GRT-Vanguard Plot Massive Tape Issue

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

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

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

By GERRY MULLIGAN
Music West Staff Writer

LONDON—Some 500,000 pirated tapes and approximately 50,000 pirate and bootleg albums were sold in the U.K. last year, according to an annual report released by the British Phonograph Industry. Despite BPI's successful drive against pirates—more than 100 cases have been handled in the courts or privately in the past 12 months—the flow of illegal product has not waned in the U.K., says BPI director Geoffrey Bridge.

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

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

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

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

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

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

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

After an opening 2-hour of debate, one hour, Sen. Sam Ervin (D-S.C.) won his battle to delete the right of copyrighted recordings to collect performance royalty from any commercial play by broadcasters, jukeboxes, cable TV, background services or any other profit-making users of recordings.

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

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

The festival began on a sour note, when Canadian authorities cracked down on the youthful audience and began arresting more than 15 for narcotic and alcohol violations.

"We really don't need these prob—

MINNIE RIPERTON: THE VOICE OF AN ANGEL. HER FIRST SOLO ALBUM AND A TOUR THAT'S SET CITY AFTER CITY ABLAZE HAVE MADE MINNIE ONE OF THE YEAR'S FASTEST BREAKING NEW ARTISTS. "PERFECT ANGEL!" ON EPIC RECORDS AND TAPES

Ann Arbor Fest Good (and Bad)

(Continued on page 10)
MAGNA ARTISTS CORP

HOYT AXTON
A & M Records

GEORGE CARLIN
Little David Records

COMMANDER CODY
AND HIS
LOST PLANET AIROMEN
ABC Dunhill Records

DONOVAN
Epic Records

DIZZY GILLESPIE
Verve Records

WAYLON JENNINGS
RCA Records

THAD JONES/MEL LEWIS BAND
Philadelphia International Records

MICKEY NEWBURY
Elektra Records

JOHN PRINE
Atlantic Records

BUFFY SAINTE-MARIE
MCA Records

TRAVIS SHOOK
& THE
CLUB WOW
Little David Records

LOUDON WAINWRIGHT III
Columbia Records

DAVID Bromberg
Columbia Records

HARRY CHAPIN
Elektra Records

PAPA JOHN CREECH
Grant Records

GALLAGHER AND IYLE
A & M Records

THE
EDWIN HAWKINS SINGERS
Buddah Records

KRIS KAUFHOFFERSON
Monument, Columbia Records
With Special Guest Star

RITA COODGE
A & M Records

ROGER MCGUINN
Columbia Records

THE NEW RIDERS
(OF THE PURPLE SAGE)
Columbia Records

KENNY RANKIN
Little David Records

DOUG SAHM
Warner Bros. Records

MICHAL URBANIAK
AND
FUSION
Columbia Records

MAGNA ARTISTS CORP.

ED RUBIN, President
1370 Avenue of the Americas, New York, N.Y. 10019 12121 489-8027

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RIAA 'Grateful' For Senate Copyright Act

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

In a formal statement released this week, Gorickov notes last week's action "paves the way for the final legislative steps in gaining permanent protection for the music industry. The Senate's action was particularly rewarding in view of the intransigence of the Congressional record and the end of the year's lapse of the current law."

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

Imported Rock LPs: A Bloomin' Business

LOS ANGELES—The importing of rock LPs from England and Europe has become big business over the past few years. Key importer JEM Records, in S. Pasadena, N.C, is helping its own cause along by serving record store owners as well as dealers.

Fleetwood, a 22-year old Desde, is conducting an in-store merchanting campaign and owning half of the Smartphone Records label, which has a national distribution.

40% WB Sales Is Rock—Smith

BY NAT FREEDLAND

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

"Rock catalog sales from artists like Deep Purple, the Allman Brothers and the Doobie Brothers have been a prime factor in pushing this year's grosses 20 percent over our record breaking first three quarters of 1971," Smith added.

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

Also, rock catalog sales demonstrate that EPA WPA Distributors has really got its marketing in this area excellently organized," Smith adds. "When we first organized WPA over (Continued on page 12)

New Music Printer Saves Time and Money

NEW YORK—A new music print invention which simplifies and speeds up the composition of music printing was unveiled last week at Screen Gems-Columbia Publications.

Edgar Cohen, the inventor of the device, the Musicohype State, is a man of several distinct advantages. It cuts typesetting time in half, saves more than 50 percent of the space by reducing the number of pages, increases productivity, results in error-proof print, and requires very little training to operate.

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

The board is marked by simplicity of operation, according to Cohen, and after a few hours of instruction, music notes, chords, and adjuents in a specially designed cabinet, the operator can insert the notes in the proper places and move them at will. Errors can be adjusted by moving the notes in the board. The note or chord form is cut in one piece, notes above and below the staff to be cut for engraving or drumming, respectively.

The device enables the publication firm to engrave some 900-1.000 pages of music a month. The company, says Pauline Robinson, vice-president and general manager of Columbia Pictures Music Group, "will pass the publications department, owner of the patent.

Cohen says that he has also developed a similar device, smaller and portable in nature, which can be used to print music for motion picture studios. The board should be available in about two months. Composed by Marvin Harnic, it is described in demonstrating the device.

Robinson says that the firm's print sales would reach some $5 million this year at retail level. The company was formed 1959 and the business for the print industry was estimated at some $150 million in 1972; in 1973 it was $120 million.

Hayes Demands $5.3 Million in Stax Records Litigation

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

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

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

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

In addition to other problems, he contends, when Union Pacific took back on July 26 re- fused to honor a $20,000 check from the company because of insufficient funds, Hayes says he had an accounting made and found that Stax had strongly

More Late News

See Page 62
**general news**

L.A.: Every few days some activity owned by Hal and Louise Roberts was being announced. Steve Tinkley's return to recordings is on the doo's Mums label. It was said in committee, a recording agreement is being signed by the lovers, owned by Louise Roberts Films.

The Lawyers Roberts Co. is the publisher of these new business firms and it has been in business since 1967. Lawyers, a former Hollywood law firm, by the hit tap dancier, has been associated professionally 14 years. Part-time work and a million-dollar show business empire, with each of the divisions operating separately and distinctly apart from the others.

There is no intention of having Mums artists record for Lansers Roberts. In fact, Harry Cocks was hired to do the music for "Death Wish" and that is the sort of thing that Lansers Roberts has produced which Roberts is most proud of.

At the present concert division is a result of a merger between Louise Robin and Alan Tinkley. Robert Roberts and Robin Tinkley were formerly associated with the American Society Fellow of Recording. Dick Grier, another veteran Southern California concert promoter, has joined the firm as a partner in the presentation of the Sixth Wonder concert city tour. Grier is associated with the 16-piece aggregation. Artist Consultants does between 20% and 30% of its business with the world and is particularly pleased to be presenting Stevie Wonder in his first U.S. concert tour since his multi-fat accident last year.

Another act just getting back in front of audiences is Steppenwolf which is doing 30 dates on its upcoming tour which CMA is selling to promoters all over the country. While Wonder will play 12,000 seat stadiums or the largest hall in each community as Hal Lansers puts it, Steppenwolf is aiming at 3,500-4,000 seat locations, including colleges.

Having remained a "hot property" the two admit they have offers to sell but aren't interested. "We really just want to enjoy our selves," Roberts says. They both recall the early months of negotiations they had with Lanser to bring the project to San Francisco. "It was the first of all that complex dialog doesn't appeal to them."

"We enjoy the spirit of going on from one deal to another," Tinkley says. "That's what keeps it fun for us. We like the changeability of each phone call."

They went back into the recording business one and a half years ago with Mums distributed by CBS. "We decided to go building something and watch it grow." The label's roster includes Albert Hammond's long-awaited first disk, "I Never Rains In Southern California," was the label's first release. "We don't make the hit... Steppenwolf, the Jackson Sisters and Hubie Hend.

This is the Billy Preston's piano and Roberts anticipates Preston producing Herd's first disk. For the Jackson Sisters, Johnny Bristol has written material and is the producer of their debut disk. All groups in this next single is his own composition, "Names, Tags, Numbers And Labels" which ships this month. It was produced by Hammond and Roy Halie in San Francisco. Hammond, Michael Hazelwood (Continued on page 12)

**disk performance rights killed**

WASHINGTON — Speaking through their elected legislators in the Senate last week, broadcast and jockey organizations lobbied for performance rights for copyrighted recordings from the general revision bill, knowing that the law would not only protect from piracy but the issue of royalty to record performers, recording artists, and producers from commercial users who make most of their revenue (radio broadcasters) or all of it (jockey operators) from the playing of records, will come up again, possibly even next year, At the industry, it would make much of what arguments were used by the legislators to demolish the royalty bill.

The principal defending solos in the "Great Debate" held on the Senate floor were those of Sen. John L. McClellan (D., Ark.), author and manager of the bill, and Sen. Huerff, D., Va., a veteran of 44 years of losing battles to get record performance royalty into the copyright.

Sen. McClellan stoutly defended the royalty principle, although he said he was not prepared to bring it to a vote as an issue. He noted for it, although his main object was to get the revision bill through, permitted a debate that he was apparently ready to throw the whole bill back to the Senate's Copyright Sub-committee, unless the record royalty was knocked out first.

The opponents who comprised the record royalty faction were Sen. Sam Ervin (D., N.C.) and By MILDRED HALL Sen. O. Pastore (D.-R.I.). They added substantial help from Sen. Roman Huska (R.-Neb.) and a backup line of many other senators who all ready to broadcast jockey groups and jockey operators from the payment of record royalty fees.

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


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

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

Sen. Scott argued, in his mild way, that "performing artists are also capable of going hungry. Anybody can go hungry— including a performing artist who strikes it rich only once, and never makes it without another recording. "I cannot live forever on that tune, unless there is some benefit to him."

Sen. Ervin quoted from the constitution which said it had to be something...

**in this issue**

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**circuit**

**international**

**jockey programming**

**latin**

**sales**

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**audio/video**

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**market stock quotations**

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**hot country mp's**

**hot country singles**

**hot pop**

**pop hit**

**pop easy listening**

**200**

**lp's**

**reviews**

**albums reviews**

**singles reviews**
THE DAWN OF A NEW JAZZ AGE.

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

Jazz sells. Ninety percent of retail music stores reported an increase in jazz album sales, according to a survey published in Music Retailer (August 1974). It all adds up to make jazz THE fastest-growing musical category around.

We have a jazz roster second to none, with artists who are giants in every respect, and an all-inclusive program is now in operation to back them up: extensive print and radio advertising campaigns, point-of-purchase sales promotional tools, special emphasis on the ever-expanding college and youth markets—all the merchandising essentials to bring our jazz acts home to old and new fans alike.

