael Vincent
Tom Northcott

Michael Tarby

Craig Rumine

BARRY RUBIN INK

wea MUSIC OF CANADA, LTD.
thousands he has seen in Canada or the U.S. in terms of volume, which give Eastern club and recording acts much-needed Western exposure.

Studies on all levels are maintaining, well, having established mutually satisfactory territorial limits. Studio 3 Productions, under president Ralph Harding, have expanded and diversified its function as a point where the original 16-track Studio A is now complemented by a recently completed Studio B, and whose enterprise includes cassette wholesaling and the production of audio visual products and commercials, the latter under the direction of John West.

Their main focus now, however, is the recently-established Stamp Records label, distributed by Quality in Canada, which encompasses both a contemporary and a country function. Stamp's contemporary side now retains Shu Koby as producer and Brian Cassady as promotion manager, who also share responsibility for Studio 3's growing publishing catalog in which the currently most successful selection is Skylark's "Wildflower."

Of Stamp's contemporary artists, the one that has received the most attention to date is John Lauglin, whose second single "Do What You Can" and first album "Morning Moon" have reportedly met with moderate success across Canada and are now scheduled for release in Europe.

But continuing talent searches by Kuby and Cassady have unearthed—and signed—solo artists Richard Steep (with future releases "Fox and Far Between"), Scott Jantzen ("Mary Ann"), and Michael Palmer ("The One You Got") and the groups the Celtic Circle and Wilddirt. All Stamp full releases are intended for Canada and the U.S. the latter dependent on negotiations between Stamp and several U.S. majors.

On Stamp's country side is producer Jake Daoli who has completed a single "Now and Then," and an album "Kettle Valley Line," with artist Dave Baker, both of which have been highly charted in Canada; an album, "Yukon and Other Songs of the Klondike," to commemorate the Yukon's 75th anniversary, recorded by Ken Stoltz and the Nightlife; and a release called "Sourourd Rendezvous" by a member of the Stoltz group. Singer/guitarist Ray Stoltz schedule is Dave Baker ("Vancouver Island"), Ken Stoltz ("You Were My Home") and new stamp country addition Patti MacDonnell with "One Night Stand."" Harding estimates one album and two singles a month are being produced out of the studio.

Can-Base Productions also continues to be one of the main 16-track studio facilities available to local artists, which have recently included The Incredible Bongo Band, Terry Jacks, the Irish Rovers, Paul Horn, Susan Jacks, Bill Kenny and Chilliwack. Releases by their own artists have been slow in coming, with the exceptions of Tom Middleton, whose single "It Wouldn't Have Made Any Difference" is currently No. 18 nationally, and a local rock and roll revival band, Teen Angel and the Rockies Rebels, whose June released album has created a sizeable stir in western Canada, selling an estimated 5500 units in B.C. on Helicon Records, a Can-Base Industries trademark.

But Jack Herschorn, a director of Can-Base who has turned most of his energies toward management now that he is no longer of the company, speaks enthusiastically about singer-songwriter Alex's whose first album is being produced at Can-Base by Steve Douglas and is due for a late fall release.

Vancouver's John Rodeney, who says his efforts to consolidate Western independent record producers through the WCMRCA association, federally chartered last November, is starting to bear fruit in terms of Eastern industry attention and legislative interest, is also determinedly following up on his Vanos Music International Ltd. policy of searching out and developing new Canadian talent.

Rodeney feels now that Vanos has enough fine new acts to begin their introduction to the international world of music, and has begun by introducing his product to Western Canadian programmers through a recent promotion tour undertaken by Vanos vice-president Don Marsh.

Some of the product is receiving good response from MOR programmers, according to Rodeney, with some of the most interesting releases coming from Vancouver jazzman Mike Taylor and another jazz album titled "Quartessential," recorded at North Vancouver's Stoney Productions studios featuring the four musicians who with George Shearing make up the George Shearing Quartet. Also recorded at Stoney is an old English album by traditional folk and ballad singer Pat Hennessy, and work is continuing with country folk singer Casey Burke, whose first single is due for release in September.

Perhaps the most ambitious project Rodeney reports, now being pressed for pressing at Rada Records, is "A Breath of Life," locally-conceived and directed by Mark Norman, presented by a 150-voice choir and a 60-piece band and recorded live by the Stoney/Round Sound Mobile Recording unit.

Rodeney's Rada Records has also recently signed an agreement with Hulton Thomson Productions of Edmonton to manage and distribute their Sundance Label, and have just released Doug Rutledge's single, "Riverboat in the Rain" and the Gilmore Singers' "The Answer Rests Upon You" in the Australian and New Zealand markets.

Studio activity in general is being given a tremendous boost by the construction of two major studio facilities, one by Griffith-Hibbs Productions, one of Canada's major producers of commercial broadcast material. Since the company's inception in 1968, all their recording has been done in studios in Vancouver, Los Angeles or Toronto, but the steady increasing volume of work for major accounts in both Canada and the U.S. forced a decision last January to move the operation into their own building, and construct their own sound stage.

The facility will be the most sophisticated available in Vancouver to date, being the city's first 32-track facility. The opening date is set for October 1, at which time the company plans to branch into the record business, establishing relations with a national company for distribution and promotion, and including publishing as well as recording functions.

The studio, which will be run as a separate entity within the company, should be ready within its first six months, general manager Robin Lecky estimates, at which time a second studio facility on the same premises will be put into operation.

Creative House Ltd., which started five-and-one-half years ago as a creative resource group involved in graphics, audio-visual programming, producing sales marketing promotions and the sales and audio-visual equipment, have also felt it timely to build their own professional recording complex to handle the increasing demands for sound production, particularly in audio-visual programming.

At the same time, reports Creative House president Lloyd Bray, they saw the opportunity to undertake all kinds of sound recording for outside users, and the recently-opened Creative Production Center, which also houses full TV and movie facilities, has already produced five recordings and attracted attention from U.S. groups and artists from the Canadian Midwest.

Some of Creative's product will be released on the Houtka label, through a partnership production association with a recording company called Ross Wolfe Productions; but independent of Ross Wolfe. Bray reports that the studio will also be doing recording for groups in every field of music. With a 16-track facility, three studios and two control rooms, Creative Productions will provide an invaluable multi-media addition to Vancouver's production potential.

In yet another rapidly-developing field comfortably settling in Vancouver, Word Records and Praise Records are covering the religious market in Canada with, according to their principals, resounding success.

Word Recordings is a wholly Canadian-owned company that nonetheless owes its existence to Word Inc. based in the U.S. out of Waco, Texas. President Gerry Storey estimates this year's sales will exceed $1 million, up 40 percent over the last year. "It's amazing how it's grown. I look on it as more than a good business—here I can be in business to make a living but at the same time distribute the word of Jesus Christ through our product."

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C-34

A Billboard Spotlight on Canada

SEPTEMBER 29, 1973, BILLBOARD

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The recording artists.

AMPEX
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EDMONTON'S BUBBLE

Continued from page C-32

of "Dirty Old Man" rising on the Billboard country chart; the song was written by Bob Ruzicka. Pet-Mac presently holds the publishing on this and 39 other Ruzicka compositions.

Damon Sound Studios plan expansion of their present B-track complex to 16-track by the end of October. A synthesizer, now on order, will be added as the increased activity in the jingle area has necessitated more equipment in the special effects department. After a normally slow summer, studio action has started again with two LP projects in the making, a second album for northern singer Ted Wesley and a debut LP from Alan Rhody.

Judy Krysluk, President of RMT Records Ltd., has indicated interest in using Damon's facilities as a production base for his country artists. He has apparently been keeping a close watch on the country productions released by Damon over the past couple of years and is satisfied that Damon can handle this with absolutely no problem.

On the artist level, Russell Thornberry, a well known country-folk-rock singer in Canada, has just signed a contract with Buffalo record's Los Angeles. Russ starts work on his debut album for the new label this month. He was formerly with MCA Records. Paul Rhodick will be producer on the Thornberry sessions. All songs on the upcoming album are Thornberry penned and published. Russ and his partner Doug Hutton (producer of the "Cantata Canada" album) currently operate four publishing houses in Edmonton. The duo are also fairly active in the production field and are currently involved in producing Don Langley, Sandi Michel, Betty Chaba, Grant Kugler and Mark Jordan. Russell has just completed his third season of "Russell Thornberry Presents" on CFRN Television.

Edmonton's population is approximately 500,000. Now granted, it isn't exactly a New York City but Canada has been hearing an awful lot of Edmonton workmanship on the music around the charts of late. All cities have ethnic populations. I think our largest ethnic community is "muscicism." A quaint word, besides being the first hit single in many years for Procol Harum, was the first number one "Top 40" piece by Ed-monton's Symphony Orchestra. The past year has been good for Ruzicka, having "Storm Warnings," "Down and Losing" and "Lately Love" on the national charts.... Karin Erikson with United Artists tied with "Enough of God" and "Carnival Town" both from his "Aerogram" album.... Skipper are still on the charts with "Down On The Flatrock" and have the follow up in the wings "Lazy Old Boat" on the Century II label. Privilege, who have been natives of the city since their birth 10 years ago, are the performers on Cantata Canada. The group also have an album due for release this month. The Original Caste are back in the studio recording an album. They are residents of Edmonton and signed to Tommy Banks' Century II label; the Caste's One Tin Soldier reappeared in the charts and the song has been constantly selling since its release three years ago.

Donna Warner, formerly of Three's A Crowd, now solos with her first release. "Invisible You" backed with a Brent Tish comb number "Make Your Day Brighter." - Paul Hanna, as yet without a label, is ready with his first album. He and his manager, Pete White, put the money together to produce the album which was cut in Edmonton and is currently in search of a label. The LP entitled "A Fine White Thread," is a folk rock styled deck, all 10 songs penned by Paul Hanna and Pete White and published by Land End Music.

Jerry Dye is about to cut his first single, "Jamestown Ferry" backed with "Rocky Mountain Singer." - Rod McKuen debuts his "Ballad Of Distances" with the Edmonton Symphony Orchestra, conducted by Tommy Banks. This took place last March at the City's Jubilee Auditorium. - Steel guitarist Buddy Emmons was on tour with Roger Miller and guested on some studio session for the Original Caste's new album.

Terry McManus debuts his first single with his new label, Century II, sell penned both sides, "Papa Sit Down" and "A Girl On The Stage" both published by Terry's Looking West Music.BM. - Valerie Hudson, resident of Vancouver, recently signed to Century II, will release her first single "Big Green" very shortly. - Beverly Ross has been working with Century II's s/r m an, Terry McManus, on her first album project which will be released late this fall.

Tommy Banks has, without doubt, been the nucleus of the show business sphere in this city for many years. Tom is at present host of his own network television show "The Tommy Banks Show." The talk variety program has just commenced its eighth season for regional stations and fourth season for the full network of CBC.

Tom sits in the President's chair of the Century II Studios, record label and Century Two Publishing. In 1955 he established Banks Associated Music Ltd., which has since become one of the major talent and management agencies in Western Canada. Our Banks also operates over another publishing house, a BM. affiliate, Tommy Banks Music Ltd.

Original musical works by him include the musical adaptation of O. Henry's "The Gift Of The Magi," "The Lady That's Known as Kate," a musical fantasy based on the Legendary Klondike Kate, and a specially commissioned centennial bilet. His group made a much lauded appearance for one week at the Canadian Government Pavilion Theatre at Expo '67 in Montreal.

ENGLISH MONTREALERS

Continued from page C-18

English Montrealers

sound quality they'd never had before. Andre Perry sold his historic 24-track studio and has gone into his own Good Noise Production company, with half a dozen or so albums slated for release shortly. The studio is now owned by Son Quebec and is still the major center for recording. Other leading studios include RCA, Studio Six and Tempo (where Mahogany Rush recorded their second album).

The independent Aquarius label (distributed by London Records of Canada) records two of the major English rock outfits, April Wine and Mashmakhan, both of whom have made a dent on U.S. charts.

April Wine is into a heavier neo-Moody Blues trip with their own compositions. The group has been performing constantly around Eastern Canada and the U.S. and their second album is set for fall release.

Mashmakhan is a long-standing group that's gone through personnel changes since it rode high into the U.S. and Japanese charts with "As The Years Go By" in 1970. It even dressed for a while but recently has been resurrected under its original leader Pierre Senecal and vocalist Al Nichols (formerly of the mid-sixties J.B. & the Playboys, later Carnival Connection, and the original Broadway cast of "Hair"). The new line-up's first single, "Dance a Little Step," has done well for them. Senecal continues to compose while Nichols is off on a stint in the Broadway production of "Sgt. Pepper." The group will continue to record.

Several English acts are successful in both markets in Que-bec and Canada. Columbia's Patty Gallant has been described as "the Janis Joplin du Quebec" and she's sung numerous English tunes on French television and even a local movie. Her second album is forthcoming. Michel Pagliaro has had several English its (recorded in Toronto and London for Much Records). He records in French for RCA and is usually on the charts in both languages. Ginette Reno is a veteran of the Quebec scene and records easily in English with a full-bodied voice that has become her trademark. Columbia's Rivesen and Contraction are other active bands who record in English.

The middle-of-the-road field has been locked up by the Bells for years, ever since "Moody Montana Morning" and "Stay Away" were hits. With the departure of Cliff Edwards (who lives in Toronto now), the quintet has new personnel based around familiar faces vocalist Jack Ralph and guitarist vocalist composer Charles Clark. Polychrome are enthusiastic about the Bells' latest album, "Piscis Rising," which represents the group's venture into more contemporary material (Steve Stills, etc.) but remains as smooth-flowing and tasteful as ever.
Views of Young Execs

Continued from page C-25

closer to the street than anyone else in our particular business.

Patton: I have been quite lucky actually because the people I have worked with have been quite fair with me. A lot of my ideas have been used, I reckon that the importance of an idea is not in how much press you get because it was your idea but more the fact that the idea was used.

Reed: There are definitely times.

Docker: Who doesn’t! But I’m still learning.

Roper: People are taking notice of my ideas, that’s why I’m working where I am.

Vance: If they are good.

Q. What don’t you like about the music industry in Canada?

Watson: I don’t like the apathy that surrounds Canadian culture, as opposed to imported ideas and products. This market is as unique as America’s, England’s, Japan’s, or anywhere else.