Our new fall release features stunners from such incomparables as Miles Davis, Maynard Ferguson, Stardrive, the electric and eclectic Weather Report, Freddie Hubbard's first Columbia album, and a new effort from Herbie Hancock (whose last album, "Head Hunters," went very, very gold).

The company with the strongest jazz lineup in the business makes the time for jazz right now. The place is here.

On Columbia, Epic & Philadelphia International Records
The home of jazz.
5. ClOQ

NEW YORK—No final word on North American Philharmas (NAP) bid to take over Magnavox was expected before day's end Monday, sources said Tuesday (17). In a turnabout from the first reactions (Billboard, Sept. 17, p. 22) by Monday night (Sept. 22) NAP's $90 million offer for the Magnavox board's subsequent approval make the acquisition appear possible.

For further restrictions, contact: People at or near the object of inquiry, interested or related parties.

Chairman and CEO, David O. Walker, comments indicated Magnavox might be interested in "good faith sales" of the bus and its correlated Video Bus Corp., and their word that they would reimburse him $150,000 per month for staffing the bus and all his personal expenses for the first year.

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

The suit seeks a cumulative $5 million damages, an injunction to cease the use of the bus and an accounting.

$10 Mil Suit Filed In L.A.

LOS ANGELES—Los Angeles corporation, the last Experience, is using Warner Bros. Records, Poll, and the Hollywood estate of Hendrix to administer $80,000 Damages.

LOS ANGELES—The steep price of the equipment used in this week's events is reflected in a Superior Court suit here which seeks to regain $50,000 paid to Dog Night for its appearance at the Ontario (Calif.) Speedway Nov. 24, 1973.

The complaint, filed by 13 individuals who suspect they are responsible for the lawsuits, is based on charges that the group contracted to work two hours that day and paid $25, the proceeds of which are to be spent in the court.

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

Shelter Asking 1% Million Dollars

LOS ANGELES—Shelter Records, who issued the lawsuit against Phoebe Snow, her manager, Steve Adair, for breach of contract in Superior Court here. Damages of $565,000 is an injunction to stop Phoebe Snow from performing and sale of the L.P.

The complaint alleges that Miss Snow terminated her 1977 seven-week concert tour in the name of the trustees, advised the group to go to court, and that the suit was filed in Superior Court here.

She asked $7,061, a claim which Shelter rejected, claiming they owed $1,140. The matter was turned over to the court, the suit is pending.

Webb Recovers 211,129 In Suit

LOS ANGELES—Songwriter Jimmy Webb has recovered $211,129 in suit against his company Music Publishing Inc. against Sony Music Publishing Inc.

The complaint was originally filed in Superior Court in September, 1971, and a portion of the suit was agreed to by Superior Court Judge Julian M. Tilt.

Seek $4,858 In Lawsuit

LOS ANGELES—Premier Record Corp., the Music Publishing Corp., and Dick Whitehouse, former MGM financial officer, have filed suit in Superior Court here, seeking payment from the AFM of $4,858, allegedly due Jack Willis and Martha Golden.

Willis and Miss Golden previously sued the MGM label in Superior Court, and the case was settled for $6,858.28, which they charge is due to them because Bruce Palmer asserted that amount of royalties to them. The AFM has arbitrated the claim by Palmer against the members of a bankruptcy estate, and the payment was made $2,000 out of a total of $4,858.28.
MIKE OLDFIELD'S
HERGEST RIDGE

Wordlessly beautiful.
A motionless point in chaos

VR13-109
Juicier than all meat hamburgers.
Kooler than Kissinger.
Wilder than Evel Knievel.
It's one hell of an album.

Hergest Ridge Out Now

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MIKE OLDFIELD

Virgin Records and Tapes
Distributed by Atlantic

1974 Atlantic Recording Corp.
A Warner Communications Company

Copyrighted material
Financial

**Market Quotations**

As of closing, Thursday, September 12, 1974

**NAME**  
**P-E**  
**Income**  
**Dividend**  
**Change**

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**New Recapitulating Rock Concerts Opportunity for Big Profits—Low Costs**

Once every few years, perhaps only once a decade, something truly new and revolutionary comes along. In 1973, two companies—Columbia Pictures and Columbia Records—announced plans for a new kind of live entertainment. This was something that had never been done before: a live music and movie experience. The event was synchronized with the original Live Rock Music. The Cin-R&B show was the first of its kind, and it was an instant success. It soon gained national publicity and acclaim. And it was done in a way that was never done before. It was a whole new source of business for the music industry. Now, additional promoters are beginning to see the potential of this new format. And they are doing it with an eye on profitability. The Sensational Cin-R&B show is now the talk of the town. And it is generating a lot of interest from the big names in the music industry. So, what is Cin-R&B all about? Well, it is a combination of music and movies, with live performances and a recording of the concert. It is a way for artists to reach a wider audience, and it is a way for companies to make money. And it is a way for audiences to enjoy a new kind of entertainment. So, if you are interested in Cin-R&B, or if you are interested in the music industry, you should definitely check it out. It is a great opportunity for big profits—low costs.
Waylon Jennings.
Where the grit of country meets the bite of rock.

The Missing Link.

RCA Records and Tapes

Waylon Jennings
The Ramblin' Man

www.americanradiohistory.com
Expansion Seen by Farr

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

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

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

Senate Approves Copyright Bill

The Senate bills (both the revision and the separate antipiracy bill) to assure permanent protection to protection under federal law, calls for three years and/or $25,000 fines minimum, for a first offense, and up to seven years and/or $300,000 for repeat offenders. The House revision, before the full Judiciary Committee, would keep the big monetary fines, but lower prison sentences to a maximum of one year for a first offense, and two for repeated willful offenses.

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

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

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

GR T-Vanguard Tape Issue

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

Among the better-known selections to be included are a two-cartridge set of Bach's "Brandenburg Concerti" with Prohaska and the State Opera Orchestra; Dvorak's "New World Symphony," Goleshmann and the same orchestra; Tchaikovsky's "Symphony No. 6," Munch and the Utah Symphony; and Schubert's "Symphony No. 9" in C major, K. 550, and the Stuttgart SDR Symphony.

Sansui Protests


Jack Sansui, head of Sansui's Q 4-channel project team in the U.S., says: "We will do everything possible to make the truthfulness of any statements about the Q system. The public has a right to correct information and we will be just as detailed in the integrity of our company and anyone associated with our name."

Jukebox operators got a further bonus by the approval of an amendment to the bill that has the long-term effect of a 10-year extension of the 1972 law. The Hollings amendment, with the added recommendation, gives the $300,000 that the Copyright Royalty Tribunal established in the bill to re-evaluate the total compensation for the radio companies and possibly to increase it.

Sen. McClellan strongly objected to the inclusion of jukebox operators only, but had no support on the floor. On the jukebox side, Sen. Ervin, Pastore and others came to the defense of the exemption.

Sen. McClellan pointed out that nothing could prevent the operators from charging whatever prices they see fit in the way of minimums from anybody—while the $8 music performance royalty stays frozen. But defenders of the operators said the $200,000 would be paying $4 million a year to song writers and publishers, plus "indirect" payment of $4,500,000 in breaks in the $8 cent per song rate.

The eight senators voting against the Ervin amendment's kill of record royalties were: Sens. McClellan (D.-Ariz.), Scott (D.-Pa.), Baker (R.-Tenn.), Briske (R.-Mass.), Case (R.N-J.), Cranston (D-Cal.), Harrke (D-Ind.), and Houney (D-Hawaii).
HAWKWIND STRIKES AGAIN!

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

8 TRK UA-EA328-G

“HALL OF THE MOUNTAIN GRILL;”

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

LP UA-LA328-G

HAWKWIND TOUR DATES

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Ann Arbor Fest Good (and Bad)

New Companies

3 Shelter Acts

Midas Touch of Critic, Dancer

Kill Disk Performance Fee

Imported Rock LPs Boom

General News (and Bad)

Hayes Demands

Hayes says the terms of his agreement with Stax gave him a guaranteed income of $1.89 million an

and that this money would come in as slices ($370,000 each). He contends

that MCI also added him a $99,000 in promotional expenses which he did not authorize.

Hayes also seeks release from his contract, which runs through Jan.

and 1977, and he is seeking an injunction forcing Stax not to advise other firms that he is not available for contracts. He specifically names ABC as a company with whom such talks would take place.
You've never heard The Jackson 5ive sound like this:

Their new album, “Dancing Machine,” is like no other they've ever recorded. It reflects the phenomenal growth they've experienced over the past year. And we think you're going to like it a lot.

Listen to “I Am Love,” “Whatever You Got, I Want,” and “It All Begins And Ends With Love.”

THE GREAT AWARDS FUROR OF '74

‘No Top 40 Station Good Enough’? Hell, Yes, There Is’

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

LOS ANGELES—It was a bit to be told that your woman wasn’t of sufficient social grace to come to the luncheon. There we sat, a partially integrated group of radio and record persons, enjoying the camaraderie rarely found among competitors in any business and especially in our ego-dominated industry. The verbal bomb was dropped around half past one, and the surprise couldn’t have been greater if the Japanese contingent had attacked Pearl Schwartz.

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

There followed a huge round of applause, not only from the tables occupied by record personnel but also, I am sorry to say, from some of the radio people. Unfortunately, in the heat of the moment, Rod took a few more ad-libbies which gave the impression that it was a take-away with Jim Stone. The staff of the Top 40 format by the judges and/or the advisory panel.

It wasn’t. As a matter of fact, the advisory had no idea that there was such a thing as Top 40. And, had we known, would have protested.

To say that the Top 40 station representatives were upset is an understatement. The meeting was led by we, the KMET executives Charlie Meeks, is that the service comes in a “do-it-yourself Kit” form for those broadcasters in smaller markets who can’t afford the major service.

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

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

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

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

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

Two of the staff announcers on the major service will be John Still and Paul Anderson, in addition, a well-known Dallas country personality will be featured. The service will be available as of Oct. 1. Meeks says.

Be able to write this article without bias. The fact that I disagree with the judge’s action motivates me to write it.

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

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

I hope and suggest that next year George Wilson will return to the broader-based industry nominations. For, what Rod McGrew should have said was that, of those stations which had entered the Top 40 category note was considered sufficiently outstanding to win. I personally feel that one of those stations must have been better than the others and thus should have received the award. But it is easy to pontificate.

The feeling is prevalent that the Top 40 format was demeared at our Plaza convention and that, whether or not hippie freaks voted or just plain bad judgment, Top 40 will not get a fair shake at future forums.

This is not so. George Wilson is next year’s chairperson, and his Top 40 concepts are well known. Last other formats decide that the ’75 convention will be the year of the tight playlist and format long knows, let me point out that George Wilson is versed and experienced when it comes to Top 40 format structures.