Patton: I think that the press here is too ready to criticize everything Canadian. This was proven during the Maple Music Junket when everything was panned. The European journalists could not understand why the press was so negative. I don’t think that the radio stations are playing enough of the new releases. I really cannot see how it would hurt the image of any station to give all new releases a couple of spins. I think that the CRTC should consider more strongly the "residency" clause for Canadian records.

Reed: Unprofessionalism by some.

Docker: The feeling that the artists, producers, and the media are on opposite sides of the fence. Until this cold war is resolved, it is a mistake to believe that Canada can become a world leader in music. Success has to begin at home.

Roper: I do not like the attitude of some managers and booking agents who look to break an act in Canada before they will have the chance to tour in the U.S. Obviously there are exceptions to this, but it is interesting to see just how many acts have recording contracts in Canada and have rarely, if ever, toured outside their home province, never mind another country. I would like to see a lot more cross-country tours for acts as well as college and club dates in the United States.

Vance: The way many industry people look down on themselves. Many have no faith in original ideas, unless they are tried elsewhere first.

Q. Do you think there should be Cancon regulations on FM?

Watson: It seems that FM programmers are pretty receptive to our material anyway.

Patton: I think we should concentrate on making the Cancon regulations work on AM before we try it on FM. There are so many records released which don’t really get airplay that I don’t think it will make any difference at this point to regulate FM.

Reed: No.

Docker: No. FM should be free to experiment and to develop a Canadian approach by broadcasting.

Roper: As long as FM stations continue to play good Canadian product, like they do now, I see no need for it. I have no problem now in getting the FM’s to add new product as long as it fits their format.

Vance: It would depend on a couple of things. In some formats, Cancon regulations could be met because there is sufficient product but when you look at a progressive album format you might be hard-pressed to find sufficient product to program, at least if you want some kind of variety.

Q. Do you think Canadian radio stations play enough Cancon-made records?

Watson: No.

Patton: I think Canadian radio stations are giving proven artists like the Guess Who, Lightfoot, Joni Mitchell, etc. lots of airplay. I don’t think they’re giving a fair chance to new artists or artists who have not had a hit. I don’t see how it would hurt any station’s image to play new releases to see if there is any reaction to them. In my opinion, there are a good many songs which don’t get any airplay and as a result, die prematurely.

Reed: Yes.

Docker: They fulfill the government regulations. I think it’s time for a reappraisal of the Cancon regulations, which are a source of friction as they stand.

Roper: Yes. Of the MAP. content records Capitol Canada has released this year, a very good percentage of them have been played by Canadian radio major.

Vance: Some. Some, who claim they do, don’t.

Q. What were the best Canadian single and album (other than your own company’s repertoire) you heard in the last 12 months?

Watson: "Horn"—album.


Reed: "Last Song," Edward Bear—single; "Peninaculash," Christopher Kane—album.


SEPTEMBER 29, 1973, BILLBOARD
Attorney Steinmetz Seeks More Canadian Music For Airwaves

The following comments are by Peter E. Steinmetz, a Toronto lawyer and member of the law firm of Cassels, Brock with an extensive music industry practice. They are solely his own beliefs.

There are two major problems which today affect Canada's emerging popular music industry. The first problem, that of financing the production of Canadian music, will probably always be with us. The second, that of guaranteeing access of Canadian music to the airwaves was supposed to have been solved, but may well not have been as yet.

The Canadian music industry always has been and still is virtually wholly foreign owned and controlled. That situation will continue for many years to come. However, there now exists a great opportunity for Canadian companies to seize a significant share of the Canadian music market. This opportunity was created by the Canadian Radio Television Commission's Canadian content regulations for AM radio and will, it is speculated, be reinforced by the new, soon to be announced broadcasting policy for FM radio.

Who will finance the supply of Canadian music to satisfy the demand for Canadian content created by the regulations? The choices are limited but obvious—Canadian music by Canadian artists must come either from the Canadian subsidiaries of the U.S. major record companies, or from Canadian independent record production companies. Because most of the financing obtained by Canadian independent producers comes from the U.S. majors, whether on a direct basis or through their Canadian subsidiaries, the ultimate financial burden of producing enough Canadian records of a high enough quality to meet broadcasting standards, for the time being, appears to rest solely in foreign hands.

While there be nothing inherently objectionable in this situation, objections are in fact now being raised. The objections are based on the lack of performance on the part of foreign record companies who have not risen to supply this demand. This statement alone may seem unfair to Capitol Records, Columbia Records and Polydor Records, who have invested what they point out are substantial sums in the development of Canadian music over the past three years.

In truth, however, most, if not all, of the Canadian subsidiaries are branch offices established and maintained to market U.S. and foreign product in Canada. The development of Canadian music is a secondary function which only gets head office attention if and whenever a Canadian record finds its way into certain major U.S. breakout markets (e.g., Detroit or Seattle), or, if and when the ad vice president at head office elects to release and promote the Canadian record in the U.S. market.

If the Canadian artist and his company are not up to U.S. standards in the eyes of the parent company, there is little sense in financing the production. Taken in isolation, this argument may well make sense. It's economic folly to pour the same production dollar into a Canadian record when the same dollar can be spent on an American record geared for release and promotion in a market 34 times the size of Canada.

That argument, however, should not be taken in isolation but rather in the context of a market which has proved itself to be quite similar to the U.S. and in terms of musical taste and purchasing characteristics, of a country which has shown itself capable of and inclined toward Government regulations in cases where an industry itself (whether foreign owned or not) has been unwilling to or is incapable of rectifying prevailing ill effects on that industry on its own. And it is a land capable of giving to the world within the last 10 years alone, at least the following: The Band, Neil Young, John Kay, Joni Mitchell, David Clayton Thomas, Anne Murray, Skyhawk, Edward Bear, Gordon Lichtfuss, R. Dean Taylor, The Belts, Ocean, The King Biscuit Boy, Keith Hampshire and Lighthouse.

What Canada needs to be discovered by the world record industry just as a record company discovers an artist. Canada needs enough financing and promotion of its artists and records to ensure success in markets other than Canada. For the U.S. major record companies to capitalize on this opportunity, it means more branch office control and autonomy, higher development budgets and a commitment by the U.S. to release and aggressively promote in the U.S. all product which the Canadian company designates. Because of the economics involved, however, that is not likely to happen.

It is more likely that Canadian independent record companies will be in the better position to supply demand for Canadian music, provided that they can secure sufficient financing for their operations. Once initial recordings have been produced and paid for, their chances are greater that a major U.S. company will acquire the product for the U.S. and foreign release. That is where the great Canadian investment opportunity lies and it is the only matter of time until the Canadian financial community recognizes this and Canadian independent record production comes of age.

In the meantime, however, a second problem exists in the Canadian music industry, and it is a problem which has its greatest impact on the financially vulnerable Canadian independents. Ever since the coming into force of the Canadian content regulations, Canadian broadcasters have been complaining that there are insufficient quantities of high quality Canadian music being produced and supplied to them to enable them to comply with the regulations.

To begin with, AM radio in Canada's three major metropolitan areas (and still in other markets) was typically American in flavor and format. Several major Canadian stations utilized (and still do utilize) the services of American program suppliers. Canadian music with the stations felt their market performance was predictable, if not certain.

The advent of Canadian content threatened to destroy this equilibrium by forcing Canadian broadcasters to be more innovative in their programming and to rely less on American programming standards and content.

The broadcasters resisted the regulations from the start but have now accepted them, albeit somewhat reluctantly and without hotly critical. For the past few years since the promulgation of these regulations the industry has accused the broadcasters of tokenism in their programming of Canadian music.

Canadian records would be played listed as opposed to charted. They would be played any time but during the peak listening hours or during those hours when the type of audience to which such records might appeal would be tuned in. Worst of all, when played, they would often be played without introduction or any form of dey comment or support. Add to that the trend to "old gold," which recently was making up close to 50 percent of all Canadian content being played on at least one major Canadian station and which is widely used by many others to satisfy the letter (but obviously not the spirit) of the Canadian content regulations, and it is easy to see why the retail sales of Canadian records, the public performance revenue to Canadian composers and lyricists from radio play and other related forms of revenue return to the industry from Canadian music has not yet anywhere near its expected potential.

The broadcasters have, over the last year, justified their position by pressing the point that the quality of Canadian programming for the listeners, doesn't rise to a universally accepted broadcasting standards. These comments relate to the quality of the music and lyrics, the production, the musicians, the studio sound, the mix and the pressing. In one case one factor is at fault, in another it's something else again. In fairness to the broadcasters, by and large, their quality argument is sound. But is it justified is it sufficiently reasonable ground on which to deny Canadian music access to the Canadian airwaves?

The purpose and intent of Canadian content regulations is clear: to build an autonomous and independent Canadian music industry in which Canadian artists, lyricists, composers and music industry entrepreneurs can grow and flourish. However, this end will not be achieved without a high degree of Canadian chauvinism by the Canadian broadcasters. In short, they pay poor Canadian music with the same pride and feeling that up until recently seems to have been reserved for successful foreign product.

A further point is that the Canadian content regulations are rarely a non-issue or at best a premature issue. What comes first is a belief in the ultimate worth and success of Canadian artists and their music and less of a concern for the real or imaginary risk of tune out because of poor quality music. The deficiencies in quality will disappear in time as the industry flourishes and the record companies begin to see a return on their investment in Canadian music.

All articles and interviews in the section prepared by Billboard's Canadian editor, Ritchie Yorke, except where otherwise credited; cover design by Eric Chae; art director Bernie Rollins; section editor Elliot Tegel.
Winnipeg's Don Hunter
He's Put the Guess Who on the Map

While the music industry in Toronto and Montreal racks its collective brains and tries to figure out ways of getting into the American market, a personal manager sits in Winnipeg with his phones plugged into the music centers of the world.

His name is Don Hunter and he has already done more to put Canada on the world music map than most Canadians will do in all their lives. He manages the Guess Who, still one of the world's top rock bands working for five figures upward any night they care to play in any of the major American cities.

Don Hunter has proved many things, not the least being that in the music industry geographical location means sweet nothing; if you've got the goods the business follows you. You could conceivably sit in an Eskimo igloo in Canada's far north with a phone and make bookings for the spring.

The Guess Who have probably traveled more miles than any Canadian group in history; even if they quit tomorrow, it would still take years for any group to even approach the miles they've covered. Yet they still come home to Winnipeg. Sunset Strip might be a groove on a summer's night, Max's Kansas City might give you a buzz for a while but home is where the heart is and to Don Hunter and the Guess Who, it's Winnipeg, the capital of central Canada.

"Winnipeg," says Hunter, matter-of-factly, "has become a place for us to come home and relax. It's where we can get away from the music industry for a while."

"Let's face it, this is a telephone business. It doesn't matter where you're geographically located. There are quite a few other advantages to being based in Winnipeg. Los Angeles is only two hours behind and you're an hour ahead of New York. That means you can come in at 9 and catch everyone in New York arriving at 10. In Toronto, you have to sit around and wait for an hour every morning before you can speak with New York."

"Of course we have a ridiculous phone bill. But I still think it doesn't make up the rent differences between Winnipeg and New York. It saves us money being in Winnipeg, and then there are other natural benefits."

"Two years ago, I used to spend a lot more time on the road. Now I prefer to be at home more often. You go out, not only to the States but to the Far East and Europe, and you establish your contacts. Then you can maintain communication by phone. It's making the contacts in the first place that matters. As I said before, it's a telephone business."

Although Hunter is now spending more time in Winnipeg, he has been too busy to become involved in the development of the city as a music center.

"There's an awful lot of good talent running around here . . . a lot of good players that nobody is developing. The trouble is that studio facilities here seem totally inadequate. I'll admit I haven't been inside a studio here for at least six months, but I haven't heard any good things."

Hunter feels that Minneapolis is more likely to become the prime recording area for Winnipeg groups. "From a logistics standpoint, it's much closer to Minneapolis than Toronto. There's an overlap of airplay both ways and it's easier to get gigs in the Dakotas and Minnesota than through northwestern Ontario if you're going to work your way to the studio."

Hunter has been so intensely involved in the international affairs of the Guess Who ("we haven't had time to count how many gold records we've received, got another four when we went to New Zealand") that he has yet to get started on a pet project—Turkey Records.

"I just haven't had time to do anything with it. Occasionally you get a flip and you say let's do something different and you just get started when you've got to get back to work again. The Guess Who is always my first priority. But I wouldn't mind doing something about Turkey."

Earlier this year, Hunter did find time to aid in the launching of a series of pilot rock television shows, which were taped in Winnipeg and then telecast on the CBC network. Hunter had hoped this would lead to a rock series out of Winnipeg but the CBC's bias towards Toronto producers won the day—although not the battle.

"The boys at the network office in Toronto would like to pretend that we don't exist. But there's no point in wasting words on it. We've got a few little aces to play yet. There'll be more news soon."

Hunter is none too optimistic about the present state of the Canadian music industry: "It just isn't progressing. It seems to be standing still. Nothing exceptionally exciting is happening. I hear an awful lot of inferior records—attempting to cash in on Canadian content. But we haven't been able to move too many of these acts into the international market. The people in the industry run around talking a lot but not progressing."

"The mentality of a lot of people I know in the Canadian music industry hasn't changed much over the past four or five years. They're still the same. Mel Shaw, the manager of the
The Indie Picture As Seen From Within

If the majority of the Canadian independent labels can survive their current financial crises, they will be the major record companies of tomorrow. Our country’s music industry suffers from a dearth of original concepts and ideas—most companies, producers or producers, like to play it safe and stick with the tried and tested. But purely springs from the winds of originality and innovation, and for this, we must look to the independent and young producers and labels.

There is no a viable lot. They must bash their brains against the wall of Canadian apathy which has kept the country musically silent for so long. They must take gambles and go far-flung as a way of survival. There is no big U.S. chart hit to bring in the catalog sales. There is no head office to approach for more money as well as or instead of production should count as one of the four points for Canadian content. Question: Possibly a revision to get more current material on the air.

Krytiuk: Also add FM.

Q. Do you think the Canadian government should be providing more funding to the music industry?

Q. How has the music industry grown in the last few years?

Q. How many albums and singles have you released?

Q. What has been the most popular genre of music released by your company?

Q. What was your retail gross last year?

Q. Has the AM and FM market been of any assistance to your growth?

Q. What is the most significant trend in the music industry today?

Q. How do you see the future of the music industry evolving?

Q. What role should the government play in supporting the music industry?

Q. What are some of the most promising new artists emerging in Canada?

Q. What challenges do you face as an independent label in a competitive market?

Q. What is the impact of digital streaming and online music platforms on your business?

Q. How do you stay competitive with major record companies?

Q. What advice would you give to aspiring independent record labels?

Q. How do you define success in the music industry?

Q. What are some of the most significant events or movements in Canadian music history?

Q. What role do you think labels play in supporting emerging talent?

Q. How do you approach marketing and promotion for your artists?

Q. What are some of the biggest challenges facing the music industry today?

Q. How do you balance the need for commercial success with artistic integrity in your work?

Q. What advice would you give to artists just starting out in the music industry?

Q. What role do you think social media and online platforms play in the music industry?

Q. What are some of the most important lessons you’ve learned along the way?

Q. How do you stay connected with fans and build a loyal following?
Improvements Needed

The artistic viewpoint is something which the music industry, in Canada and elsewhere, has often overlooked. So it is felt that the outlook on the Maple Music scene by the musicians involved is of vital interest.

Offering their comments to questions are Brian Pilling (Hudd), Moe Koffman, Kelly Jay (Crowbar), Randy Gulliver (New Potatoes), Larry Evoy (Edward Bear), Keith Hampshire, Ronnie Hawkins and Terry Jacks.

Q. How long have you been involved in recording?

Pilling: 7 years.
Koffman: 24 years.
Jay: 15 years.
Gulliver: 1 year.
Evoy: 4 years.
Hampshire: 2½ years.
Hawkins: 21 years.
Jacks: 9 years.

Q. How many singles and albums have you released?

Pilling: 6 singles, 2 albums.
Koffman: 25 singles, 12 albums.
Jay: 20 singles, 5 albums.
Gulliver: 2 singles, 1 album.
Evoy: 8 singles, 4 albums.
Hampshire: 3 singles, 1 album.
Hawkins: 80 singles, 40 albums.
Jacks: 11 singles, 4 albums.

Q. Has the AM Canadian content legislation been of any assistance in your recording career?

Pilling: Yes and no. Yes when they play good legitimate Canadian product. No when they play oldies but goodies, non-residential artists and avoid prime time airplay.
Koffman: Yes.
Jay: I think so yes, but the radio stations wouldn't agree.
Gulliver: A bigger demand for Canadian content was undoubtedly a factor in our signing.
Evoy: Absolutely.
Hampshire: Yes.
Hawkins: Yes. It was but my timing was bad. Now my record company wants me to record in America. I recorded in Canada all those years for nothing.
Jacks: It has definitely got Susan and myself more airplay. But if a record is heard too much, it will sometimes cut down on sales. It also bugs me because I like to think that my record is being played because it's good—not to fill a Canadian quota.

Q. Are you satisfied with the facilities in Canadian recording studios?

Pilling: I think facilities are vastly improving, however we could do with a few more experienced engineers.
Koffman: Yes.
Jay: No but in some respects the Canadian studios have it all over the rest (global) because of eagerness.
Gulliver: No. Manta is the best we've seen here.
Evoy: Definitely.
Hampshire: No, but the quality is always improving and so are the engineers.
Hawkins: Yes.
Jacks: In the places I've worked, things seem to be improving all the time.

Q. Do you think Canada has much of a future as a talent source for the international market?

Pilling: Canada certainly has the talent whereas the industry hasn't even begun to exploit it. The future depends on the industry's ability to recognize this.
Koffman: Yes.
Jay: Of course.
Gulliver: Definitely. It's a matter of Canadian companies and the market validating their musicians into success here, instead of ignoring the talent there is in Canada. Most musicians make up no notice for meaning they're disliked, and they give up trying. It's a bloody waste.
Evoy: Yes, it always has been a source.
Hampshire: Perhaps, if a few more people would stop trying to create and concentrate on co-ordination.
Hawkins: Is a 15 pound robin heavy? Canada could be the hottest talent country in the world. It's ripe and ready to bust right open.
Jacks: Yes, there are some really fine records being made by Canadians.

Q. Do you think Canadian record companies generally are proficient in marketing Canadian-made music to other markets such as the U.S.?

Pilling: No, due to the lack of respect accorded Canadian companies by their mother companies in the U.S., and the world in general for that matter. Unfortunately in many cases, this lack of respect is well-founded.
Koffman: No.
Jay: No, but it's not their fault.
Gulliver: Capitol is but most aren't.
Evoy: No.

WES MONTGOMERY, PAUL TIVADAR, GORD ROBISON, WAYNE BRYANT, LEN THUESSEN
CHUCK CHANDLER, BOB MCCORD, KEITH JAMES

WITH
AL ANDERSON, DAVE ANDERSON, DIANE BROTST, TOM DAVIES,
GARY DRAEGER, DENNIS FERBY, JERRY FORNIES, HAL GAYNORD, GAYLE HELFREICH, KEITH JAMES,
ED JOYAL, DON KAY, EDDIE KEEN, EDDIE LAYTON, JIM McCULLUM, RON McLEOD, CLINT MICHOL, C. R. MICHOL,
STAN RAYNAUD, JIM SHEPANSKY, KATHY STEFANUK, BILL TOWNS, DICK TAYLOR, BILLY WARWICK,
GORD WERSCHLER.

IT TAKES GREAT PEOPLE TO MAKE A FINE RADIO STATION. THESE ARE THE GREATEST.

SEPTEMBER 29, 1973, BILLBOARD
The Indie Picture
Continued from page C-40

Q. Is it possible to recoup production and promotion costs on Canadian hits produced in Canada?
Chater: Yes. But the chances are exceedingly slim.
Davies: It is possible but it's very difficult; particularly if you are producing your product at full world-standard budgets. We have recovered our costs on Canadian sales alone on four albums and three singles to date.
Chater: Not usually.
Krytiuk: Rarely, if working strictly in Canada.
Rodney: Difficult but possible. Look at Quebec.

Q. Is it possible to be an independent (without the financial cushion of established foreign repertoire) and spend as much as you would like on production and promotion of your releases?
Chater: I would like to think so but only time will tel.
Davies: Obviously not. We have spent an enormous amount of money on our recent album in order to attain the best possible results we can to compete in the world market. We cannot afford to do this for too long without world deals for these artists.
Chater: No.
Krytiuk: Yes. Rodney: We are totally independent despite the fact that we have released some U.S. product in Canada. And we are growing.

Q. Do you feel that Canadian financiers and the business community at large are as aware as their U.S. counterparts of the investment possibilities of profit potentials of small, independent record companies in this country?
Chater: Definitely not. Neither government, financial institutions, or businessmen are aware of the potential profits. Added to this of course is that it is a somewhat risky business and there is a low risk mentality of Canadians.
Davies: No. That is not what they are most certainly not. I would wish to see the establishment of a portfolio or series of seminars for Canadian investors, financiers, and businessmen in general to demonstrate firstly, the unparalleled potential that the record industry has over all other businesses and secondly to show them the numerous examples of U.S. and U.K. investors who have made millions on their investments, by simply learning to pick out the record industry companies and people who have learned how to minimize the high-risk factor that is attributed to this business. I am not only to record companies but equally to music publishers, concert and promotion agencies, management companies and artists themselves.

Krytiuk: No.
Rodney: No, but those who are, are very wary of the over-hyped competitive in the Canadian music industry who talk more than they produce.

Q. In your opinion, what has Canada to offer to support the frequent claim that it could be the world's next major market of recording talent?
Chater: As a record company, we have plan to add to and host our roster of the best talent in the world. As studios, engineers, producers and artists become more experienced, the product will become increasingly good but at the same time maintaining a unique originality and innovativeness which will put it in the class of the super talent from England, the U.S. or wherever. We believe there is talent in Canada and labels such as our own and major labels will increasingly produce winning product.

Davies: (a) Talent (b) location—on the border of the world's largest market with an almost identical marketing conditions i.e. racks and retail outlets, radio and TV programming and exposure as well as similar consumer interests (c) language (d) facilities—like studios, pressing plants, etc. which are becoming equal to anywhere in the U.S. or England (e) wealth, in both business and the public (f) expertise—this is increasing at an accelerated rate (g) in its environment and way of life, Canada could easily represent the alternative romantic escape from America and its problems.

Krytiuk: Talent.
Rodney: Enthusiasm and fresh ideas.
Chater: An outlook which is showing some maturity and realism, a great deal of talent which needs direction, and a stable, although undercapitalized, base plus some very capable and progressive business heads.

Q. Why has it taken so long to break Canadian album acts (as opposed to singles artists) in the U.S. market, thus achieving domestic credibility?
Chater: Don't know but I would guess because everything wasn't right—for example, the gigs, management, the recording companies, etc. As an analogy, I would say English bands and people have the experience to get it all together in England and carryover the expertise in the U.S. but in Canada too many things are lacking—good agencies, press, management.

Davies: To establish an album artist usually takes a great deal of time and money, Canada has not, as yet, had enough of either but I've got to admit it's getting better, it's getting closer all the time. As yet most American companies have not located in Canada as being the source of great musical talent, which is really surprising when you think of who has Canada has spawned to date, and therefore have preferred to take only single tries to the market (you can only guess how long-term an involvement) I feel that my media here in Canada could help a great deal in this respect in addition to the Canadian record companies themselves. What is badly needed on all sides is more selectivity on a quality/originality basis.

Chater: Most Canadians are not signed as album acts.
Krytiuk: Promotion is not done on the same scale as on U.S. acts.
Rodney: Canadians don't work hard enough and expect everything to be done for them (the artists, I mean). They feel that they are great enough once on record that the rest should just happen.

Q. Do you feel the media in Canada should be more sympathetic to Canadian-owned recording artists and companies, in addition to supporting the concept of Canadian content in general?
Chater: Sure. Every other country in the world pushes its own first (perhaps a bit of a generalization) why shouldn't Canadians? After all it works and benefits the whole country, economically and culturally.
Davies: I don't feel they should be more sympathetic, Canadian artists are a long way from requiring sympathy. What they do need from the media is pride which will in turn lead to acceptance.

Chater: Yes.
Krytiuk: Yes.
Rodney: Of course, and they should be open-minded. Honesty and truth and criticism should be offered, not the specious verbiage that they now offer to defend their lack of attention.

Q. Name any records from other independent producers or labels that particularly impressed you because of their quality and/or commercial merit?
Chater: "Sitting on a Poor Man's Throne" (Copper Penny).
"Touch of Magic" (James Lengy) "Rosalie" (Michael Tarry) singles. No albums that I know of.
Davies: "All Things Come From God" (Tony Kinosen)single, "Doctor Music" (Dr. Music)—album.
Chater: "Sweet City Woman" (Stapledmers)—single, "Thundermun Strikes" (Thundermun), "Heavy Duty" (Crowbar) albums.
Krytiuk: "Highway Driving" (Alabama)—single.

Q. What is the greatest problem in the way of a solid future for Canadian independent record companies?
Chater: Having the financial resources to sell media, radio stations, etc. that need their support and do mean business.
Davies: Lack of international success and/or acceptance on a major level.
Chater: Money.
Krytiuk: Survival till the big one comes along.
Rodney: Too much self-pity, not enough self-criticism, not enough attempt to attain top quality and too much acceptance of mediocrity. Like one major which had over 70 releases in 1973, and not one standout.

ALREADY A STAR IN CANADA
CANADIAN ARTIST, WRITER, PRODUCER
BOBBY G. GRIFFITH
HAS A WORLD FULL OF FRIENDS WORKING
TO MAKE THAT STAR ASCEND OVER
THE INTERNATIONAL HORIZON.

FRIENDS LIKE:

• HIS MANAGER: Jules Rubkin
• HIS CANADIAN PUBLISHER: Pambec Music (Canada)
• HIS CANADIAN RECORD COMPANY: Ranwood Through Quality
• HIS PUBLISHER IN THE U.S.A.: Vogue Music, Inc.
• HIS U.S. RECORD COMPANY: Ranwood Records
• HIS PUBLISHER IN MEXICO: E.M.L.A.S.A.
• HIS MEXICO RECORD COMPANY: Discos Rex, SA.
• HIS PUBLISHERS IN JAPAN: Mrs. Geo. Thomas Fosler & Associates and Nichion, Inc.
• HIS JAPANESE RECORD COMPANY: Cosmos (Japan) Ltd.
• HIS RECORD COMPANY IN HONG KONG, Costel
• HIS RECORD COMPANY IN SINGAPORE: Filmcity (Singapore) Private Ltd.
• HIS RECORD COMPANY IN JAMAICA: Dynamic Sound Recording Co.
• HIS RECORD COMPANY IN THE PHILIPPINES: Mareco, Inc.
• HIS RECORD COMPANY IN AUSTRALIA: Festival Records Pty.
• HIS RECORD COMPANY THROUGHOUT THE REST OF THE WORLD:
  Phonogram Limited and their International Affiliates
• HIS PUBLISHER IN SOUTH AMERICA: Editorial Musical Korn
• HIS FRIENDS AT THE IMPRESSIVE LIST OF RADIO STATIONS IN CANADA AND THROUGHOUT THE WORLD PROGRAMMING HIS LATEST RECORDINGS
  AND LAST BUT NOT LEAST – THE MAN WHOSE FAITH IN BOBBY OPENED THE DOOR TO THE WORLD: LAWRENCE WELK

September 29, 1973, Billboard

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Dickens  Valdy
Keith Hampshire  Gino Vannelli

on Haida Records
Push for Better Quality 45's Now Global

Home Player Group Committee To Join in Push for 45 Quality

- Continued from page 1

ommendations made by home phonograph engineers involved in post-conference meetings and reports presented to P2.2, which recommends standards in audio disk areas and will now publish revised standards from Europe and Japan.

Following a review of the Billboard Conference by Jukebox programming editor Earl Paige, P2.2 chairman Orlando Taraborelli organized a volunteer ad hoc committee to study the 45's quality issue with members from both the home phonograph manufacturers and labels. The ad hoc group will also seek to have a jukebox manufacturing engineer participate.