In the 16 or so years George and I first worked together, he has successfully engaged in MOR, talk, all-news, jazz and rhythm and blues. George, it seems to me, is the betterment of the industry. Like Jack Thayer who succeeded me as chairperson of the Radio Programming Forum, George works to educate those of the industry and help them to advance themselves.

So much for ’72. What persists are the mumblings and mutterings about ’74, the year that Top 40 got (or rather, did not get) theirs. It is said that some radio people applauded the absence of a Top 40 award. I have to infer that some members of our industry are so dominated by ego as to be jealous of the recogntion accorded a fellow member. I hate influences, so I’ll just say it. There are among us those radio people whose egos are larger than their talent, and who resent the achievements of their industry brethren.

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

Top 40 is not dying. There are still stations making major inroads in the established major markets by switching to the Top 40 format. Ideally, Top 40 should be the most successful format with the largest possible audience because it has the lowest common denominator—possibly the H***ty***!!. Not hits, or HITS...or H***ty***!! This is not an indictment of the Top 40 concept. It is a fact. Programming is both an art and a science. Top 40 Radio evolved from an art form to the point today where it is essentially a science. Some of us prefer to labor in one format or another where the art takes precedence over the science. This is our choice. But those alumni of the hallowed halls of Steer...
NOT BAD FOR US
PLAIN OL' COUNTRY FOLKS

II CHART BUSTERS
THIS WEEK
INCLUDING
A NUMBER ONE'R
FROM
MR. DON WILLIAMS

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THE ABC COUNTRY FAMILY

ABC Dot ABC Records
Dealers: contact your local MCA rep. for a colossal 4-COLOR "TWOFER" poster.

The awesome MCA Catalog presents a staggering array of the country's most popular musical talent.
59 2-record sets
40 years in the making

The MCA Catalog is on review.
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The Best of Lawrence Welk/MCA2-4028
The Best of Sammy Kaye/MCA2-4027
The Best of Jan Garber/MCA2-4028
The Best of Russ Morgan/MCA2-4029
The Best of The Four Aces/MCA2-4033
Leonard Feather Presents Encyclopedia of Jazz on Records, Vol. 1 & 2/MCA2-4051
Leonard Feather Presents Encyclopedia of Jazz on Records, Vol. 3 & 4/MCA2-4052
Leonard Feather Presents Encyclopedia of Jazz on Records, Vol. 5/MCA2-4053
Singin' The Blues: A Treasury of Great Jazz Singers of the 30's, 40's, & 50's/MCA2-4054
The Ernest Tubb/Loretta Lynn Story/MCA2-4060
The Bill Anderson Story/MCA2-4001
The Best of Judy Garland/MCA2-4003
Rick Nelson Country/MCA2-4094
The Best of The Ink Spots/MCA2-4005
The Billie Holiday Story/MCA2-4006
The Best of Alfred Apaka/MCA2-4007
The Best of Fred Waring/MCA2-4008
Buddy Holly: A Rock and Roll Collection/MCA2-4009
Bill Haley: Golden Hits/MCA2-4010
The Wilburn Bros.: A Portrait/MCA2-4011
The Brenda Lee Story: Her Greatest Hits/MCA2-4012
Louis Armstrong at the Crescendo/MCA2-4013
The Best of Myron Floren/MCA2-4014
The Best of Whoopee John Waffle/MCA2-4015
The Best of Ella Fitzgerald, Vol.II/MCA2-4016
George Russell: New York and Jazz in The Space Age/MCA2-4017
Jazz Holiday: Benny Goodman & Others/MCA2-4018
Art Tatum Masterpieces/MCA2-4019

Crawford/Kempfert/MCA2-4032
The Best of The Trapp Family Singers/MCA2-4048
The Best of Peggy Lee/MCA2-4049
The Best of Count Basie/MCA2-4050
The Best of Jesse Crawford/MCA2-4051
The Best of The Weavers/MCA2-4052
The Red Foley Story/MCA2-4053
The Benny Goodman Story/MCA2-4055
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Virgil Fox: Here Comes The Bride/MCA2-4058
The Best of Earl Grant/MCA2-4059
The Best of Liberace/MCA2-4060

Everybody's Best, from MCA Records
Radio-TV Programming

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

McLendon or Burbank shouldn’t knock the old alma mater. 1, for one, owes much to the lessons learned in format radio, and as I enter the twilight of my professional career, I resent those denouncing our ‘boring’ music radio industries who reject this
assumed condemnation of Top 40 Radio.

I contend that Top 40 didn’t exist, a record would play itself.

Remember the “good old days” when doing a recorded music show entailed “every selection played on your predecessor’s program?” And if the personality who preceded you rejected what you might play, you might just have to play another version. Concentrated play meant getting your song played on the station twice in one day?

Those of us who watched from our vantage point of “old line” MOR stations the emergence of Top 40 perceived this start and eventually disinterested it every opportunity. Then we loved it when we got the chance to become hot shot disc jockeys on “Colossal KIMN” or “Color Channel 98” or “Fun-lovin’ KRIZ” (“King KRIZ, where the music is...”) or any one of the 3,000 top city stations.

There are legends in radio... Bernice Judice, Westbrook VanVoortree, Norman Brokeshire, Arch Obler, and many others from the mighty Top 40. My good friend, John Torv, called me the real legends—those who took an industry expected to roll over and die as its audience was stolen by television and developed a form of radio more fun, more exciting and more accepted than ever.

There are the people who really made your radio “constant companion” and your favorite station truly “your best friend.”

By far, they were Top 40-oriented for a large portion of their careers: the McLendon, Storz, Burdon, Royce Johnson (a great shock jock in any format), Tom Donahue (MOR and Top 40 before progressing to Top 40 earlier) Chuck Blore (MOR, Top 40, LOVE), Jack Thayer (To 46-Talk—contemporary listens—) the list is virtually endless. And far from all of the movers and shakers of our business learned their business in Top 40 Radio, and are proud of it.

The above formats are a few of the many algorithms where they proved that they do not need code cognition accorded their genuinely attributes. I am proud that the representatives of the Top 40 stations, such as Paul Drew, Garry Petersen, George Wilson, Charlie Tune and John Randolph, maintain that Top 40 is far from being an anachronism, that it is a well-processed and sophisticated station.

There are truly great Top 40 stations in the United States. Some of them are really thoughts of its deserved recognition at the International Radio Programming Forum in Los Angeles, August 9, 1975.

BURNS TO ROCK DOC

LOS ANGELES—Buns Media Consultants here will syndicate a 12-hour radio program entitled “The History Of British Rock.” The program was written and produced by Diggsy Prod, Ltd., in Sydney, Australia, and is hosted by John Torv.

“Mic and Sue, who does not perhaps, will be the Top 40 format. At least, that is the way it seems. The Top 40 format is, in effect, the old MOR format, with a few changes.

The Top 40 format is, in effect, the old MOR format, with a few changes.

The Top 40 format is, in effect, the old MOR format, with a few changes.
"Charmer" is a winner.

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

Listen. We think you'll find the winner is a charmer, too.

On Asylum Records and Tapes.

Management: Harris Goldberg & Johanan Vigoda Woodstock, N.Y.

7E-3019
RCA Won't Release A Third Imus Album

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

RCA Records executives feel that he has, and are refusing to release his third comedy album on the label on the grounds of being "too dirty and not fitting corporate image," according to Imus, who is quick to take issue with the turn of events.

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

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

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

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

Nevertheless, Imus is optimistic about his future, and not taking shape. And, as one of the highest paid disk jockeys in the business—some $200,000 a year—good reason.

Since coming to New York to handle WBNN's morning show a few years back, the station's ratings have taken healthy jumps—with Imus' own ratings at the top, regardless of notions, keeping equal pace.
Sonny Bono
“Our Last Show”
MCA-40271

See and hear Sonny perform his new single on
The Sonny Comedy Revue
Sunday night, September 22, ABC Television.
MCA RECORDS
Isaac Hayes Scores Again

...with 'Truck Turner'. Third in a series of soundtrack albums written, produced and performed by Isaac Hayes. Experience Truck Turner. Scored by Isaac Hayes to score with you.

Who/Where/When

FULL entries for Who/Where-When should be sent to Helen Wirth, Billboard, I Astor Plaza, New York, N.Y. 10003.

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

EAST


DICK GRACE (Columbia Records): Civic Center, Philadelphia, Sept. 21

RAMSEY LEWIS (Columbia): Univ. of Wisconsin, Green Bay; University of Montana, Butte, Mont. Sept. 27.


RIGHTEOUS BROS. (Captive): Vitanova Coliseum, Denver, Sept. 29

MINEY RIPPERTON (Epic): Queens Burq College, N.Y. Sept. 27.


JEAN SHEPPARD (United Artists): Ernie Ball Arena, Salinas, Calif. Sept. 29; Fabby Ferr, N.Y. (Nov. 29).

TAVARES (Capitol): S.U.N.Y. Albany, N.Y. Sept. 21; Sugar Shack, Boston (25-26)

WALLY WALKER (MGM): Valley Ballroom, York, Pa. Sept. 27.

REDWOOD REPORT (Columbia): Wesleyan Univ., Middletown, Conn. Sept. 21; Symphony Hall, Boston (27-28)


MAIN INDEPENDENT (RCA): Hollywood Bowl, Los Angeles, Calif.


JESSE COLIN YOUNG ( Warner Bros.): (Continued on page 27)

Imus Album

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

Talent

Pryor Roaring Back After "Retirement"

By BOB KIRSH

LOS ANGELES—Until Richard Pryor's current LP, "That Nigger's Crazy," his last album, was released in the fall of 1976, Pryor had experienced a tremendous rise in his popularity and success. After several years of continual touring, both on television and on the road, Pryor began to feel the strain of the constant travel and the pressures of the business. He eventually reached a point where he felt that he needed to take a break from his career, and he did so by retiring from the public eye.

What happened, however, was that Pryor's popularity continued to grow, and he found himself in demand for appearances all over the country. He was approached by several television producers and film studios, and he was offered a variety of roles and projects. Despite his initial desire to retire, Pryor found himself unable to resist the opportunity to resume his career, and he began to accept more and more work.

The result of this change in Pryor's fortunes was a major comeback. His new LP, "That Nigger's Crazy," was an instant success, and it helped to establish him as one of the most popular and influential comedians of the time.

In addition to his work in the entertainment industry, Pryor also began to use his platform to speak out on a variety of social and political issues. He became known for his outspokenness and his willingness to take on controversial topics, and he was often invited to speak at events and gatherings throughout the country.

Today, Richard Pryor is considered one of the greatest comedians of all time, and his influence can be seen in the work of many of the comedians who follow him. He continues to be a popular figure, and his legacy as a comedian and performer is still felt today.