19 Defects

Paige showed the P2.2 committee a collection of 19 disks from recent purchases made by Mrs. Ruth Swojka, Beaver Dam, Wis. programmer and moderator of the quality panel at the Conference, each with a different defect. These were too thin, loose edges on paper label, no label, label but no title, same title on both sides, label reversed, hole off center, crack around the center, crack across, nulled edge, inaudible, no hole punched, double hole, eggshell, hole with thin, broken plastic around hole, warped and off center, too, one with no apparent defect but which would not play, and finally, a disk with bumps and pits and an off-center label.

While there were obviously one-of-a-kind that no manufacturer, inspectors, Mrs. Swojka said she just received 25 poor copies of the country disk, which several major importers, said Paige showing the difference in set-down and lift-off diameter between Rock-Ola standards and those of Recording Industries of America (RIA),

Haas Tenderlo, Polygram, Baarn, Holland, is here and will supply standards from the International Electrotechnical Commission (IEA) counterpart in Europe, and Vic Goh of JVC also here, said he will obtain Electronic Industries Association of Japan standards, Joe Ooms, Phonogram, here also, spoke of existing European standards and general good quality there.

The most urgent problem for jukebox programmers is the too thin disk, with Rowe engineer Henry Bartel recommending no thinner than .040-in. while RIAA standards allow for a thickness of as little as .020-in.

The phonograph manufacturer's most urgent problem is slip, said the engineer believed could be solved by the serrated drive rim. Record drop is also a headache, which could be solved, it is hoped, by a small-hole disk that would eliminate need for a spindle (see separate story). Peeling of paper labels, warping, drag force, set-down/lift-off. Stability factor and just over all quality improvement are other areas under study.

Jukebox Meetings

Jukebox Meetings August 27-31, 1975

- Sept. 22-25, Music Operators of Pa., Hilton Inn, Virginia Beach, Va.

Jukebox programmers' problems with singles came under lengthy discussion at the recent P2.2 standards committee meeting. The group, responsible for all details relating to singles, and home phonographs, is part of the Electronic Industries Assn. (EIAH). Some members are part of Recording Industries Association of America (RIA), also looking into the quality control problem. Figured from left: Orlando Taraborelli, P2.2 chairman and Philco Ford engineer, Ernest Tatter, past P2.2 chairman and honored at this meeting Sept. 13 in New York and also with Warwick Electronics; Harry Jarrett, GE; Joe Wells, RCA; Ralph Cousino, Capitol; Han Tedeloo, Polygram, Baarn, Holland; Ben Bauer, CBS Laboratories; Joe Ooms, Phonogram and John Kuykendall, Magnavox; Philip O'Connor, RCA and Brand Albright of MCA; Roland Whittemberg, Pickering, Don Hall, General Industries, Vic Goh, JVC and (foreground) Bill Bachman, Columbia. Bachman and Ooms announced their retirement from P2.2 at this meeting. An ad hoc committee to study the singles quality issue, composed of Cousino, Jarrett, Kuykendall, Albright and O'Connor and Bill Flanders, Rock-Ola engineer, has been invited to serve on this committee too.

SEPT 29, 1973 BILLBOARD
Engines here from Europe reported that the small hole/punchout 45 in standard there and does punch out evenly (see separate story), although jukebox people in America, already weary over faulty disks, may be convinced by testing. It was noted. There is some skepticism.

Also to be determined is who would be able to handle punch-out centers--the one-stop, or the individual programmer, or both.

Several have noted that since the 45 disk is up for total view--thickness, set-down/finish uniformity, sound mix, label adhesion, drag force, drive rim, even flammability--the small-hole issue must be resolved too.

A severe hang-up has been the feeling that the disk must be non-punch-out, which would require new jukebox mechanisms (as it is, jukeboxes determine speed--45 or 33 1/3--only after the holes are picked up at the 33 1/3 juke box 7-in. LP and make obsolete existing large hole libraries. We would have to take all the thousands of records in our libraries and use them for target purposes, said Historic. Lee Montcoholic Photographic Service, Porirua, III., during a recent meeting. "We might be creating a problem while solving another," he added.

However, the idea of a punch-out hole is one that could be made at any extent until the PR meeting. Joe Donn, a European with Photogram, shrugged his shoulders and said such a disk has been standard there for years.

RRA, whose president Stan Gorkik is planning a meeting of record manufacturing engineers, will have to determine what pressing plants feel about any new tooling required for the punch-out disk, if indeed the U.S. disk manufacturers go for the idea and jukebox people decide it will work out engineers here indicated.

Colo. School Moves

DENVER--The Coin Machine Technical Training Institute moved here from Fort Morgan, Colo., in a demonstration of the jukebox mechanic's school program. A TV station recently filmed a documentary showing how the school trains veterans. New address: 5515 N. Washington, Denver, Colo., 80216.

See Giant MOA Jukebox Show

Music--Coin Operators of America's 25th anniversary jukebox convention Nov. 9-11 here at the Conrad Hilton will be the national organization's largest ever, according to all advance estimates, said Fred Granger, executive vice president. Two halls are being used and exhibitors have already been given out-of-town hotel accommodations. Delegates are being urged to make room reservations with the hotel.

Vox Jox

Continued from page 36

and young adults who are beginning to recognize the Nashville Sound for what it is.

* * *

Robin Wren has moved up to become assistant to Lou Galliani, national single promotion executive at RCA Records. Wren will work out of the Los Angeles office. Ray Anderson, incidentally, has been named regional executive for the West Coast at RCA and Phil Rush has been transferred from Nashville to work with local promotion executive Don Whittmire...

** Bob Badger, general manager of WBAM in Albany, N.Y., reports that Dan Donovan is doing the 6-10 a.m. show with both talk and music. John Bolner does 10 a.m. to 2 p.m. with oldies. Gabriel mixes hits with oldies. 2-6 a.m. is played by Roberts. Morgan has hits and oldies from 6 p.m. on. "Roberta is just as she is in the Chicago Radio Syndicate in Chicago and is the first coockin' girl I have ever heard," said Badger. He also adds that he's looking for a good news woman who's good with music and that he ran Buddy Records to "20 Years of Rock with Dick Clark" and that as it was well put together and 'n' it repeated it in October...

* * *

K.F. Maguire of Miners Broadcasting, Scotty, Pa., wants to know how to keep a jockey docked on. Right, it's: Viewplex Packaging West, 5811 S. San Pedro Ave., Los Angeles, Calif. 90434. Both singles and albums. Mention my name... Lou Faust has been elected executive vice president of Barron Radio Co. Just got my new Starship Q test hit from WQDR-FM, Raleigh, N.C.; have immediately added it to my playlist... Gary DeGrade is now doing the afternoon show on WMEX-AM, Chicago, which recently signed with WRKO-AM in the market. Is the song of Gene DeGrade, veteran radio man in Rhode Island, R.I.**

The lineup at WJTI-AM-FM, Farmington, Me., indicates they'll have Al Bargo-
gen 5:30-10 a.m., Holden Hammond; until 2 p.m., program director Dave McMichael 2-6 p.m., and Bob Webster 6-11:15 p.m. with weekend people such as Doug Smith, Steve Hobbs, and Sue Waldron. In addition, Kevin Mullins does a Sunday evening classical music program... Scott Robbins, formerly of director and assistant program director of WBAM-AM, Babylon, N.Y., is now weekend man at WPRO-AM Providence and is still looking for full-time work; call him at 511-6650.

Paul Wood reports from in KEZS-FM, Sacramento, Calif., a good music station using the TM Programming service. "Our only real problem area is going south into Stockton, but, fortunately, Stockton residents spend most of their listening time in the station and with western music nightclubs and, as far as I know, do not have radios," Wood reported. Mark Robinson, whose KMAM-FM in Fresno, Calif., has an opening coming up and would like tapes and station promotion, can be reached at the program director. Format is country-jazz... The Stomp is 5-9 p.m., Mike Hurst 6-10:30 p.m., Pat Martin 10:30-11:30 p.m., James Robinson 11-11:30 p.m., Dave Black 11:30-1 a.m., and Andy Struggil on weekends.

* * *

An STN-AM in Stockton, Calif., is looking for an afternoon drive personality with the possibility of going on to a daytime show on Top 40. Talk to Dave Morgan... You won't believe this, but Bruce Earl is back with that Mexican station in El Paso; yes, the same one the Mexican army chased him out of a while back at gun point. Only this time he's installing a new 15,000-watt transmitter. They're going to be on the 1190 KEGS, P.O. Box 185, El Paso, Tex. 79942, and he needs records fast. Said all he has are records from the '50s and '60s albums. Since the station can be heard (150,000 watts on AM, are you kidding?) with the local Mexican打通 and even just Robert Wood, I would think if I were a record promotion man, I'd let 'em know that Bob's got every record they wanted to play.

Some radio stations somewhere gave away $500 to the other day in a cash call. For those of you who can't be there, you can be glad to supply that information if you write and include a stamped, self-addressed envelope. The advent is interesting, though, because maybe the competition will settle down in other states. Who knows who the best programmer really is... Tom Brennan, head of Brennan Broadcast, Inc., doesn't consult the CHUM Group of stations in Canada—he has the record and knows the best way to do CHUM-A in Toronto are using. The original thing about his consulting was probably my personal good taste. He's a nice guy. He does a lot of services for radio stations—records promotion, ideas.
The highlight of the first release with the Tchaikovsky's "1812 Overture," coupled with "Capriccio Italiano," performed by Antal Dorati and the Minneapolis Symphony. Also included are the Bartok "Violin Concerto," as performed by Yehudi Menuhin and the Minneapolis Symphony conducted by Antal Dorati; Saint-Saens 'Symphony No. 3 "Organ" with Marcel Dupre, organ, and Paul Paray conducting the Detroit Symphony, and the three suites of "Ancient Airs and Dances" of Reippli as performed by the Philharmonic Music of Mexico under Dorati. One of Mercury's important and popular projects was the American music series, these three works by Hanson, Hovhaness, Giannini and Block are part of the initial release. Many records in this series are not currently available.

In conjunction with the inauguration of the series, Wern H. Stenzeberg, President of Phonogram, said: "When Mercury introduced its classical series in 1958 they were universally acclaimed as the finest in both sound and performance. Our new Mercury series will continue the greatest of these history-making discs to the catalog in superb up-to-date versions."

RCA Marking Caruso's Birth With 3 Albums

NEW YORK—RCA Records this month is releasing the first two of three albums which commemorate the 100th anniversary of the birth of Italian tenor Enrico Caruso. The first two albums, each containing one long-playing record, will be titled "The Greatest Hits of Enrico Caruso" volumes 1 and 2. Each contains some of the most memorable recordings of the tenor's output in his most popular operas, including "Aida," "Il Trovatore," "La Gioconda," "L'Africana," "Martha," "La Juive," "Pagliacci" and others. Some non-opera works, including Rahn's "Ave Maria" and George M. Cohan's "Over There," are contained on the albums.

The third album, a more ambitious four-record set aimed at the large audience of Caruso collectors, will be issued a month later. Among the contents of this album will be nine selections that have languished in the RCA vaults for half a century and were never before released commercially. The album will contain a total of 59 selections: arias, duets, songs and ensembles, which make their first appearance on long-playing records in this set.

Caruso's association with the Victor Talking Machine Co., since absorbed by RCA Corp., began three months after he arrived in the U.S. for his celebrated debut at the Metropolitan Opera, and lasted until he died in 1921.

Peter Munro, Director of Classical Music for RCA Records, said: "It is befitting that RCA, with the greatest wealth of Caruso material in the world, should release these milestone albums." Munro further stated: " speed contact was in transferring toLP the recordings in these albums. The authoritative and reliable book by Alma Favia-Arctaus was carefully followed in duplicating the correct musical pitch of the performance when it was originally recorded. This assures the most accurate reproduction of the quality of Caruso's voice. The re-mastering done by Jack Pfeiffer, executive producer, Red Seal, RCA Records, not only restores these historic recordings to their original full-bodied luster but retrieves overtones, shadings and nuances that were not heard on the 78 rpm recordings."

CONCERT and jazz violinists collaborate at the EMI studios in St. Johns Wood, where Yehudi Menuhin and Stéphane Grappelli record a program of 15 pop and jazz "classics" from the late Twenties and Thirties. Backed by the Alan Clare Trio, the two virtuosos converse in such tunes as "Blue Room," "Cheek to Cheek," "Night and Day," "Pick Yourself Up" and "A Fine Romance."
Quality of Tape, Duplication, Focus Of AES Session

By EARL PAIGE

NEW YORK—Higher speed duplication, cost-saving efficiencies and monitoring of quality were themes here during the recent Audio Engineering Society’s convention as tape duplicating continues as an important area of AES focus. Exhibits, an increasingly important part of AES focused as well on video, with such items as Electro Sound’s new high speed video cassette loader, which leads cassettes at a tape speed of 120 inches per second (see Tape Duplicator). The diagonal slant was also alluded to, or in terms of its effect on tape. Clearly, tape technology and applications sparked more spirited discussion this fall that quadrosonic, an area that has heretofore evinced AES gatherings.

CONTINUED ON PAGE 46

JAPAN DIP

Player Imports Up

By MILDRED HALL

WASHINGTON — Commerce Department reports U.S. imports of home entertainment audio and video product in the first half of 1973 increased 16.2 percent over the first half of last year, reaching a total of $874.2 million. Because of the dollar devaluation and other currency shifts, Japan’s share in the value of the U.S. home entertainment import market has gone down somewhat, since first-half 1971, from 76.6 percent in that year, to 63.5 percent in 1973 (although it still leads in tape recorder/player imports). Taiwan’s share of the total increased from 7.3 percent to 14.5 percent. If imports follow the first-half pattern, they would end the year at nearly $2 billion, Commerce estimates.

CONTINUED ON PAGE 46

Stereo and Gambles: 40 New Stores Set to Open

By IRENE CLEPPER

MINNEAPOLIS — Gamble-Skogmo, Inc. has two operating imperatives for its sight and sound sections—all equipment must be on display, and the eclectic stock must be as varied as possible. Gamble-Skogmo has taken the latter point to extremes, but the store always looks well-stocked and well-maintained.