RICHARD PRyor Jr.
We would like to express our gratitude
to everyone in the industry: radio stations, disc jockeys
and program directors - who have continued to play our music
from the beginning.

From our hearts, thank you.

Chicago

Chicago Transit Authority, Chicago II. Chicago III.
Chicago at Carnegie Hall, Chicago V, Chicago VI, and Chicago VII
are all currently charted by Billboard and available on Columbia Records.

Produced by James William Guercio.
At the Record Plant in Los Angeles, Pono is cutting there next, producing themselves with Mark Harmony engineering. Also at the studio: Lou Rawls has cut a single with Norman Rasmussen producing and Sy Mitchell at the control boards. Arthur Lee & Love have been in, with veteran Chip Taylor handling production and John Strowton working the boards; Joe Walsh finishing up his next effort, producing himself with Strowton engineering. Britisher's Stray Dog have been in with Austin Godsey producing and Gary O'Connell at the engineering help: Diana Ross and the Temptations have been reunited, with Stevie Wonder handling production and Olaudah engineering; and Deep Purple has been in producing themselves with Martin Birch handling the engineering.


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

** * * *

The Beach Boys are set to go into Jay Burck's Burck Studios in Netherland, Colo, in September, with November release date set for the album. Trackmaster Audio in Buffalo, formerly an 8-track studio has installed the city's first 16-track recording facilities. Recent TA activity has seen three concerts broadcast over WPFD-FM: comedians Bobbie Karl and Franky and blues singer Elin Bishop. The new studio units include an MCI JH-16 deck and an MCI JH-316 console.

** * * *

David Bowie’s recent recording string at Philadelphia’s Sigma Sound Studios drew 16 “devotees” who camped out outside the studio. Many of them spent almost two weeks on the sidewalk outside the studio. Before midnight Friday morning, a dozen people were standing there, singing and time to time to talk to the fans. The vigil received enough attention to make the Philadelphia Daily News “Reading Bulletin” in Philadelphia, with photos inside as well. Sigma is, of course, the home of allegations and situations with the morning show's leading soul groups and the location where Kenny Gamble, Leon Huff and the Stoutz have their studio.

Joe Winsett has booked time at the Burbank Studios to do sound overdubs for the new Helen Reddy LP and 10 Daniels on the Capitol. Producer Gary Klea and arranger Nick De Caro are at the studio, singing string overdubbing on the upcoming Johnny Cash LP, set for release soon on Columbia. Composer-conductor Elmer Bernstein is due in to record the soundtrack LP for “The Return of Billy Jack.” Finally, the 16-track studio is set for recording “Some Things I Missed,” cut by Fairway.

Country-rock band Slim Pickens has been cutting the soundtrack for Sendy Film Corp.’s “Swipe Up,” at New York’s Screen Seats, with Arny Schach.

WANTED:

EXPERIENCED RECORDING ENGINEER / PRODUCER WITH OWN FOLLOWING TO JOIN WITH NEW FULLY EQUIPPED, TOP-QUALITY RECORDING STUDIO IN THE LOS ANGELES AREA. SALARY AND %.

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L.A. 90069—Box 1000

** TALENT IN ACTION

ASLEEP AT THE WHEEL

Palmolive, Los Angeles

The modern version of country swing reared its head in L.A. last night at the presence of Asleep At The Wheel, a young eight-member group whose goal is apparently to maintain the sound of Bob Wills and other country bands.

The group sounds authentic enough and has some interesting original material. Also, they manage to be fresh and current at the same time. The sound is a bit too tight to maintain the original feel of the group, but the result is a lack of originality within the group.

** * * *

THE Duplicator you need!

We’ll solve your tape duplicating problems... tape or small vinyl wherever you’re operating backwards! A complete professional line of tape and cassette duplicating gear... reel-to-reel, reel-to-reel, cassette-to-cassette...

System 200 offers quality cassette/tape duplicating...

D-9 and JR-Stereo duplicators produce up to 50 units per run and 8-track cartridge dubbing for recording studios and professional duplicating firms.

The Model 632 Cassette Copper... for the office library...

Produces two supply C-30 cassette duplicates in one minute! Complete professional line of tape and cassette duplication gear...

System 200 offers quality cassette/tape duplicating gear... reel-to-reel, reel-to-reel, cassette-to-cassette...

** * * *

The innovative: Franklyn Jareye Bevel

Charles Bevel

Pitchfork Players Cabaret, Los Angeles

ASAM comedian Franklyn Jareye is a breed of new young humorists that has a great deal of talent in picking up the funny bone without resorting to sordidness of obscenity. Despite the fact that he was a stray dog in his youth, high school and college days are not without moments. If that just the young comic material is meaningless then the need for a scatological show.

It’s an easy, street corner form of praise Jareye employs which is not much different from the old school. And the latest album used to show the variety of his talent and the way the music portion of the show simply need to be continued.

Supported by his guitar, and the bass work of Eric Ayres, Bevel offered his own extended songs and a number of material with some of the music portion of the show.
Miami

Polo Maquen (Parnaso) now appearing at Centro Espanol, to be followed by Yolanda Monge (Tea), ... La Gaceta (Acido Latino) just finished his new LP in Peru, and the single from that LP will be "Yo No Sabía" b/w "Que Dice Ella." ... Juantxo (Bilbao) and Eggs's 45 rpm "New Look" (Side 2, Sound Triangle) LP due out this week following the smash hit of the single from the LP "El Billoque." ... Miguel Estrati of Alambrada, in Puerto Rico recording an album of Christmas country music with Candido. Gala (Vaya) picked to promote the opening of a new Burger King with WQBA-AM's Alexis Farí. ART "ARTURU" KAPPER

Hiri Gala

Firmed for N.Y. Hotel

NEW YORK—The Grand Ballroom of the Commodore Hotel here will provide the setting for a gala banquet to be held Sept. 28 on the Guaranty Bank & Trust International Research Institute. Numerous awards will be made, several of them to prominent Latin music personalities.

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

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

Latin Record Reviews

<table>
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<th>Pick LPs</th>
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<th>La Lupe: Don't a Rest in Late late lat.</th>
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<tr>
<td>CLEO FELICIANO—&quot;Buena Sorte.&quot; Her second recording has fetched a special package. Arrangements by Caldas are superb. The contrast of both of her records is a very nice touch. Best cuts: &quot;Descansera,&quot; &quot;Marcha,&quot; &quot;Es Lo Que Yo Quiero.&quot;</td>
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<tr>
<th>Recommended LPs</th>
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<tr>
<td>ROBERTO FUEMA Y SU ARCO IRIS—&quot;El Baco.&quot; Another excellent album by Roberto with good arrangements. He should go on the roads especially in Puerto Rico.</td>
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<td>Best cuts: &quot;Lo Fuego,&quot; &quot;Yo Te Trato,&quot; &quot;Pa' Que Me Barres.&quot;</td>
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<th>LA ORCADA—&quot;El Corazón.&quot;</th>
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20th Planning Kung Fu Promo

LOS ANGELES—20th Century Records has acquired U.S. rights to "Kung Fu Fighting" by Carl Douglas and will bow a nationwide promotion via discotheques to launch a Kung Fu dancing craze. The record was acquired by 20th Century Records president Russ Re- gan in early August at the Record Masters, according to Tom Rosden, vice president and general manager of the label.

20th will stage dance contests in five New York discoes with $100 prizes to bringing couple to each club to invent a Kung Fu dance based on the record. Billy Smith will handle the New York effort and the same thing will be done in Chicago and Los Angeles discoes with Frank Guadino working the Chicago market.
Jukebox Programming
Singer Records Only
After Checking Ops

BY ANNE DUSTON

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

Wasson, a tall, handsome gentleman, with an easy smile and direct manner, says he discovered the importance of jukebox programmers early in his professional singing career, when he stopped at Shaffer Music in Alton, Ill., with copies of his first record, "Footsteps Through My Mind." "I was hoping to sell one, but Harry Shaffer asked for 87 copies. I wasn't even sure I had that many in my possession. Wasson immediately got a copy of the MOA membership list and a list of one-stops, and began sending copies of his records to them all. "In the final analysis, success is determined by whether the song rings on the jukebox. Operators and one-stops tell me what the trends are and what is playing for them, and as a result, every record I make has broken into the black. Operators have kept my career moving, as well as making money for themselves," Wasson says.

Feedback from these sources has indicated to him that there is always an opening for straight country that is new at the cross-market, and his new record to be released this month "Everybody's Some Kind Of A Fool," was written for jukebox play, with straight country, rural, and Southern country.

On jukebox play versus radio play, Wasson feels that proof of whether a song is commercial in the final analysis is given by the lasting quality of jukebox play. "You can get initial response from radio and see if it holds up," Wasson feels, "it is the key to success. It takes both to make a solid hit." "As a result, he feels very strongly about the future of country music that he envisions the Allis-Chalmers and White Motor truck manufacturers of farm machinery, to use country music as themes for their radio and television commercials. "And, of course," says Brown, "of Brown's One Stop in Minneapolis, predicts that in a couple of years, as high as 70 percent of his stock will be country. Wasson reveals from one of his sources.

Some of the sources that Wasson calls regulars for an analysis of the market include Pat Belenda, One Stop, St. Louis; Roberts Distributors, Brownsville, Tenn., Brown's One Stop, Kansas City, Mo.; Evelyn Dalimore, Richmond One Stop, Chatanooga, and Stan's One Stop, Shreveport, La.

Are programmers surprised when an artist calls on them for their opinion on what has been aimed at the cross-market and what to do? "Wouldn't any business man want to talk to his customers?" Wasson countered graciously.

---

STEAM POWERS 'NEW' PHONO

HAWLEYVILLE, Ia.—Stereophonic and quadraphonic plants to the contrary, 44-year-old Fuller has invented a revolutionary phonograph which he prefers to modern technology. It's operated by steam.

Fidler keeps his invention out in his garage. It takes time to get the steam up to 60 hp on his pressure gauge. But when that point is reached the contraption starts playing a Grammy Edison cylinder "turntable" and music squawks from the speakers provided dating back to the early 1900s.

Fidler and his wife Helen sit back and enjoy the sounds, but the new invention is not just a hark back to times past. Fidler has invented a "Recording Day At Pumpkin Center" that's their favorite recorded performance.

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

What's Playing?
A weekly survey of recent purchases and current and old selections getting top play.

ARKON, OHIO: SOUL PURCHASES

Billboard Music Co.
331 S. High St.
Columbus, Ohio 43201

"You Little Troublemaker," The Tymes
"Higher Plane," Kool And The Gang, Delight
"Let's Get It All Together," Solid
"La's Nothing Like The Real Thing," Aretha Franklin
"Where Do You Wanna Go," Impressions
"Don't Send Nobody Else," Ace Spectrum

AMELIA, OHIO: POP, COUNTRY PURCHASES

Capitol Records
1700 L.A. Expressway
Los Angeles 28, Calif.

"I Want To Be Loved By You," Olivia Newton John
"Stop And Smell The Roses," Mac Davis
"Who Do You Think You Are," Bo Donaldson
"I'm A Man," America, Wamart Brothers 7912
"Travelogue," Billy Joel, Columbia 1000
"Can't Get Enough," Bad Company
"You Little Troublemaker," The Tymes
"Tell Me Something Good," Barbra Streisand

BANKERS FALLS, MASS.: POP PURCHASES

R.M. Oat, 101 Main St.
Banks, Mass. 01508

"Honesty Love You," Olivia Newton John
"Stop And Smell The Roses," Mac Davis
"Who Do You Think You Are," Bo Donaldson
"I'm A Man," America, Wamart Brothers 7912
"Travelogue," Billy Joel, Columbia 1000
"Can't Get Enough," Bad Company
"You Little Troublemaker," The Tymes
"Tell Me Something Good," Barbra Streisand

BOWLING GREEN, KENT.: POP PURCHASES

R.M. Oat, 101 Main St.
Banks, Mass. 01508

"Honesty Love You," Olivia Newton John
"Stop And Smell The Roses," Mac Davis
"Who Do You Think You Are," Bo Donaldson
"I'm A Man," America, Wamart Brothers 7912
"Travelogue," Billy Joel, Columbia 1000
"Can't Get Enough," Bad Company
"You Little Troublemaker," The Tymes
"Tell Me Something Good," Barbra Streisand

BOWLING GREEN, OHIO: COUNTRY PURCHASES

Billboard Music Co.
331 S. High St.
Columbus, Ohio 43201

"You Little Troublemaker," The Tymes
"Higher Plane," Kool And The Gang, Delight
"Let's Get It All Together," Solid
"La's Nothing Like The Real Thing," Aretha Franklin
"Where Do You Wanna Go," Impressions
"Don't Send Nobody Else," Ace Spectrum

BURLINGTON, MASS.: POP PURCHASES

Billboard Music Co.
331 S. High St.
Columbus, Ohio 43201

"I Want To Be Loved By You," Olivia Newton John
"Stop And Smell The Roses," Mac Davis
"Who Do You Think You Are," Bo Donaldson
"I'm A Man," America, Wamart Brothers 7912
"Travelogue," Billy Joel, Columbia 1000
"Can't Get Enough," Bad Company
"You Little Troublemaker," The Tymes
"Tell Me Something Good," Barbra Streisand

CAMDEN, N.J.: POP PURCHASES

Billboard Music Co.
331 S. High St.
Columbus, Ohio 43201

"I Want To Be Loved By You," Olivia Newton John
"Stop And Smell The Roses," Mac Davis
"Who Do You Think You Are," Bo Donaldson
"I'm A Man," America, Wamart Brothers 7912
"Travelogue," Billy Joel, Columbia 1000
"Can't Get Enough," Bad Company
"You Little Troublemaker," The Tymes
"Tell Me Something Good," Barbra Streisand

CANTON, OHIO: SOUL PURCHASES

Billboard Music Co.
331 S. High St.
Columbus, Ohio 43201

"You Little Troublemaker," The Tymes
"Higher Plane," Kool And The Gang, Delight
"Let's Get It All Together," Solid
"La's Nothing Like The Real Thing," Aretha Franklin
"Where Do You Wanna Go," Impressions
"Don't Send Nobody Else," Ace Spectrum

CINCINNATI, OHIO: POP PURCHASES

Billboard Music Co.
331 S. High St.
Columbus, Ohio 43201

"I Want To Be Loved By You," Olivia Newton John
"Stop And Smell The Roses," Mac Davis
"Who Do You Think You Are," Bo Donaldson
"I'm A Man," America, Wamart Brothers 7912
"Travelogue," Billy Joel, Columbia 1000
"Can't Get Enough," Bad Company
"You Little Troublemaker," The Tymes
"Tell Me Something Good," Barbra Streisand

COLUMBUS, OHIO: POP PURCHASES

Billboard Music Co.
331 S. High St.
Columbus, Ohio 43201

"I Want To Be Loved By You," Olivia Newton John
"Stop And Smell The Roses," Mac Davis
"Who Do You Think You Are," Bo Donaldson
"I'm A Man," America, Wamart Brothers 7912
"Travelogue," Billy Joel, Columbia 1000
"Can't Get Enough," Bad Company
"You Little Troublemaker," The Tymes
"Tell Me Something Good," Barbra Streisand

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INTRODUCTORY

Industry Achieves New Levels of Maturity

BY MARTIN MELHUISH

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

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

One of the items the past year has claimed to lose was the enjoyment of a reader for hits, formed its own label Goldfish Records and produced an international hit "Season In The Sun" for the band. The band has since released a second album, "The Last Kiss," which has sold over one million copies worldwide.

The band's success has been attributed to its catchy melodies and upbeat rhythms, which have helped it reach a wide audience. The band's performances have been highly acclaimed, and they have received several awards for their contributions to the music industry.

Another notable achievement of this past year is the rise of Canadian artists such as Gordon Lightfoot, whose songs have topped the charts in Canada and the United States. Lightfoot's songs, such as "The Wreck of the Edmund Fitzgerald" and "Carefree Highway," have earned him a place in the heart of Canadian listeners.

The success of Lightfoot and other Canadian artists has been attributed to the growing popularity of Canadian music throughout the world. With the rise of streaming services and the internet, Canadian artists have been able to reach a global audience, and their music has been recognized as a unique and distinct contribution to the international music scene.

In summary, the past year has been a time of growth and success for Canada's music industry, with new levels of maturity being achieved. The industry has shown its resilience and adaptability, and it continues to be a force to be reckoned with in the world of music.
MONTREAL
French Industry Supports Viable Music Market
By JUAN RODRIGUEZ

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

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

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

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

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

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

Amongst the many established recording stars of Quebec are Jean-Pierre Ferland (Trans World) who has gone through changes in his dozen or so years on the scene as a chansonnier and as a folk top pop singer. Recent star Yves Lecoq (Gamma), soft-voiced Renee Claude (Barclay), sophisticated singer-pianist-composer Claude Leevele (Barclay), pop-rock singer Claude Darla, full-throated Dion, soft-spoken songstress Ginette Reno, blues shouter Patsy Gallant (Columnist), poet Yves Vigneault (Nordic), Pauline Julien, Louise Forestier (provinces as well as Toronto and Ottawa), and the annual stroll at prestigious Place des Arts in Montreal, and then, with customary bravado, he announced a two-year "sabbatical;" from performing, vowing only to return for the 1976 Olympic Games in Montreal. Charlebois says he's going to act in movies by Serge Leonce, which may be a convenient way to watch his competitors nudge for the super-stardom (and subsequent precariousness) he's attained.

(Continued on page C-31)
There is fresh new growth in our wonderland. The freshness is the result of restless searching for the seeds of real talent, seeds which can grow into hardy perennials. The growth comes from the patient development of every aspect of that talent. The same careful cultivation that helped give Anne Murray and Edward Bear their place in the sun is lavished on every one of Capitol's Canadians. Now it is getting on towards harvest time. Not every artist will come to full flower this year. But our gardeners are in this for keeps. That's why Canada's musical Garden of Eden will still be at Capitol next year . . . and for years to come.

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

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

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

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

London's attitudes towards independent labels has obviously struck the right chord with many of the company currently distributes Atc Records; Boot Records Ltd.; Gamma Records; Ic Records; Kilmarnock Records; Leo Records Inc.; Phono Records Ltd.; Pumpkins Records; Rodeo Records; September Productions; Smile Records; Spark Records; S.R.O. Productions; and Ubic International Corporation Ltd. As well as those, London is also one of the biggest distributors of French material in Canada handling such labels as Les Disques Able; Les Disques Beta; Les Disques Clasic; Les Disques Eain Ltee; Les Productions Montrealaises Fusion; Les Disques Gamma; Les Productions Manibe; Inc; Societe Zoologique du Quebec; Les Disques Nobel; and Les Disques Vibration.

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

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

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

Terry Flood and Donald Tarnton who run the Montreal-based label, GRT Records. No one has ever considered the band and the constant string of hit singles and tours in this country is enough to keep them busy. The band, which has just completed a first country tour referred to as "The Electric Adventure Tour 1974" promoted by Tarnton's Donald K. Donald Productions, has just had a live album released which was recorded on selected dates of the tour, containing a recent single "I'm On Fire For You Baby."

True North Records, distributed in Canada by Columbia and run by Bernie Finklestein, has long been the home of two of Canada's top folk artists, Murray McLauchlan and Bruce Cockburn as well as John Mills Cockie, who has been highly acclaimed for his work with electronic music. McLauchlan this year won three Juno Awards for his hit single "Farmer's Song" and excepted a fourth which had been awarded to Fin-kienstein as independent label of the year. True North has four albums which are due for release shortly. There will be one each from McLauchlan and Cockburn and John Mills Cockie instrumental album that was recorded in Denmark, the Westminister Abbey in London and Toronto and used as the soundtrack on a TV series called the Third Testament. The fourth album is by Paul Stoddard who will read poetry backed by Bruce Cockburn's music.

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

Frank Davies, who heads up Safford Records a subsidiary of his Love Productions company, has had share of ups and downs in the record business. When he first opened up his production and record company on arriving in Canada from England he immediately signed Crowbar, one of the hottest Canadian acts of the day, and also featuring the King Biscuit Boy, Fluid, Christmas, and also managed to pick up the Waldo de los Rios catalogue from Hispavox in Spain. As time
The facts and figures you ought to know about CAPAC, Canada's first performing right society.

Canada is one of only two countries in the world with two performing right organizations — and it's important that composers, lyricists, and publishers choose the right one.

One test, of course, is how well a performing right society does for its own members and the members of affiliated societies it also serves. Another test is whether it's prepared to share its facts and figures with the industry at large.

The figures in this ad talk for themselves. They demonstrate two 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.