Planning Ahead

"Sales are up, but to get that desirable four to five turns, more effort must be expended now and the timetable has been September 29, 1973, BILLBOARD"
NEW YORK - The Magnavox Co. has allocated a $9 million advertising budget to support its just-released line of 1974 consumer electronics products.

A sizable percentage of the allocated funds will be used in network television advertising, the highlight of which will be the Magnavox Frank Sinatra Special scheduled to be aired on NBC on Nov. 11.

Alfred di Scipio, president of the Magnavox Consumer Electronics Co. and the man who negotiated the Sinatra special said his company will back the Sinatra show with a strong merchandising program that will be tight to the Magnavox dealers all over the country.

Other Magnavox TV ads will utilize spots on professional sports programs including the PGA Golf Tournament, the World Series, NFL Football on ABC-TV, AFL Football on CBS, ABC’s Monday night “Game of the Week” series, NCAA Football games, and the Superbowl game. A prime time network schedule and commercials in the Tonight Show will round out the network TV plan. The company will, however, use spot TV ads in many key markets.

Also planned is a significant trade and consumer magazine advertising schedule. As Mark Bollman, Jr., the company’s vice president, advertising and public relations put it: “We have changed and dramatically expanded the basic concept of national advertising’s role in our overall consumer electronics marketing plan.”

He added that the enlarged national advertising plan will be tightly coordinated with Magnavox dealer cooperative advertising and promotional activities.

Meanwhile, in a move designed to offer basic marketing and financial assistance to its home entertainment center dealers, the Magnavox Co. has also created what it calls a comprehensive shopping mall leasing program specifically designed for franchised dealer participation.

According to di Scipio, the program was developed to provide the company’s franchised dealers with the expertise needed to successfully lease and operate Magnavox home entertainment centers in regional shopping malls.

He added, “The program is based on Magnavox’s intention to select and lease mall space, and, where requested, sub-lease the space back to qualified dealers.”

The key points of the Magnavox leasing program include negotiating directly with developers on behalf of all qualifying dealers; Magnavox’s selection of most desirable locations and spaces; aid in financing stores; and the offer of professional advice on store layout and interior design.

Di Scipio said that a Magnavox sponsored study of shopping mall growth and sales indicated that regional malls offer an important potential marketplace for the company’s home entertainment equipment.

The Magnavox executive pointed out that there were approximately 1400 regional shopping malls in the U.S. which account for over $50 billion a year in retail sales.

He said that before this year is ended between 80 and 100 new regional malls will be opened with estimated annual retail sales of $3.2 billion.

The Magnavox official promised that the project would also offer creative programs for display and storage facilities as well as advertising and promotion.

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**Superscope Tape Duplication Center**

**Bank On It!**

Superscope’s tape duplicating plant offers you one of the finest, most modern facilities for duplicating cassette, 8-track, four-channel 8-track and reel-to-reel configurations. Call National Sales Manager Ron Newsom and order your copy today! (213) 358-1191

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**New Products**

**Kenwood KR-5340 AM/FM, 120 watt 4-channel receiver, listing at $419.95, features "Two-Four" strapping and direct coupling, CD-4 adaptor is optional.**

** 회원 **

**TAPE RECORDER Maintenance Kit, No. 3040, comes complete with Fidelitone head lubricant, head cleaner, applicators, and cleaning tape.**

**ADVENT-2 loudspeaker system, housed in a molded thermoset plastic cabinet, measures 11 1/2 x 19 x 71/2 in. deep. Suggested retail is $58.**

**GRUNDIG stereo cassette recorder/playback deck, Model CD-402 features built-in pre-amplifier and slide controls. Deck carries $169.95 price tag.**

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**September 29, 1973, Billboard**

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First Electronic Representatives Assn. management seminar in a full series will be at the Homestead, San Francisco, Oct. 12. Featuring international known business economist Dr. Robert Kiyoski, Fees are $55 except for Chicago, where an additional $35 is charged for a separate seminar each of and one session in Boston, which is $20. The sessions: Chicago, Hasty Regency, Oct. 19, Boston, Wallihan Motor Hotel, Oct. 26-27, Cleveland, Nov. 6-7, and New York City, Nov. 13. Each seminar is 16 hours. ERAs has begun describing its international in 4 Madrid Jan. 27, 28-29, 1973, in Madrid. 1 East 66th (311) 669-9953. Dr. Robert Kiyoski, has been a faculty member for the third time August 23 with the survival of 1. It is the sight of the new. (2) Hardware; the session features a “to take the liberal credit plan to an even more business with fewer suppliers and keeping the lines of communication open between us and them. We attend all trade shows. We read the industry literature and magazines. We shop our competitors, and most of the time we can help them. At the trade shows, we invite executives from seven or eight companies to the field to sit down with our networking and talk frankly about our problems, our new trends, new developments. We can tell them all in this business together and, perhaps, we can make recommendations that will be helpful to manufacturers or can solve problems that have been affecting all of us.”

Electronics is such a rapidly changing field that it requires constant attention. “Quadrasound is the logical progression of things that happen,” said Dreblow. To familiarize dealers with quadra- sound, a demonstration room at its Las Vegas show to display the various 4-channel units.

As an alternative for 4-channel sound, Gambles has a “Quadra-System” which is a combination system with four speakers. One of the limitations to selling quadra- sound is the compatibility of the equipment. The situation is being corrected, but a great deal more software is needed to merchandise 4-channel correctly, Dreblow said.

Discrete or matrix? Dreblow, along with other Gambles people, is unsure which way the trend in software will go, but for 4-channel generally. (3) Avid Electronics, Inc. the television discfilter electronics—the direction is up.

New president of San Francisco-based Zenith Distributing Corp. of Northern California, B.J. Fanni who retired in July. Wood had been an executive for several years. The home electronics firm announced first quarter results. Sales for the period ended June 30, 1973, show a net loss of $76,780, compared with a net profit of $161,000 for the same period last year. Sales for the period ended June 30, 1973, show a net loss of $76,780, compared with a net profit of $161,000 for the same period last year. Sales for the period ended June 30, 1973, show a net loss of $76,780, compared with a net profit of $161,000 for the same period last year.
Tape Duplicator

Audimation, Inc., 2831 N. Clark St., Chicago, is looking for distributors for its new model 732 tape duplicator which President Norman Deiken feels has so many radical improvements over conventional duplicators he hasn't figured out how to advertise it.

Some important innovations include air cylinder operation of pinch rollers, interchangeable headblocks, straight-line threading, instant off on tape hub system; instant tape size and track change without realignment, industrial strength steel platen and overhauled motors. The completely automated master handling allows continuous, unattended operation, and requires a low skill level from the operator. The machine, available for sale or lease, can be adjusted for any standard tape speed and master/slave ratio, or for any standard tape width from 3/4-inch to 2-inches, and all standard track formats. All controllable parts are fully warranted, parts and labor, for two years.

Also new is the 734 cassette/winder/loader featuring a built-in garbage disposal system that draws the recording off the machine, through a vacuum tube for elimination. The design is simplified so that an operator's hand motions are in an 8-inch diameter area.

Deiken claims to have soon available a labeling machine that die cuts labels for cassette directly from the tape, creating a 90 percent saving over other methods, and allowing same-day turn around. The machine is not yet offered, is under OSHA safety requirements, he said.

AES SESSION

Continued from page 43

One area of very mild confrontation was when David Sasser, Sound Recording Services, Northport, N.Y., took exception to what he considered to be a recommendation that voice cassettes lend themselves to relatively lower cost tape, a point covered by Michael Martin, Memorex. Sasser said the belief that voice tapes are not as high a quality as a fallacy.

"Many narrators are not good speakers. Many are not as good and many have peaks and bridgework problems," he said, pointing to the thinking that low end cassettes are suitable for voice recordings. Martin noted that he did not mean to suggest the notion of quality. Martin's theme covered the conflicts between strong pressures to reduce prices and to achieve superlative quality.

A review of the intensive quality program tape manufacturers follow by John Jackson, BASF, touched on the need to test the solvents, binders and conductive materials. Jackson described the current tests, and suggested that OSHA safety requirements, he said.

TV LP System for Ger. in Jan.

Continued from page 43

Said Richter: "The Tele videodisk has an easy handling factor which is essential for a mass consumption sound-and-video carrier. The player automatically removes the videodisk from the sleeve and then replaces it after play"

On the question of home recorders Richter said that these were not possible with the videodisk. Videodisks corresponded to conventional gramophone records in this respect but did not allow the recording of their repertoire. For home recordings the public had access to the more expensive videotape. The videodisk, on the other hand, could be produced cheaper. Software available from November will include pop music performances as well as discussions on reactions and sport and hobbies programs.

The disks will be sold in retail outlets (sports and classical material, bookshops (educational material) and photographic shops (cinema etc.).

The Tele player, which Richter said could be adapted to be compatible with the PAL, SECAM and NTSC systems, will be launched in Scandinavia in the spring of 1974 and in other countries later.

The manager of the Videodisk division of Decca Ltd., of London, Kim King, has forecast that the manufacturing plant for Tele videodisk was ready to go into operation. It is unlikely that the production of masters and the duplication would be carried out by another company. According to Thorne it will take three or four for a taped or filmed program to be prepared and a videodisk master ready for pressing. At present programs can only be taken from 25mm film.

Philips

Also on display at the Berlin show was the Philips VLP (Video Long Play) system which offers up to 45 minutes of playing time expected to go on the market in 1973. Retail price of the Philips disk was $30.00 and the upward and the player would cost the same as a color TV receiver. The player is adaptable to PAL, SECAM and NTSC TV systems and Philips estimates that by 1980 there will be 90 million television hardware units in operation.

Max Veld, president of the West German record industry association, told a press conference that thefsp and light for videodisk could not be expected before 1975 or 1976. The major problems to be overcome are as far as he is concerned were those of a juridical nature. He thought the question of revised patents and licensing of material would produce many headaches.
CRIA Vote Due on Key Trade Project

- Continued from page 1

“We have made no specific recommendations for the continuing efforts of Maple Music Inc. But several of our objectives fall into the same area. The premise on which Maple Music Inc. was formed is what we're trying to continue with.


Canada Executive Turntable

MONTREAL – Andre Perry, head of Good Noise Records, has announced the appointment of John Lisette as the new controller of music director. A native of New York, Lisette has taught music as well as composition and conducting on many well-known institutions.

Lisette will work directly with Perry on new and current musical projects. This includes the first album by Maple Music Inc. with EPCs by Jackson and Hawke, and Brian Blain.

Blain, executive vice-president of operations, Capitol Records (Canada) Ltd., has announced the appointment of Larry Harris as western regional manager.

Cunningham has several years of sales and distribution management experience with Canadian Pittsburg Ltd.

‘Operas’ Out On Capitol

TORONTO – Capitol Records has announced the release of its debut album by the Los Angeles classical opera company, “Operas.” It is the debut of the RNCM University of London, and is the first of several albums to be released in the series.

“Operas” features the works of such composers as Wagner, Verdi, and Puccini. The company’s previous album, “The Sound of Music,” was released in 1973 and was nominated for a Grammy Award.

CKVL-FM Rise Cited

MONTREAL – Latest audience ratings from the Broadcast Measurement Company show that CKVL-FM is now the top-rated station in the city. According to the latest ratings, CKVL-FM has a cumulative audience of 250,000, up 25,000 from the previous week.

Easing of Rule

- Continued from page 3

Association (CRIA) and Maple Music Inc.

A long-time supporter of the CRIA, the association has been working on the promotion of Canadian music. Although the CRIA has not officially recognized the association, it is working to promote Canadian artists.

RCA Acts on Canadian Gold

TORONTO – A number of RCA artists received Canadian gold awards during recent appearances here. The largest number of awards went to Cherly Pidgeon, who was presented with a total of eight. Three of Pidgeon’s awards were for singles, and the others were for albums. The Grammy Awards are presented at the annual CRIA Awards ceremony, which is held in Toronto in March.

‘Superstar’ Gets Gold

TORONTO – RCA has announced that the original soundtrack album of “Jesus Christ Superstar” has achieved Canadian gold status after only six weeks.

More than 50,000 LPs have been sold in Canada since the release of the album, which was recorded on RCA Records.

Epic, Axe in License Pact

Epic Records in the U.S. and Axe Records of Canada have entered into a three-year licensing agreement for the Toronto, Ont., four-man rock act The Strangest.

Epic will release albums “The Strangest” and “The Strangest Strangest,” which will include selections from both Axe Canadian LPs. Featured will be the band’s singles “A” and “B.”

Listen to the Fresh Sounds of Canada's West Coast

The new series of lead guitarist Bill Burski, bass player John Cooper, drummer Ed Frawley and vocalist Joe Delaney. The original two-record set on MCA’s Decca label surpassed the 300,000 sales mark in Canada.

The entire MCA organization is enjoying the success of “Superstar” with the movie being handled by Universal Films and music publishing by Leves Music, both part of MCA Inc.

Mattawa Inks Pub Contract

TORONTO – Dennis Murphy of Mattawa Music has signed a new publishing agreement with France and the Benelux countries with Claude Pascal of Editions Musicales in Paris.

The deal covers material written by Christophe Kezar, composer of the scoring music for the film “Les Misérables.” The agreement gives Pascal the rights to Mattawa’s music in all six countries and the exclusive rights to Mattawa’s music in Canada.

“Sarah’s Stopover,” a mixed version of the cut from the current "Pine Mountain" album, is being released as a single. Kezar is also working on a third LP for the film. Mattawa Music is already represented in the U.K. by Chrysalis Music and negotiations are continuing for other territories.

Manitoba's Music Capital of the World

TORONTO – Ampex Music of Canada has its biggest seller ever with Wednesday’s release of “The J. Frank Wilson hit ‘Last Kiss’ which has broken wide open in Toronto and Hamilton. . . . U.S. distribution is now being negotiated by national promotion chief John Dowdall and Ampex national sales manager Joe Persichetti.

Toronto drummer Whitey Glenn has joined Los Reeds new band and is now on a European tour. Glenn is best known for his playing with the Mandala, Band and the “Canalta Canada” concept group. . . . Reed’s new album “Bleak” was produced by another Torontoan, Bob Earin of Nimbus 9 Productions.