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<td>CAPAC licence fees &amp; interest(^{(1)})</td>
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<td>$5,849,000</td>
<td>$6,163,000</td>
<td>$6,418,000</td>
<td>$7,032,000</td>
<td>$8,055,000</td>
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<td>Foreign income for CAPAC members</td>
<td>$118,000</td>
<td>$163,000</td>
<td>$321,000</td>
<td>$444,000</td>
<td>$562,000</td>
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<td>What CAPAC publishers received(^{(2)})</td>
<td>$1,511,000</td>
<td>$1,416,000</td>
<td>$1,450,000</td>
<td>$1,562,000</td>
<td>$1,705,000</td>
<td>$2,271,000</td>
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<tr>
<td>What CAPAC writers received</td>
<td>$364,000</td>
<td>$419,000</td>
<td>$640,000</td>
<td>$871,000</td>
<td>$1,138,000</td>
<td>$1,315,000</td>
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<tr>
<td>CAPAC's overhead (as % of receipts)</td>
<td>13.0%</td>
<td>13.9%</td>
<td>12.9%</td>
<td>12.8%</td>
<td>12.6%</td>
<td>14.3%</td>
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\(^{(1)}\) Interest is income earned by the investment of CAPAC receipts, and later distributed. In 1973, interest distributed was $519,992.

\(^{(2)}\) Includes payments for CAPAC publishers who also act as agents for foreign publishers.

The Canadian performing right society

Composers, Authors and Publishers Association of Canada.
L'Association des Compositeurs, Auteurs et Editeurs du Canada.

1240 Bay Street, Toronto, Ontario M5R 2C2 416-924-4427
1245 Sherbrooke St. W., Montreal, Quebec H3B 1G2 514-845-3139
ROSS REYNOLDS
CRIA Attack on Tape Pirates Heralds New Vigor

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page C-24)
Canada's newestmost aggressiveindependent record andpublishing complex

further information, contact

Tom Williams or
Alexander Mair

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INTRODUCTORY
Continued from page C-1

Murray McLauchlan won three Juno Awards and under-
took a highly successful club tour of the U.S.
Gary & Dave made a brief appearance on the Billboard Hot
100 chart in November with "Thank You, I Loved You Again."
The album "Lost And Found" featured the single "I Just
Won't Let Go." "The world has seen the image of "We Can't
Go Home Again." It has been described as "American Folk"
with a modern flair, "Country Music with a Country Sound" and
"A New Breed of American Folk Music." The group's
potential to succeed on a national level has been noted by

When promoting Canada, the goal is to create awareness of
the country's diverse cultural landscape and to encourage
international interest in its music and arts. This is achieved
through a combination of marketing strategies, such as
radio and television advertisements, print media coverage,
and partnerships with cultural organizations.

One of the most successful campaigns was the "Canada: The
Real Thing" campaign, which featured a series of television
spots promoting Canadian music and culture. The campaign
was supported by the Canadian Broadcasting Corporation
(CBC) and the Canadian Music Centre (CMC), and it
resulted in increased media coverage and public awareness
of Canadian music.

Another key strategy has been to leverage the expertise of
cultural ambassadors, such as musicians and cultural
promoters, who can effectively represent Canada's artistic
achievements on a global scale. For example, the Canadian
Arts and Culture Program (CAP) has provided funding for
international tours and cultural exchanges, enabling Canadian
artists to showcase their talents and gain recognition abroad.

In conclusion, promoting Canada's music and culture
requires a multifaceted approach that engages both domestic
and international audiences. By cultivating relationships
with key stakeholders, leveraging innovative marketing
techniques, and investing in cultural diplomacy, Canada can
continue to be celebrated as a cultural powerhouse on the
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COUNTRY
Canada-New Sound, Status, Sales

By JOHN PORTEOUS

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

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

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

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

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

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

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

1. Jury Krytuik, Boot Records president
2. George Hamilton IV is now signed directly to RCA Canada.
3. Selected Artists promo director Allan Matthews, country vocalist Mike Graham, UA Canada president Stan Kulin, and UA Canada publishing A&R director Don Pusey, Graham's signee.
4. Polydor's Evert Garretson during promotion of Rubettes' "Sugar Baby Love."
5. Caroll Baker, a top country singer, is signed to Don Grady's Harmony Bay, Ontario Sarno Records.
6. A&M artist Lonnie Hul (far right seated) with Nashville session musicians and producer Robert Putnum (seated far left).
7. Don Grady in Toronto with his newest protege.
8. Jim and Don Haggart in Nashville.
COLUMBIA RECORDS OF CANADA, LTD. FOUND GUILTY OF RELEASING LARGE QUANTITIES OF RADIO-ACTIVE MATERIAL
With the double whammy of inflation and high prices one would bet that non-essentials like hi-fi systems would be falling on hard times. Not so. Canada's audio equipment industry is booming and the biggest problem for suppliers is getting the stuff. Music systems are, it seems, necessities and their importance, for example, has catapulted one dealer here from one small store to a chain of 12 in just a few years. A telephone supplier passed his 1973 sales total in the first quarter of '74 and a big multi-product distributor also beat last years totals early this year.

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

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

About one third of Canada's population is within striking distance of the two cities. There are about 22 million people in Canada—about the same as in New York State—but the way they are distributed is one of the marketing challenges. Most are located within 100 miles of the U.S. border, and almost one third is located in a bunch of bustling centers along the St. Lawrence River and Great Lakes. This 700 mile trip from Quebec City to Windsor accounts for most of the nation's manufacturing output, almost half of the effective buying income, and almost half of the retail sales. The hubs of this important concentration are the metropolitan centers of Montreal and the 'Golden Triangle' around the west end of Lake Ontario embracing metropolitan Toronto and Hamilton. Canada's not so large population has turned out to be a very significant one in the audio business, with many international companies achieving their best per capita sales in Canada; and there are even instances of Canadian reps being the biggest single outlet for a manufacturer.

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

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

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

While speakers and components for a basic system move easily there seems to be little agreement on how four-channel is going. It depends on who you talk to although it's clearly getting bogged down and the reason is obvious—lack of software. Record companies have been strangely reluctant to get into four-channel and the CD-4 situation has been so acute that Japan Victor Company have been importing Japanese pressings to tide things over. WEA made their first Canadian releases quite recently and the few RCA Quadradisc titles, which are being imported, are far from being readily available. Matrix discs are easier to get with a good supply of SQ. But overall the four-channel software picture is so dim that the prospects for the vast array of hardware—much of it magnifi-

cit—is equally dim. Things may improve if four-channel FM can get started, but the chances are not good for the immediate future. Until the FCC agrees to the recommendations of the National Quadraphonic Radio Committee, which are not due until the spring, it is unlikely that the Department of Communications in Ottawa will agree to discontinue four-channel broadcasting. A smattering of matrix broadcasts is taking place but not enough to influence the sales of equipment.

For many people, four-channel would be the icing on the cake they do not yet have. FM has a long way to go because it only reaches about 60 percent of the population at present. Much of this coverage is in mono only and a large amount of growth is expected by the audio industry as FM expands. It has been static for some years because the regulatory body, the Canadian Radio-Television Commission, has been looking into FM, and, during that period no new FM licences have been granted. This FM freeze is due to be over any time now with the announcement of a new policy describing how the Commission sees the future of FM, particularly from a programming point of view.

The mainstay of the hi-fi market is still what it has always been, phono records. This is a vintage year for new turntable models, most of which appeared at Stereo '75 (including one Canadian model), where exhibitors concentrated on the industry's "meat and potatoes,"—turntable, amp (or receiver), and speakers. Record production in Canada underlines the strength of this mainstay; so for this year's domestic production has been running 30 percent over last year.

Everyone is hoping that whatever is causing it all doesn't stop.

LONDON CANADA HAS KNOW HOW AND DISTRIBUTION
(Billboard—August 10, 1974—page 66)

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CAN-BASE STUDIOS wishes to thank TERRY JACKS, CHILLIWACK, SUSAN JACKS, MARK LINDSAY, THE IRISH ROVERS, TOM MIDDLETON and the many others that have recorded at our facility in the recent months.

MUSHROOM RECORDS HELLOROARING RECORDS & CAN-BASE STUDIOS ARE DIVISIONS OF CAN-BASE IND. LTD. 1234 W. 6th AVE. VAN. B.C. (604) 736-7207 SHELLY SIEGEL, MICHEAL FLICKER, MILTON BRODEY, ROLF HENNEMANN.
West Coast Industry Comes Slowly to Age

By JEANI READ

With records selling at 78 rpm, the biggest record store in Vancouver once sold 3,500 copies of Crescent City Blues and Started from the Bottom in one week. Since then, however, the West Coast has been very much in the doldrums. Yet it is beginning to realize that it has a very real potential and that it is now possible to make records that will sell in Canada and make a profit.

The West Coast is the most important area in the record business. It has a lot of potential and a lot of talent, and it is now beginning to show that it can sell records. The industry is beginning to realize that it has a very real potential and that it is now possible to make records that will sell in Canada and make a profit.

The West Coast is the most important area in the record business. It has a lot of potential and a lot of talent, and it is now beginning to show that it can sell records.
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INDEPENDENTS

• Continued from page C-5

got on Davies got more and more involved in the production of local acts that he felt deserved a chance and he signed A Foot In Coldwater, Cochrane and many others. There was also a deal made for Davies to handle the prestigious International catalogue for Canada. However, the hits just didn't come in the quantities that were expected and Davies had to take a long hard look at where he was going. A number of the acts left the label, including Crowbar and King Biscuit Boy who went over to Epic and Fluid, who was the first act signed to the new independent set up by Al Mail and Tom Williams. A Foot In Coldwater recently signed to Elektra for U.S. distribution.

New financing came into the company last year from Bill Ballard, who ran Maple Leaf Gardens in Toronto and also headed up the concert promotion company, Concert Productions International and Myron Wolfe, whose family owned a large food wholesalers and department store chain.

Current plans are for Love Productions' two labels, Deford and Strawberry to release ten albums by the end of this year by newly acquired artists such as the Hughes Family, Di- linger, Cochrane, as well as product his old stalwarts A Foot In Coldwater and Spirit of Christmas.

The Love Productions' labels, which were previously distributed by Capitol Records EMi of Canada Ltd. are now being handled by A&M Records of Canada.

A recent turn of events brought the Island label to Canada and after lengthy negotiations with the label, Davies was given the task of administrating it in Canada. Liam Mullan has been given the task of handling national promotion for both Love Productions and Island. Island is being distributed in this country by Quality Records.

Greg Hambleton has built his Axe Records along with its subsidiary publishing and production companies into one of the most respected Canadian-owned recording enterprises in this country. With a talent roster of four acts; Gary & Dave, Jay Telfer, Thunder mug and Doug Goodeve, Hambleton seems to have found himself a varied collection of performer/song writers that have so far proved that they can produce hits. Gary and Dave made quite an impact with their first Axe release "Could You Ever Love Me Again" and then followed up with two strong singles: "I Fall In Love With You Sometimes" and "See You In September" plus two albums, the second of which has just been released.