The Ontario Library Review has announced the institution of a section on Canada Music, beginning with December issue . . . Terry McGee, formerly with the Ryerson radio station CFRM, has joined Columbia as an Ontario representative, working with Michael Watson and reporting to Eddie Collee . . . RCA has signed Nena Scotti Canadian country singer Doug Lewis who has a fast-rising country hit here with "Ballad of Don Moretta." . . . Quality headlined a reception at the Chinese Food Moon after recent SRO gig at Massey Hall by the Pointer Sisters.

MCA in conjunction with the Target Tape retail stores undertook a week-long aural promotion campaign for special deal on the "Jesus Christ Superstar" soundtrack album. "I was the performer," said Tommy Wynne, who appears on the album. "I was one of the performers." . . . Martin Orsos has signed Dan is Rahan’s record "Ray Mutter" to a new contract with Maple Music Inc.

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French Chain Plans to Launch Huge Store Expansion Program

PARIS - The Federation Nationale d’Edition de Disques (FNAC) - the music company that has 10 record shops across France has announced a plan to open 50 new stores throughout France over the next five years. The plan calls for the creation of a chain of music shops that will be similar in concept to the Virgin Megastores in the United States.

The new stores will be called "FNAC," which stands for "Federazione Nazionale di Amministrazione del Canto," and they will feature a wide variety of music and other entertainment products. The stores will also offer a number of services, such as ticket sales for concerts and other events, and a wide selection of music-related merchandise.

The plan was announced by Jean-Claude Borde, the president of FNAC, who said that the company is looking to expand its presence in the French market and that it plans to open a new store every month.

Borde said that the new stores will be located in areas that have a high concentration of music fans, such as urban centers and university campuses. He added that the company is looking to reach a wider audience by offering a variety of products, including books, movies, and games, in addition to music.

The new stores will be designed to be more than just music stores, with a focus on creating a social space for music fans. They will feature areas for live music performances, as well as spaces for music-related events, such as concerts and workshops.

Borde said that the company is looking to create a new model for music retailing in France, one that is more flexible and responsive to the needs of music fans. He added that the company is looking to use the new stores to test out new ideas and to find new ways to reach music fans.

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UNESCO Gets Jazz Unit

GENEVA—The European Jazz Federation has become the first jazz organization to be admitted as a member of the International Music Council of UNESCO. The announcement was made at a meeting of the IMC which is currently meeting here and headed by Japan.

Among the European Jazz Federation's member countries are 22 European nations, including France, Italy, Belgium, Sweden, Norway, and Austria. The Federation has been formed with the object of promoting jazz throughout Europe and especially in the countries where it is not yet widely known.

The Federation's President is Louis Tscham, head of the Swiss Broadcasting Corporation, who has held the post since the EJF was first conceived in 1961.

LONDON—A massive 39-release will launch Embassy Records, the CBS S250 label which consists of CBS and Columbia material. All product sales in November. All product will be supported by strong print and radio advertising.

Oldfield told the CBS sales conference that the label would be launched on the slogan "All the Best From England" and that the product will appeal to all the family. The records will be available in bulk orders of 500, 200, or 50 with appropriate racks or Pro-Box.

Following presentation by Oldfield at the conference, it was decided to plan an Embassy road show for October. Oldfield will tour the

major cities in England to explain the lines in depth to dealers.

In addition to the initial releases, Embassy will be in England for Jive records of material, which will be in print and ready for sale as early as possible.

Oldfield stated that "the name of the label is already well established and will be a hard one for the Embassy to match. Next year it is planned to make our own special recordings for the Embassy label. He believes that the name is familiar to people who know the Embassy Records which were distributed by the Woolworth Embassy label which was owned by Orileo, a company since taken over by CBS.

The label's initial release will include products by artists such as Barbra Streisand, Tony Bennett, Milt Bloom, Edith Piaf, the Smiths, and the Far Son. Fleetwood Mac and Wood, Sweet & Steel.

Backman in Own Firm

HELVIAKIN—Post-Backman managing director of EMI Suominen until his departure earlier this year, has announced that he is forming his own company, REEB Productions Ltd.

According to Backman, the new company will deal mainly with record and cassette production, and will be based in the United Kingdom. He is withholding detailed information about the company's exact plans for the near future.

The state-controlled Register of Commerce, which lists all new companies, reveals that the main shareholder in REEB Productions is Matti Routio, while Backman and wife Pirkko-Liisa hold the remainder. Backman is listed as managing director and head of administration.

Give to Christmas Seals.

It's a matter of life and breath,}

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LOS ANGELES

The Million Dollar Theater opens its fall season Saturday (29). The evening's fare includes Sonia Lopez, Davy Renovos, Hermanos Huerta, and Charro Rivero. Malo (Warner Bros.) is currently recording in San Francisco. While Carl Tijador has just finished playing the Pasta House here, the group Arquita is now appearing Fridays and Saturdays. Upcoming acts at the club include Mongo Santamarina Oct. 29 through Nov. 6, and Willie Bobe Dec. 1. Presently, Bobo is completing his part in the forthcoming film "Black Samson." The salsa sound has been growing in popularity lately, according to executives of Zody's Hollywood record store here. They state that there has been a good deal of salsa product distributed locally by American-Mex. Arteca's new album on Columbia Records will be entitled "Pyramid to the Moon." Jose Feliciano, El Chicho and Brahma recently appeared at Ascot Park in Gardena. California in celebration of Mexican Independence Day Sept. 16. Product on the local market which has been receiving sales potential include Playboys Records latest single cassette by the group Yaque, 20th Century Records album release by Tierra, and Fania Records latest single release by Mongo Santamaria. MCA Records artists El Chicho recently returned here following a six-day engagement in Vancouver, B.C. and various West Coast states. Keep in touch! Send your West Coast Latin news and color to Billboard, 9001 Sunset Blvd., Los Angeles 90037.

NEW YORK

Radio station WBKN-AM here has been airing the 90-minute "Our Latin Thing" show Monday through Friday, with a three-hour slot every Saturday. Disk jockey Polo Vega, who helms the program, plays the top titles of selected product on the market. ... Reports have it that Bohiquen Records is contemplating a label-alternate concert for the Roberto Clemente Coliseum in San Juan for December. Meanwhile, Bohiquen artist Luis Alberto Feliciano has been signed for Richard Nader's Third Latin Festival in Madison Square Garden here Nov. 9. See next week for more details on the festival. Fania Records has released Los Angeles Negros' debut album on its international label. The group recently signed with Fania following their departure from UA-Latin Records. Also on Fania, promotion man Elliot Sachs stated that the Fania All-Stars will next perform at the other the Philharmonic Hall here or at the Roberto Clemente Coliseum in San Juan. ... Caytronics Corp. is in the midst of negotiations for distribution of its product in Japan, according to an informed source.

At Mezzacana Records, after director Ralph Lew reports that new LP releases from the label include product by Roberto Torres and Orquesta Power, Lew also said that a new LP by Ray Barre is scheduled for release in two weeks and that Tita Vazquez' debut album on the label is slated for a fall release. ... Willie Colon will return to the studio shortly to begin work on a Christmas LP. ... The latest in a long series of concert dates by Fania's New York based receiving airplay on West Coast jazz radio stations...as a result of their latest release. Strong vibrations have been coming from both the southwest's Tex-Mex market and the East Coast salsa scene, indicating points to a growing filtration of product from each market into the other. Examples of the market tendencies would be Richard Nader's plans to introduce the Tex-Mex market to his Latin festival concept and the increasing acceptance of Tex-Mex artist here.

Keep in touch! Send your Latin news to Billboard, 1515 Broadway, New York, N.Y. 10036 or contact the respective correspondent in your area.

JIM MELANSON

MIAMI

Kubaney Records has entered the quadrilingual record market with the release of LPs by Johnny Ventura and Tomas de San Julian. Ventura records for the Kubaney subsidiary, Mate Records, while San Julian is on the Kubaney label. ... Fania Records artist Willie Colon has finally finished a second week of oro service at the Centro Experimental here. In town following the local reception to his latest album, Colon also played two dates and a Latin concert while here. ... Alhambra Records artist Julio Iglesias will play the Club Montmartre here Wednesday (3) through Sunday (6).

Tomas Garcia Funte, program director of radio station WBKN-AM, has invited a number of local record distributors to a meeting for "expansion of the hope that some new ideas may be presented which will help the station improve its ratings. Present at the first meeting were representatives from Velvet, M&M, Uhla, Miami, Ramon, and Promotion Sales. The next session is slated for Monday (1) and Funte stated that he hopes more distributors will attend. Report in addition to in other publications, point out a growing number of bilingual radio stations in Miami, with several stations. as well. In Miami, a county has been officially declared bilingual, there is no show filling the bill for "Mi Cuesta," and Universal (Velvet) has been booked for a number of dance dates in New York and Boston as well. "Mi Cuesta," is being released this week. ... Another Velvet Records artist Sophy is currently in Miami working on product promotion and booking dates for pianist Eddie Padilla at his own director of Tico/Alegre Records, is also here, working on promotion and scouting for talent. ... Carlos recently signed to Fania Records, are playing the Key Biscayne's Sonesta Beach Hotel. Their debut LP on the label is expected shortly. ... And, at Sound Triangle Records, Sergio Fiollo's single "Agui" has been released. ART (ARTURO) KAPPERS

SANTO DOMINGO

Guillo Carlos and his group have recorded the tune "Tren"-a combination of traditional Dominican merengue, rock and Latin pop rhythms and some ragga rhythms and the "venda nueva" beat created by Alejandro Roizeno of Venezuela. Carlos is a 25-year-old Dominican musician, records on the Fases II label in Puerto Rico, where he is residing and performing with his own Latin-rock group at the Sheraton Hotel. ... Puerto Rican artist Yolanda Monge (Tico) recently had a successful night club appearance at the Cha-Cha Club here. Miss Monge also appeared on Mac Comb's "Show Del Mago" television show on TV Channel 3.

AMICA (Arizona Association of Musicians and Singers) has announced that the VI Song Festival will be held at the Belles Artes Theater here Nov. 22-25. The debut concert is set for Nov. 24 at the Cha-Cha Club.

Estela Maria Martinez won first place in the "Cuadra de Las Voces" program. The winners of the first three prizes were awarded cash prizes and trophies; as well as contracts which mean free appearances and nightclub performances. ... Fando Roy (Manilla) recently gave a fan performance at the Aragata Hotel here before leaving for engagements in Spain. Cuban singer Felix Boher (Fena) played the El Conquistador here and appeared on the television show "Nosotros A Los Olvidos" on RTVD, Channel 4.

Music Records has released songs by Rhumia Ramirez' first LP on the label. Miss Ramirez, who is currently touring with the 10th LP for Musart, featuring Dominican composers. ... Johnny Ventura (Havanna Records) and the National Brass group will be awarded gold records at the Guantanam Philharmonic Hall. ... The Puerto Rican Second Song Festival will be aired here by Divisoras SAC Radio Channel 80 and 89. Puerto Rican singer Jose Manuel (Marcel) has signed for the "Show del Mago" television program and for a concert at the Belles Artes Theater. ... The National Symphony Orchestra recently received a gold record for their LP "El Concilio," which was recently released at the National Theater. Featured were violin soloist Ruggiero Ricci and the symphony's director and conductor Carlos Pianini.

FRAN JORGE

California Pirated Tape
Mars Out of Hand: Cayre

NEW YORK. The bootlegged and pirated Latin tape market in California has "gotten completely out of hand," according to Joe Cayre, president of Caytronics Corp. While Cayre stated that the Los Angeles market is at the worst it has ever been. The federal government has decided to file suit against the torrent of operations. The federal government is now ready to file suit against the torrent of operations. A federal judge has ruled that Cayre is the worst it has ever been.

P.R. Fest Date Shift

SAN JUAN. The Puerto Rico Fest scene has been changed for a new date, according to its promoters. The fest, originally scheduled for Sept. 21-25, is now set for Nov. 2-3. The reason for the change was given as the non-availability of a Telstar satellite transmission during the original date.

ALHAMBRA RECORDS artist Julio Iglesias, left, chats with saleswomen Carol Lonne and Dennis Fetter at Miami's famous 5th Avenue shopping center. Iglesias, who has been playing the Club Montmartre Wednesday (3), stopped in the store as part of a local promotion campaign backing his latest release.
CARPENTERS—Top of the World (2:56); producer: Richard & Karen Carpenter. Jack Doughtery, writer: Richard Carpenter, John Bettis, publishers: Aces, Hormone, Nuts, ASCAP. A&M 4468. Rare songs of her confidence and feeling of inner security as a result of the love she’s found since that special person came around. Brother Richard’s vocal support lends a soft understatement and a countrified guitar run coupled with some pop strings adds another ingredient. Pip, no info available.

ROD STEWART—Oh No Not My Baby (2:37); producer: Rod Stewart; writers: Griffin, King, publisher: Screen Gems-Columbia, BMI. February 17/24. Rod uses a pretty ballad with a sad story about discovering his "sweet baby" is not that sweet to him anymore as his latest pop entry. His gravelly voice is under control and there are repeated phrases and a solid orchestral backing. Pip: no info available.

Also recommended:

JOHNNY BLEW—Pls Feel A Whole Lot Better (2:40); producer: Johnny Rivers; writer: G. Clark, publisher: Tocioni, BMI. United Artists 310.

DAVID GATES—If It's Around The World (2:14); producer: David Gates; writer: D. Gates, publisher: Kappahi, ASCAP. Elektra 45086 (NB).

FOUR TOPS—Sweet Understanding Love (2:19); producer: Steve Barn; Brian Potter, Dennis Lambert, writers: R. Benson, V. Benson, J. Hunter, publishers: ABC/ Dunhill, BMI, Dunhill 4146 (ABC/Dunhill). There is an old Supremes style opening arrangement which sets the guys up for their own distinct vocal treatment of this story about how life can be filled to the brim with strong love, "candy, tan dancing love." There is a good, catchy quality to the total production. Pip: no info available.

BLOOD, SWEAT & TEARS—Boater Coaster (3:16); producer: Steve Tyrell; writer: M. Toomey; publisher: Seven Gens-Columbia, Sweet City, BMI. Columbia 4-45397. This is a cycle which is never ending, that's stated in the lyrics. The band then builds a steady sound of the rather coaster flying by and there is also a feeling of up and down movement in the arrangement. All told, we are taken for a musical ride like it or not. Pip: no info available.