Thunder mug, whose album "Thunder mug Strikes" was out for close to a year before critics actually discovered the potential of this Canadian hard rock band, have product out on Epic in the U.S.; Deca in England; E.M.I. in Germany, Austria, Switzerland, France and Venezuela: Ariola in the Benelux countries and RPM in South America. A new album is expected from the band shortly. Jay Telfer, who wrote the song "Ten Pound Note" that launched Canadian-band Steel River into the international spotlight a number of years ago, is pursing his own career on the Axe label and has had one album released and two singles. Doug Goodeve is Axe's latest acquisition.

The phrase "international record company based in Canada" is one that is being heard frequently as more and more independent labels open up in this country with people who have had some sort of track record in the music business before on a world-wide scale. Attic Records, formed by Al Mail, Gordon Lightfoot's manager and general manager of the Folk Music and Sound Music and Tom Williams, the former National Promotions director of WEA Music of Canada, has already made their impact felt on the Canadian market with initial release from the labels first two single, Fluid and Ron Negri.

Bob Erin, one of the foremost rock record producers in the world, having produced Alice Cooper, Bob and Eddie, the Ryder and the Detroit Wheels, Lou Reed and many more has opened Migration Records to be based in Toronto, with an international outlook. Migration is signed to Atlantic Records for distribution.

Erin in explaining his choice of Toronto as a base says: "Producers are becoming more and more responsible for the material being played on Top 40 radio at the moment and the industry does not have its base in only the three major centres of New York, Los Angeles and London. The Canadian region happens to be one of the most successful of all. Specifically, Toronto has been responsible for a sound that left quite a while ago but I think that it can be resurrected."

Migration's first signing is Garry Bonner who was a member of the songwriting team of Bonner and Gordon that wrote many of the big hits for the Turtles and Materials for artists such as Three Dog Night and Petula Clark. Bonner's first single for Migration is "Baby, Baby."

The migration most successful independent labels in Canada at the moment—of course, with the exception of Goldfish Records in Vancouver—are those located in the French Canadian market of Quebec. Recently nine of these Independents plus one major, London Records, formed by Yan Dufresne got together to form L'Association Quebecoise de Producteurs du Disque. Current members include Les Disques Nobe who has Rene Simard, the winner of the Tokyo Song Festival this year; Les Disques Gamma: Franco; Les Disques Campus: Bar- clay, who had a major hit this year with Michel Savoie's "Les Divorcees" among others; DSP: Sol 7; Optium, and Sonogram. Initially the association would like to investigate the possibility of a chart for the Quebec market other than the radio charts that exist now.

Also located in Montreal is Good Noise Records set up by

(Continued on page C-15)
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INDEPENDENTS

Continued from page C-20
André Perry one of the best known producers in Quebec. Perry who is currently building a studio on the outskirts of Montreal near Morin Heights has long been involved in the French Canadian market in Quebec but now has chosen to broaden his horizons. He has had limited successes with his first projects and label signings, the Hotel Orchestra and Randy Bishop. Bishop's first single for Good Noise entitled "Don't You Worry" got very heavy airplay in Canada. The Hotel Orchestra, which is an album of big band tunes done with regular horns and brass as well as mogg synthesizers, has picked up FM airplay both in Canada and on U.S.

Ice Records, a Canadian company which offices in Los Angeles and Toronto, has been opened by Andy Kim's brother Joe. The initial release for the label this year "Rock Me Gently" by Andy Kim had great chart success. The label's philosophy is quite simple and one that seems to be the current creed of most independents in this country. Says Joe Kim: "I don't intend to sign 100 artists tomorrow but I intend to have a select number of artists whereby we can have a personal and profitable working relationship. Being in management I realize the need of the creative source of the industry, the artist and the producer, to feel comfortable and part of the decision-making process that decides the outcome of their product." An album is expected from Andy Kim in the near future as well as a new single.

Robert Nickford's Kotai Records in Montreal has met with remarkable success in the last year. Mahogany Rush, one of the label's first signings, burst onto the concert scene last year and found overwhelming audience acceptance not only their hometown of Montreal but also in Detroit where they set new box office records for many of the concert venues in the area. The band has two albums on Kotai at the moment with the second "Child of the Novelly" being distributed in the U.S. by 20th Century.

As well as signing highly acclaimed Montreal acts L'Infonction and Morning Haze Nickford scored somewhat of a coup recently when he signed Ellen McLlwaine, formerly on Polydor, to the label. She has just finished a single and an album for Kotai. The label is distributed in Canada by United Artists.

These independents are finding that it is not necessary to be based in one of the major centres in the east such as Toronto and Montreal to find success. Vancouver-based labels such as Mushroom and Hellablocking Records, divisions of Can-Base Industries Ltd.; Leo Records and Ubic Records headed by Robert Johnston; Rada and Van-Los Records, labels run by John Rodney, the current president of the Western Canada Record Manufacturers Association; Sweetwater Records a division of Ralph Hardings Studio 3 Productions; Stan Cayer's SSM Records and a number of others, all seem to be doing respectably well.

Though Montreal is often thought of as a predominantly French area a number of English labels have managed to fit in quite well.

WEST COAST

Continued from page C-16

According to group manager David Graham, due to poor distribution and promotion they signed a new deal with RCA Canada August 20. A single, "Six Feet Under Water," is due for release in September, with an album, subsidized by a healthy RCA budget, soon to follow.

And maintaining as usual, the Irish Rovers continue to be one of the most popular entertainment units out of Western Canada. In their fourth CBC TV season, they are finally going full network, prime time, whereas before their affiliation was with Metronet, which placed them in only two-thirds of the potential CBC market, often at eccentric times, and took them out of ratings competition in spite of the overwhelming response in the markets in which they were viewed.

The upcoming season includes seven shows taped in the south of Ireland, the first four to be shown starting in mid-September and the remainder saved for the St. Patrick's season in March. As of late summer the show was picked up by ABC TV in Australia, a special taped two years ago in Northern Ireland was bought by NZBC in New Zealand, and the series will be shown in scattered U.S. markets starting in November.

Other Rovers product includes an album on their own Potato label, "Emigraté Immigraté," released in January, a new album in the works, and a book by Will Millar, a Rovers biography called Children of the Unicorn, published early in the year.

Due for release in September is a K Tel Rovers special album. The group also pursues a busy touring schedule of the U.S. and Canada, with a possible telyn visit in the offing for the spring.

Sounds of the World Promotion, which began in Calgary as in-house bookers for the Rovers is now, as company head Jerry Libbin likes to emphasize, the largest international promoter operating in Canada, booking tours for acts like Koesten, Theodeskis, Susan Jacks, Ivan Rebroff, Lighthouse, James Last and of course the Rovers, in Canada, the U.S., New Zealand and England out of the Vancouver office he shares with Will Millar Associates.

The studio picture in Vancouver is as unpredictable and precarious as ever. If the casualty rate here is not outwardly high, the constant reorganization and regrouping bespeaks

(Continued on page C-23)
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with a new breed of creative Canadian programmer that is actually looking to make hits. If that continues to occur then despite all the hassles I think then the regulations have been worthwhile.

What do you think of the suggestion by many radio stations that record companies are not supplying sufficient Canadian content product for them to program their stations effectively?

If you take a look at the size of the market in this country it is really small in comparison to the United States market which is more difficult to confront, the quality is. It’s becoming more and more difficult to say: ‘That’s a Canadian record’ when you hear it on the air. I think the viewers in the market will continue to say that they don’t have to make for the international market. I don’t have figures for it, but the budgets for Canadian records has increased dramatically and they spent on a record and quality don’t necessarily relate but I think that there is some relation there. The Canadian sound is not an inferior sound now by any stretch of the imagination.

How do you view the fact that though Canadian radio stations have to program 30 percent Canadian content records, less than 10 percent of the AVR is now coming from Canadian radio stations in any given week are Canadian content?

Stations are becoming very adept at living with the problem but I don’t know how any way around it. It is a major problem for a programmer in this country to keep his level of sound up and yet stick to the regulations.

I think that programmers are knowingly trying to manipulate the system. In this area I have to speak as president of GRT because I know within the organization there are many differing viewpoints about the regulations. I think that the general consensus is that people are in favor of the legislation and if there is going to be a change, it should not be an increase in quantity because it would change the techniques and in how you define a Canadian record.

Do you think that record companies might ever be legislated to pay a certain amount of Canadian content product?

Who’s to say what could happen? I think that the average of a third of the sales they happen. How much would have disastrous consequences. A lot more attractive. It’s a good incentive for companies wanting something significant. I think the regulations are a lot better than anything that could happen. To keep out the market.

I think that the regulations are here to stay and they are beneficial. I think that the regulations are a lot better than anything that could happen. To keep out the market.

We are looking at investment in the Canadian business as a potential market. If it is a lot riskier but if it hits, you could make a lot of money at it.

Why are deletions and cut-outs being brought into the Canadian market now that the regulations are in place?

Who’s to say what could happen? I think that the regulations are a lot better than anything that could happen. To keep out the market.

The problem arose because by large the Canadian companies have the potential to do a better job of controlling their sales. If you keep on top of the situation, you will have less dumping problems building up in your warehouse, therefore the dumping market does exist, but it is not a major problem. That’s not because the market was not rationalized. The Canadian market was rationalized before the imports. It is a lot riskier but if it hits, you could make a lot of money at it.

Why are deletions and cut-outs being brought into the Canadian market now that the regulations are in place?

Who’s to say what could happen? I think that the regulations are a lot better than anything that could happen. To keep out the market.

The problem arose because by large the Canadian companies have the potential to do a better job of controlling their sales. If you keep on top of the situation, you will have less dumping problems building up in your warehouse, therefore the dumping market does exist, but it is not a major problem. That’s not because the market was not rationalized. The Canadian market was rationalized before the imports. It is a lot riskier but if it hits, you could make a lot of money at it.

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something of an undercurrent of slightly frantic subsistence-level operations, a state of affairs that has plagued most of them since their inception.

Can-Base Studios has undergone major administrative changes in the past 12 months with director Jack Herschorn's move to the U.S. and Steve Douglas severing ties with the company and folding his own Britool Productions early in the year after a serious illness. Main figure in the company's newly-established and busily productive Mushroom Label is Can-Base producer Mike Flicker, who functions as engineer, producer, studio head and head of A&R. Shelly Siegel, whose Vancouver activities over the years have included his own SOS

(Continued on page C-2)

BACKGROUND

(Continued from page C-3)

A group using Canadian musicians, Their names were Robbie Robertson, Richard Manuel, Rick Danko and Garth Hudson who collectively came to be known as the Hawks. They played the bar circuit with Hawkins in Canada for five years before they decided to chart another musical course. They went to the U.S. where they met Bob Dylan and backed him up on his "Like A Rolling Stone" single. When Dylan's accident forced him to take a lengthy respite from the music world, the Hawks changed their name to the Band and brought out an album that they recorded in Woodstock, N.Y., called "Music From Big Pink." The rest of the story is well-documented history.