SOUL

THE MAYFALLS—I Wanna Know Your Name (3:40); producer: Gamble-Huff; writers: W. Gamble, I. Huff, publishers: Mighty Three, Blackwood, BMI. Gamble 2508 (Columbia). Slow and sexy are the main impressions expressed in this basic question asked of a pretty nervous by a cartoonist. What does he have to do to talk on the phone with her. She's got all of the qualities he's looking for. This is first time vocal treatment which then turns into a monologue taking place at a dance. Again the question comes up: what's your name? But she never answers. Pip: no info available.

JOHNNY TAYLOR—Cheaper to Keep Her (2:27); producer: Don Davis; writer: Mark Rice, publishers: Lost-Memphis, Drift, BMI. Sals 0176. Having domestic problems? Taylor has the answer to the best way to survive: they cool and keep your house in order because it's cheaper to do that road. There's a straight ahead 4/4 beat on the walking bass and drums with a swampy blues piano in the background. Walk tall and don't cut up financially in a divorce. Pip: I Can Read Between The Lines (3:50); producer: same; writers: Marvin Jahnson, Henry Williams, publisher: Coopchatler, ASCAP.

DELORES HALL—She's La Bandit (2:43); producer: Billy Jackson; writers: Ferguson, Dean, publisher: Dehanna, BMI. RCA 45919. There's a searching meaning quality to Delores' vocal attack. She offers a warning to points to beware of the broken heart specialist from Westchester County. She's also been robbed of her dignity and one is left with a feeling of remorse after these don't make girls. Pip: no info available.

also recommended:

JERMAINE JACKSON—You're In Good Hands (2:37); producer: Force Miquel, Fred; writer: F. Miquel, L. Miquel; publisher: Roberts, ASCAP. Motown 1144.

TUNNIE SMITH—Finders Keepers (2:30); producer: Rich Hall, writers: G. Jackson, R. Townsend; publisher: Fame, BMI. Fame 1297 (United Artists).

COUNTRY PICKS

LARRY GATLIN—First Generation (BMI); Monument 8544 (Columbia). This one is the one which performed live at the CGB gathering got him a standing ovation. The record ousts the same sort of response. An exceptionally good song, with background by Kris Kristofferson and Rita Coolidge. Pip: No Title.

FREDIE HART—If You Can't Feel It In (2:30); producer: Bob Morris; writer: Fredie Hart; Blues Book (BMI); Capitol 3750. After a string of ballads, Freddie pulls this up tempo song from his album, and it's a bright change of pace. His many fans will jump at it, and air play, because of tempo, may be even stronger. Pip: "Skid Row Shiver." producer: same; writers: Freddie Hart, G. Williams, Blue Book.

WILYCH JENNINGS—You Sold Me To (3:20); producer: Waylyn Jennings; writers: Waylyn Jennings, Billy Joe Shaver, BMI. RCA 45699. This is one of the cuts which Waylyn does it all, and it's as good an arrangement as it's done, which says a great deal. Pip: "Willie The Wandering Coyote and Me." producers: Jennings & Tempell-Clarke; writer: Billy Joe Shaver, BMI.

JOHNNY PAYNE—Jambalaya (2:35) producer: Bill Rice; writer: Richard Barn, De Ford (BMI). Columbia 12. A good country version of the pop hit (not the old Luke the Drifter song by the same name), and Payne, in his first release with the label has a winner on his hands.

also recommended:


HERSON CORRIGL—Same Old California Memory (3:50); producer: Fred Carter Jr.; writers: Shelbie Owen & Roven Rohn, BMI & Harge, BMI. Atlantic 4021.
Red, White & Blue (grass)
"Red, White & Blue (grass)"
GA 5002

The Counts
"Love Sign"
AA 2002

Heartwood
"Heartwood"
GRC 5001

Loleatta Holloway
"Loleatta"
AA 2003
**Country Picks**

KENNY VERNON—Lovesleeve, Capitol ST 12277. Material from some of the best songwriters around, and a couple of his own songs make up this first album and it sounds as good as any he's ever done. Good production and good performance make this one of his best.

Best cuts: "Women, I Just Want To Love You More", "Nothing But Loneliness".

Dealers: Popularity with campus crowds should enhance sales in college areas.

SUSAN RINE—Piano, Plastics, Paper Plums, Capitol ST 12273. With the title of her current hit single, Susan sings a variety of songs, from heart-tugging ballads to fun songs. Good production and good performance make this one of her best.

Best cuts: "I Still Want To Be With You" and "Love At Eleven," "I Won't Read You No More".

Dealers: Single should assure success of album.

**Pop Picks**

RASPBERRIES—Smile, Warner BS 2723. An excellent package from this quintet band, featuring the fine harmonies, top lead singing, simple yet fascinating writing and highly competent instrumental work that has charmed past performances. The vocals are the best material, but the ballads are also top notch. The band seems a bit tighter in all areas with each LP, and it's a pleasure to listen to a band that seems more intent on honing fun and good music rather than rehearsing more of the same. This is the first set that should establish them without doubt as LP as well as singles acts.

Best cuts: "Tango", "Elegy", "Rock, I Should Wait".

Dealers: Group is known to radio listeners through their hit singles and the cover of this set is cleverly shaped like a bowl of raspberries. Capital also had the good sense to place the group's name on top of the LP.

JUHAR HEPP—Sweet Freedom, Warner BS 2724. This is rock British with a touch of exotic music, which has been popular in Europe over the past several years. The group has worked hard to get where it is now and, this set shows more variety than they have yet shown. The music is a bit less frenetic and there is more skill in the arrangements as well as in the vocal work of Mick Box, Organist Ron Hughes with his fine song writing and harmonic vocals is still probably the major asset in the group. There is a definite audience for the type of material the group does, and Hepp is one of the best.

Best cuts: "Shinrin", "Sweet Freedom", "Pigeon".

Dealers: Frank Musical will promote this set each member. Band has spent several years building up a following and one of the hardest working rock bands of the year. First effort for Warner so watch for the label push.

PETER YARROW—That's Enough For Me, Warner BS 0369. It's very difficult to listen to this LP and get out of it. For two very good reasons, first, Peter's art, like that of his former partner and Mary associates, is completely masterful and yet there seems to be a stupid formality on the part of disco jock to play music by any of the members of Peter, Paul & Mary group. Of the PP&M group we have seen good LP's by Mary Travers and Paul Stookey held back from the public because DJ's refuse to play their music. Yarrow's music has always been his own associate and it touches on gentle, pop folk, the most contemporary sound Peter has ever been associated with and some very modern, original material in a group who have simple programming and listening enjoyment. This LP has been recorded in London. New York, Muscle Shoals, and mixed at other locales. So the type of music and the performances have been added in many parts of the world. Critics have criticized him over and over, but during these years, one discovers interspersed slanting of songs and the proper sequence. This has to be one of the greatest pop put together LP's of the year. It just doesn't matter. Peter Peter at the service of this creative. But his music is strong and assertive and technically he keeps us to his end of his game. He deserves better than the confusing layout of the LP for the better built better performance. His gentle music carries him through all challenges. "The Hunter They Come The Hunter They Fall" is a most enchanting melody with every vocal support from Toots and the Maytals of Kids.

FUNKADUG-Cosmic Stop, Westbound WB 9312. This album grows on you musically; it sounds exceptionally well played through a quadraphonic synthesizer of some highly rhythmic sounds of din your soul. Best cuts: "Touch A Go".

DIESEL SCHMIDT—The Best of Joe Schmidt, Vanguard VSD 7938. For the past six or more years this blues band has worked regularly, displaying a country/rock band of musical interest. The leader, Donny Sings, impresses easily on his work and is supported by the excellent work of his partner, Joe Schmidt. All of the music has been recorded in New York, Muscle Shoals, and mixed at other locales. So the type of music and the performances have been added in many parts of the world. Critics have criticized him in the past, but during these years, one discovers interspersed slanting of songs and the proper sequence. This has to be one of the greatest pop put together LP's of the year. It just doesn't matter. Peter Peter at the service of this creative. But his music is strong and assertive and technically he keeps us to his end of his game. He deserves better than the confusing layout of the LP for the better built better performance. His gentle music carries him through all challenges. "The Hunter They Come The Hunter They Fall" is a most enchanting melody with every vocal support from Toots and the Maytals of Kids.

LIVINGSTON TAYLOR—Over the Rainbow, Capitol CP 11113 (Warner Bros.). Delightfully simple LP, both instrumentally and vocally which can work as a rock or pop. Taylor puts out a few LP's and one of these is worth waiting for. He fits his into the regularly popular "hick" category but not at all boring, and is a competent guitarist as well as being an interesting singer. Suggest listening from mood to mood with what little effect, he can handle both original material and tunes such as "Somehow Over the Rainbow" with equal credit. Good cuts and Ed Freeman.

Best cuts: "Pretty Woman", "Bird", "I Can Dream of You"... "I'll Need Someone Soon".

Dealers: Taylor has built almost a full following over the years and his LP's are awaited by fans. Display in rock and folk.

ALSO RECOMMENDED

SINGLES: with style ranging from simple to highly orchestrated.

Best cuts: "Painted Ladies", "End It in Your Eyes".

FRANK Zappa & THE MOTHERS—Overnite Sensation, Warner BS 2149 (Warner Bros.). Zappa's followers will find their game at his most energetically raunchy here. Best cuts: "Carnegie Hall", "Zorba's Party".

GODTIE—The Essential Godtiet, Vanguard VSD 44/44. Basic and right to the bone are these twelve by the Godtiet in this two for one package. The material from Carnegie Hall and Town Hall gigs with just acoustic bass sound. This is 1969's wonderful young group that makes back to back tangential tours into classy. "John Henry", "He had a Chain On", "He's Got the Whole World In His Hands", "Ain't No Grave Can Hold My Body Down", "Freedom Trilogy".

MORGAN KING—New Beginnings, Paramount PAG 6677 (Capitol). It's nice to hear this stylish young lady. She has been away from recording for too many years and with a program of unusual material but including many meaningful tunes of the chart. Her voice, golden sound is refreshingly beautiful and the arrangements and by Tony Zito and Bob Wilson and only their own imaging behind her lovely voice. Best cuts: " будет; "I Can't help Myself", "So In Love With You".

FABS DOMINO—Cookie With Fats, United Artists UA 12727. Five double set from one of the true pioneers of pop music, featuring a number of hits as well as some of his best and lesser known material. Best cuts: "Coconut Shells", "True Love Stories", "Money Talks".


WENDY MALDON—Love Has Set Me Free, Warner BS 7315. Sometimes comical, sometimes interesting vocals. Best cuts: "Can't Come In", "Go Home", "Let's Traveling Song".


JIM BAILEY—Live at Carnegie Hall, United Artists UA 14 148. Good double set from the singer who sang his renunciation mocking Carlin and Streisand and is now back to his old self. Best cuts: "Second Hand Rose", "Over the Rainbow". Best cuts: "Country Blues", "My Rough and Rowdy Ways".

THE ANDREWS SISTERS—Boogie Woogie Blues Gang, Paramount PAG 6501 C. (Capitol). Same old Andrews singing back in the good old days. This is music from the 1940's. Best cuts: "Boogie Woogie Blues Gang".

**Country Picks**

KENNY VERNON—Lovesleeve, Capitol ST 12277. Material from some of the best songwriters around, and a couple of his own songs make up this fine album and it sounds as good as any he's ever done. Good production and good performance make this one of his best.

Best cuts: "Women, I Just Want To Love You More", "Nothing But Loneliness".

Dealers: Attractive potential on front cover and full-length picture on back of album to help sales.
Philosophic Talk About Jazz Is A Bore!

After all the so-called intelligentsia beat their gums about progressive music, jazz and the perennial "Schools of Thought" one thing is sure...

Impulse Has It All In This New Release

Impulse Has Only One Philosophy... Quality Begets Sales
LITTLE JOHNNY AND TED—The Super Toppers: Rovi LPs 3753 (Jewel). This is simple soul featuring two distinct and flowing voices. It is their first together. The background support is not new. This isn’t the світ music any more. Best cuts: “Walking the Floor,” “Cry it Out Baby.”

CANNONBALL ADDERLEY AND FRIENDS, Capitol ST 1123. This is a superior collection of Cannonball Adderley in his prime. It is completely authentic and contains a host of significant performances during his Capitol days. Today, Cannonball sits in a new slot, but these works nonetheless retain the beauty and joy of his playing and the solid sound ensemble of most of his music. The music taken from his funk period with Bobby Timmons (“Ditt Don”), Cannonball’s association with Nancy Wilson (“A Sleepin’ Bee”), Lewis Coltrane’s “Drum Thing” (Water Water), Eddie Vossion “Blues and Blood” and Stevie Wonder’s “Oye”. These are some interesting and long awaited cuts with Sergio Mendes. Cannonball’s biggest hits on Capitol are “Mercy Mercy” and are collected in this box. There has been considerable excitement on the tour sides.

THE NEW HERITAGE KEYBOARD QUARTET, Blue Note BN 14412 (United Artists). Debut ensemble features Harris and the Three Savants. The leader’s piano retains the crispness and smoothness that made the act one of the most popular and also recommended.


MURRAY JOHN—From the Depths of My Soul, Blue Note BN LA 140 (United Artists). Elegantly smooth interpretations from a quality contemporary jazz-soul group.

ASHFOOD & SIMPSON—Glimmer Serenading Mouth, Waxer Bros, BS 2719. One of Moloney’s most respected writer-producer teams emerges as artists on one of WSF’s strongest solo releases yet. Tolar’s production and skill enhance and push the most exciting of contemporary soul music. Must cuts: the well-crafted dramatic feel of potential hit singles. Though preferentially breaking on its first visit, this is a well-disguised masterpiece.paypal.


Clasical Picks

Soul

Country and western vocal groups have always been a big part of the musical landscape, but their influence on popular music has often been underestimated. Here are some of the best albums to explore the rich tapestry of country and western vocal groups.

Religious

Religious music is a type of music that is performed in churches or other religious institutions, and is often associated with worship. It can include a wide range of styles, from traditional hymns to contemporary gospel music.

Among the best-selling albums of all time, religious music has a significant presence. From the spirituals of the early 20th century to the contemporary gospel music of today, there is a rich tradition of religious music that continues to inspire and uplift listeners around the world.

The Dixie Hummingbirds—“Let It Never Be Too Late, Treasure P LP 178 (ABC). The group that backed Paul Simon on his latest LP, has Lund, been around for years, top form and shape. On top of that, it is a very well known gospel group. This LP features fine harmonies as well as excellent lead singing and a sound that varies on pop or social occasions. Best material is still the group, but the background support is the hit the backed Simon and it comes to a fine finish. Wonderful voices in a fine reference. Best cuts: “Let It Never Be Too Late,” “Singing for a Memory,” “The Heart Will Go On.”

Willie Daniels and the Messengers—Heaven Must Be a Beautiful Place, Pecos Pl LP 186 (ABC). A fine gospel set from the Pecos ABC line, featuring Willard Banks, for a year with the Jacksons. Some current greats exemplify the style of gospel which has shown signs of innovation in the field of gospel and pop in recent months with more top material, solid lead vocal and an astounding change. Highlight of this LP is Banks vocals, which can be reminiscent of singing or scatting. Best cuts: “Heaven Must Be a Beautiful Place,” “Walkin’ Till You See His Face,” “Fly Me.”

Patti Boone and Andre Crouch & the Disciples—Christian People Vol. 1, BMI L 3017. This album is a very rare, combining white gospel and black gospel—body, soul and spirit—most of these recording bands are found nowhere else. Plenty of sales mileage left in these styles.

Best cuts: “I Wish, I Wish, I Wish Again” (Boone), “Christian Praise” (Crouch) and “Shine On” (Crouch). Don’t miss this LP, it has been long awaited and the LPs have never sounded better.

Also recommended:

World

The Various Artists: Various Artists Vol. 1, BMI L 3017. This album is a very rare, combining white gospel and black gospel—body, soul and spirit—most of these recording bands are found nowhere else. Plenty of sales mileage left in these styles.
The Uninvited Guest...
...he helps himself to anything of value.

.Thefts occur once every 13 seconds somewhere in the nation. Don’t be caught unprepared!

**PROTECT!**

magazine describes in detail the various safety devices and common sense precautions to use against theft. This brand new publication contains a special chapter for women; in-depth articles on locks; burglar alarms; security systems; protecting your camper, car, boat & bike; traveling precautions against theft; pros & cons of dogs and firearms; proper insurance coverage. Plus a security product directory complete with prices and descriptions of each item listed.

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Billboard's "The World of Country Music"... All over the country, all over the world.

For its eleventh consecutive year, Billboard's "The World of Country Music" issue will provide accurate, up-to-the-minute coverage of the rapidly changing country music industry. And this valuable 8 1/2 by 11 inch publication is reaching deeply into the country music scene because of its reliability and honest reliability.

As usual, this year's "The World of Country Music" will provide the latest country listings that have made their mark in the music industry. "The World of Country Music" is the most respected country journal that only Billboard can provide. Billboard will give you the kind of international exposure that major fairs, auditoriums, amusement parks and college campuses demand. Not to mention, an extra special bonus distribution to everyone attending the Country Music convention. So if you have anything to do with the country music scene, Billboard's "The World of Country Music" will expand your horizons.

Advertising Deadline: September 21
Issue Date: October 20

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- Los Angeles: 213-825-4275
- Nashville: 615-777-5343
- Chicago: 312-251-1025
- Boston: 617-451-7015

www.americanradiohistory.com
## Master Blank Dearth

- Malaysia, Thailand and Japan in a typical way
- Said that AD supplies blank lacquers for mastering to 78 different foreign countries, including Soviet Russia, Red China and the Republic of China.

### Stevens Gold

**NEW YORK**: Cat Stevens has attained gold status with his latest album for A&M Records titled "Frog." This brings Stevens' gold awards to four. Other RIAA certifications have involved the albums "Catch Bull at Four," "Teaser and the Firecat," and "Tea for the Tillerman."

**SEPTEMBER 29, 1973, BILLBOARD**

### Stronger Artist Role

"Most of my time right now is spent in putting together the best possible marriages between our artists, independent producers and songs." Fein said.

### Roxbury Label

In other news in three different musical categories, Wayne Newton's "Daddy Don't You Walk So Fast" was a broad and popular hit on the road; New York City's "I'm Doin' Fine" was a new hit and Austin Roberts' "Something's Wrong With Me" was a contemporary pop hit.

---

### Billboard's Top Album Picks

**Continued from page 56**

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### FM Action Picks

**These are the albums that have been added this past week to the nation's leading progressive stations.**

---

### Bond BuBBLEd Under The Top LPs

- **97** - JOHNNY ROGERS "All I Ever Wanted To Do Was Sing," SIRIUM 8-085
- **98** - DADDY DAIRY "Tell Me Why," SIRIUM 8-085
- **99** - BOBBY GARRISON "Tell Me Why," SIRIUM 8-085
- **100** - DADDY DAIRY "Tell Me Why," SIRIUM 8-085

---

### BubbleBudding Under The HOT 100

- **101** - OPEN UP YOUR HEART, Roger Miller, Columbia 4-0457
- **102** - I'LL HAVE TO GO AWAY, Statler, Columbia 4-0457
- **103** - NIGHTS A GO-GO, Bill Withers, Columbia 4-0457
- **104** - SHOUT! LADY, Shpector & Dobbs, Capitol 2179

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---
CHART BOUND

FOR WEEK ENDING 08-THEMED 23, 1973

Sheets music lists are continued to piano-voices some music copies and do not purport to represent mixed publications distribution, RR = Big Sells; B = Big Three Pub.; Ch. = Chappell Music; CPI = Cimino Pub.; HAM = Hansen Pub.; MCA = MCA Music; NAM = North American/King; PLT = Plymouth Music; PSM = Peer Southern Music; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title, Label, Number (Orig. Label)</th>
<th>Week on Chart (Billboard)</th>
<th>Date Released</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Suggested List Price</th>
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<td>1</td>
<td>ALLMAN BROTHERS BAND</td>
<td>Eat a Peach (Atco)</td>
<td>1-6</td>
<td>1972-08-26</td>
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<td>LED ZEPPELIN</td>
<td>Led Zeppelin III (Atlantic)</td>
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<td>1970-09-12</td>
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<td>79399</td>
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<td>Blonde on Blonde (Columbia)</td>
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<td>BRUCE SPRINGSTEEN</td>
<td>Born to Run (Columbia)</td>
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<td>1969-11-23</td>
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<td>Goats Head Soup (Rolling Stones)</td>
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<td>1973-09-17</td>
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<td>37-00002</td>
<td>2.98</td>
</tr>
</tbody>
</table>

**FOR WEEK ENDING SEPT 77, 1973**

This week's top albums are listed above. Billboard is compiled from National Retail Trade by the Music Popularity Research Group of Billboard.
“TAKE LIFE A LITTLE EASIER”

RECORDED BY

RODNEY ALLEN RIPPY

Produced by AL CAPPS for Blue Monday Productions
A Subsidiary of Garrett Music Enterprises

on Bell 45,403

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
<table>
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<th><strong>TOP LPs &amp; TAPE</strong></th>
<th><strong>POSITION</strong></th>
<th><strong>WEEK ENDED</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>Title</strong></th>
<th><strong>Label</strong></th>
<th><strong>DATE</strong></th>
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<td><strong>2022/07/14</strong></td>
<td></td>
<td></td>
<td><strong>Fonzie</strong></td>
<td><strong>Son of Fonzie</strong></td>
<td><strong>LP</strong></td>
<td><strong>2022/07/14</strong></td>
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<td><strong>The Rolling Stones</strong></td>
<td><strong>Exile on Main St.</strong></td>
<td><strong>LP</strong></td>
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<td></td>
<td><strong>Pink Floyd</strong></td>
<td><strong>The Dark Side of the Moon</strong></td>
<td><strong>LP</strong></td>
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<td><strong>LP</strong></td>
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<td><strong>The Grateful Dead</strong></td>
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<td><strong>LP</strong></td>
<td><strong>2022/07/14</strong></td>
<td><strong>19.99</strong></td>
</tr>
</tbody>
</table>

*Note: This is a fabricated text for demonstration purposes.*
His "Hobos, Heroes and Street Corner Clowns" is really burning. As of September 13th, Don Nix is on a total of 57 FM and Top 40 stations, with more being added daily. Reports are in with medium to heavy and movin' up from: KADI and KSHE, St. Louis; WHSE.

WIVY, WORJ, WOVL, WUSF, Florida; KLOL, KRMM, KEKL, KAFM, Texas; WMMR, Philadelphia; WBCN, WNTN, WDRU, WHCN, WPLR, WHW; Massachusetts; WPFI, Troy; WHFS, WKTW, WAYS, Washington/Baltimore; WGOE, WOWL, Virginia; WJOM, Chicago; WZMF, Milwaukee; KQRS, Minneapolis; WABX, CJOM, Detroit; WMMR, WBN, WCOL, Ohio; KSAN, KZAP, KSJO, KCML, KLOS.

KNAC, KPRI, KGB, California; KOL, KISW, KTAC, Washington; KINK, KQIV, KZEL, Oregon; KOKB, Mesa; KFML, KBDI, Denver. And KINT, El Paso; KGB, San Diego; and, in Memphis, WMC-FM.

Now that's a hot album. And it's getting hotter by the minute. If you aren't programming "Hobos, Heroes and Street Corner Clowns," give it a listen. You'll warm up to it.

WATCH FOR DON NIX'S NEW SINGLE "SHE'S A FRIEND OF MINE" b/w "WHEN I LAY MY BURDEN DOWN."

The Stax Memphis Heat Keeps 'On Comin'.

HOBOS, HEROES AND STREET CORNER CLOWNS, ENG-1032. On Enterprise Records and Tapes.

Enterprise Records is a division of the Stax Organization. Stax Records are distributed through Chrysalis Records, Inc., distributed in Canada by Polydor Records, Ltd.
Shelter Records spent three days last week at Capitol experimenting with its new four-camera, four-videorecorder system. One of the tapes for the label was used in some experimental taping of Mary Crosby and Pinchee Stone. Working the audio-video controls of the system last week was 'Noon Trombones' engineer Bob Davis. On the sessions was the other half of the Shelter ownership team, Leon Russell. . . . Bartolomeo & Orsini captured the group's attention with their intense playing. . . . Larry Coryell's new band the Eleventh Hour toured for a 10-minute standing ovation at the Olympia. Paris. Part of their current European tour. . . . Richard Harris has set back the start of his concert-touring out from Oct. 16 to Nov. 7 because of a delay in filming his current project. . . .

Radio Role

Radio was the major method of influencing record/tape sales. However, word-of-mouth, starting with white males even younger than 15 years of age, both boys and minorities above 12 years old, was extremely important in the purchase of records.

Stations With Influence

The stations, in order of percent of votes, were KVKE At the age of many, was extremely young. . . .

RRIA Meeting

Continued from page 3

album of anti-drug abuse spots at the moment. . . . Character, KPFK-AM and KKDF-T, also. . . .

Silver & Hawk

Tee Off Label

BUFFALO, N.Y.: Larry Silver, veteran record/tape wholesaler who bought out Steve Brodie as a partner in the company, Silver & Hawk, has formed a record label, Ambient Records, in conjunction with Vern Hawk, who operates Ambient, Cincinnati, a division of TRS.

Silver is currently setting up national distribution which already includes 200 stores in New York and Action, Cleveland. First release due October 16 will be a single by Johnston and John to John Mull. . . .

Hotel Rate Hike

Adam Assad stated that there was good possibility that ASCAP would take legal action against the hotel and motel owners. He said that the American Hotel and Motel Association, which consists of individual members but does not make decisions for them, would probably resist any action the courts might agree to higher ASCAP rates. He said that hotels and motels using under contracts might have to sign blanket parcels, while individual negotiations would be made by the hotels and motels spending over $5 million annually.

Adam said that 501 writers had joined the boycott, bringing the total to 16,359, with 269 publishers joined, bringing publisher royalties to 10,000, and the total of publishers and members to 21,922.

Finkelstein felt that the ASCAP boycott was a clear victory for ASCAP. He estimated that ASCAP's revenues from the boycott were $17,000,000 in 1984, a figure he described as "immensely gratifying".

Finkelstein disclosed that during his entire 30-year tenure with ASCAP, he took an annual salary of $35,000. He also mentioned that he was the only one who had taken a leave of absence from his job since he became president of ASCAP New York office, remaining three five years and now being se...
SINGLE AND NOW A NEW LP.

HALF-BREED

PRODUCED BY SNUFF GARRETT  MCA-2104
NATIONALLY DISTRIBUTED BY:
(DISTRIBUTORS)

ATLANTA, GEORGIA—SOUTHLAND DISTRIBUTORS
BOSTON, MASS.—MUSIC MERCHANTS OF. N.E.
BUFFALO, N.Y.—BEST & GOLD DIST.
CHICAGO, ILL.—SUMMIT DIST.
CLEVELAND, OHIO—PIKS CORP.
DALLAS, TEXAS—J. L. MARSH DIST.
DENVER, COLORADO—CENTRAL DIST.
DETROIT, MICH.—MUSIC TREND DIST.
LOS ANGELES, CALIF.—RECORD MERCHANDISING
MIAMI, FLORIDA—MUSIC SALES OF FLORIDA

MIAMI, FLORIDA—TONE RECORD DIST.
MILWAUKEE, WISC.—TAYLOR ELECTRIC CO.
MINNEAPOLIS, MINN.—HEILICHER BROS.
NEW YORK, N.Y.—SAM GOODY (S.M.G) DIST.
PHILADELPHIA, PENN.—UNIVERSAL DIST.
PHOENIX, ARIZONA—ASSOCIATED DIST.
ST. LOUIS, MO.—COMMERCIAL MUSIC
SAN FRANCISCO, CALIF.—ERIC MAINLAND
SAN FRANCISCO, CALIF.—DIRECT RECORD SALES
SEATTLE, WASH.—ABC RECORD SALES

WATCH FOR THE UP AND COMING TOUR OF

EPITAPH
(Scheduled to begin on November 1, 1973)
Interested parties please contact Billingsgate Records