In those years, a musical exodus was taking place and artists who found that they couldn't survive in the creative vacuum that had been created in this country, started to move to the U.S. in search of opportunities.

It was at that time that Canadian artists such as Neil Young, Joni Mitchell, John Kay and the Spaghettos, who were to become Steppenwolf, David Clayton-Thomas, the former lead singer of Blood Sweat and Tears, Andy Kim, and R. Dean Taylor to name a few, were leaving Canada in droves to see if the grass really was a brighter shade of green on the other side of the border.

A number of the more notable pop acts of the sixties had Canadian members including the Rascals, Mountain, the Mamas and Papas, Three Dog Night, the Union Gap, the Lovin' Spoonful, Rare Earth and recently, the James Gang.

The ironic thing about the whole situation is that everyone talked constantly about "Canadian Music Explosion" and the possibility of creating a viable music market in this country and all the time it was going on under their very noses.

A lot of things can be blamed for the apparent Canadian disinterest in domestic talent in those days. The cavalier attitude of radio and record executives, the apathy of the press or a great national inferiority complex were all partially to blame for the situation as it stood then. It is hard to put the blame in one place but really there was an almost total disinterest by the media in Canada of furthering or even exposing the careers of Canadian artists. No one would acknowledge success unless that success had been achieved outside of Canada first.

By the end of the sixties the smell of cultural revolution was in the air and criticisms of the system, rather than being spoken about at press receptions and at camera meetings, were being expressed openly, so much so that the government actually started to listen to the music industry's predicament.

In 1970, the Canadian Radio and Television Commission headed by Chairman Pierre Juneau, hinted at legislation that would make it mandatory for Canadian radio stations to play a percentage of Canadian music on their stations. That same year, whether it was because broadcasters were trying to stave off legislation by playing more Canadian records than they were used to or to show for government investors or whether the talent that was bubbling under the surface for so long had been ready to erupt, the lid blow off the pot and in the course of one year Canada went from being one of the smallest contributors of pop music, to the third largest hit producing country in the world.

The Guess Who, who had ironically been given their name by the president of their record company in the hope that radio people in Canada might mix them up with The Who in England and not be affected by the bias that greeted Canadian records, had nine hits in 1969 and 1970 and four top selling albums.

1970 was the year that Anne Murray broke into the international market with her song "Snowbird" as did Gordon Lightfoot with "If You Could Read My Mind." The Poppy Family with Susan and Terry Jacks had a big seller with "Which Way You Goin', Billy?"; Edward Bear had his first big hit with "You, Me and Mexico"; as did Mushmakhan with "As The Years Go By"; and the Original Caste with "One Tin Soldier" just to name a few. The Stapledmers followed with "Sweet City Woman" and Ocean made it to the top of the international charts with "Put Your Hand In The Sand."

On January 18, 1971, the government made the planned legislation official. Radio stations in Canada were committed to playing at least 20 percent Canadian content records during the day between six o'clock a.m. until midnight. To qualify as Canadian content a record must meet two of the following stipulations: music must be written by a Canadian; Lyrics must be written by a Canadian; it must be a Canadian production; and the artist or artists performing on the record must be Canadian.

SLOW FLUX

Distributed by Columbia Records Canada Ltd.

Canadian Tour Dates

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<th>Date</th>
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<tr>
<td>Sept 14</td>
<td>Ottawa Civic Centre</td>
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(Continued on page C-2)
Canadian Music Leaders Confront Issues

The following is a cross section of industry opinion on some of the issues that now face the music community in Canada. Replies come from Al Mair, president of Attic Records; Frank Davies, president of Love Productions Ltd., Bill Gilliland, president of the Ahmed Music Corporation; John Driscoll, national promotion manager and a director of Ampex of Canada Ltd. (Music Division); Stay Cayer, S.M. Records Ltd., Don Tarlton and Terry Flood, of Donald K. Donald Productions and Aquarius Records Ltd., respectively; Robert Johnston, Leo Records Inc., Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd.; Ralph Harding, Studio 3 Productions; Brian Chuter, Much Productions Ltd.; and Shelly Siegel, Mushroom and Hello Recordings.

1. How valid is the 30 percent Canadian content legislation imposed on radio stations in this country by the Canadian Radio-Television Commission at this point in time?

Mair: I think any discussion of the Canadian content ruling is redundant. The rule is law, the CRTC has no intention of changing it. Therefore the dialogue should be about how to increase the quality and quantity of Canadian records rather than diminish the content rules.

Much more investigation must be done in the area of government incentives. Whether those should take the form of a government funding schemes (as has been done in the film industry) or tax incentives I don't know, but something should be done in this area, not only to stimulate more activity from current record companies but also to make the recording industry more attractive as an investment for Canada's financial institutions.

Davies: The 30 percent Canadian content legislation is valid only in that it does still bring to the attention of the programmer records that otherwise might get lost in the present-day myriad of releases presented to station music directors. Further, as the quality of Canadian releases improves (which now seems to be doing at a significant rate) so does the viability of the percentage amount of 30.

Gilliland: Not very valid.

Driscoll: The validity is serving approximately 50 percent of the purpose for which it was intended.

Cayer: I don't really know—but I do know that at least deep looks at your Canadian efforts now!

Tarlton/Flood: It has helped to establish a totally viable Canadian star system which is exceptionally profitable in all Canadian markets—except for Montreal, Winnipeg, Toronto and Vancouver, where the international talent traffic makes competition too tough.

Johnston: As a general proposition, our company is opposed to any sort of legislation which restricts or prohibits the natural activities of all species of life existing. Therefore, we believe that the 30 percent Canadian content legislation is completely invalid. Our company feels that competition rather than restriction will help to improve the lot of Canadian artists. If the CRTC wished to be of assistance to Canadian artists, they should have provided financing (although we are against this) in order to train technicians and build facilities for the proper recording of Canadian artists. Canadians certainly possess more than enough artistic talent to be a major compromise would help the programmer and therefore could still be of benefit to artists and record companies.

Gilliland: Should be dropped. Maximum 25 percent as compromise.

Driscoll: I don't think the ruling should be dropped completely. I understand there is some talk in the industry for a lower percentage due to the fact that there are only approximately five 30 percent releases per country per week as opposed to some 150 foreign records.

Cayer: Retention is a must!

Johnston: Please! Tolerable intentions notwithstanding, the Canadian programmer plays the majority of the product because of the legislation.

Johnston: We are not in favor of the rulings and we feel that they should be dropped completely. In fact, we have detected a reaction by programmers against Canadian product due to the imposition of this ruling.

Cayer: If the ruling is not modified and the CRTC sought to, within a structured framework, obtain as much data, opinion and ideas as is possible from valid representatives of the music and broadcasting industries, then modifications that will improve on the existing rulings.

Harding: Retention?

Chuter: Generally in favor of retention.

Siegel: I definitely favor retention. There should not be a compromise because I know people who would stop playing the record altogether.

3. If the rulings were dropped tomorrow, what, in your opinion, would be the consequences to the Canadian music industry?

Mair: It would be disastrous for Canadian publishers and writers and would make it very difficult for the record companies. It would most assuredly cause a cutback in record production and also make producers and record companies alike even more cautious about what they record and release. Therefore there would be a drift to a few pure folk, jazz, MOR or country records produced because basically these don't sell, and if you can't count on some airplay and therefore the publishing policy, there would be a significant decline in these records.

Gosewich: I feel that if the ruling were dropped now the consequences could be disastrous for the Canadian music industry, which is now based on "home town".

Davies: Should the ruling be "home town!" No, all the industry would lose the only "ace" it holds in its own country, by which to create attention to its product. And if it loses attention at home how can it possibly get attention abroad?

Gilliland: The industry would survive but the vociferous no-talents who feel they're entitled to a million dollar return for every thousands they invest in a lousy record would probably disappear.

Driscoll: There would be many stations who would not play Canadian records just as there were in the past. There are many stations who do not need the ruling as they have always been strong supporters of Canadian product. Unfortunately they are dead.

Cayer: Disastrous! All the radio stations would naturally take the easy way out and just play American records again.

Tarlton/Flood: It would be a disaster for the record companies with the proven U.S. hits. Canadian indie record producers would have to pick it up. Star system would cease to exist in the rural markets.

Johnston: We feel that if the ruling were dropped immediately, the Canadian music industry would benefit immediately. We also feel that the Canadian music industry is on the threshold of making the rulings obsolete in any event. In other words, we feel that there is enough good product that programmers, in the not too distant future, will be playing more than 30 percent Canadian content.

Gosewich: For those involved in record promotion who believe the rulings are the answer to gaining air play, there would, no doubt, be a significant drop off in record production by Canadian artists. For those who believe that quality of production, song content, artistic performance and aggressive promotion are the main and most important ingredients to creating successful recordings, there would not be, in my opinion, any reduction in recordings, and over the medium term production would continue to increase. Producers and artists of merit would still find Canada a viable base from which to operate domestically and internationally.

Harding: Backward step.

Chuter: Substantial lowering of airplay on Canadian recordings.

Siegel: All the efforts of the people in the industry, and that goes for artists as well, would be erased because I'm sure that their records would never get played.

4. How effective in dealing with the unique problems of the Canadian music industry has the Canadian Recording Industry Association's "Canadians contre la piraterie" been? Please elaborate.

Mair: As a non-member, I can't really give a good critique of the CRJA. They have done a good job in checking piracy in Canada. I hope they will be effective in their dealing...
with the government in certain very important tax matters but except for matters of that nature I doubt that they collectively will do much for the state of the recording industry.

Davis: As far as I can gather the CIRA has really spent its initial period since it was founded in establishing its credibility within all industry circles and I expect it to begin policy moves and lobbying within the next 12 months.

Gilliland: The CIRA is still a proactive as the RIAA.

Driscoll: CIRA has been very effective in dealing with the problems of the Canadian music industry and has been successful in solving most of those problems.

Cayer: I have never, ever been contacted or introduced to their efforts so...

Tarlton/Flood: Don't know.

Johnston: Since we are a new company, we are not a member of nor do we have any information with respect to the CIRA.

4. Good Brothers are preludes of Garden Lightfoot.

Gosewich: In my opinion the CIRA is the only stable and ongoing organization representing the industry at the municipal, provincial and production level distribution level at this time. Unfortunately, it is not sufficiently recognized as such and to a certain extent, this has been caused by the association's low profile image in the industry. That has begun to change, its effectiveness in dealing with problems has been to be viewed in this context as well as the recognition that any association, including the CIRA, is made up of people or companies with their own individual problems and self-interests. On this basis the CIRA has, in the recent past, begun to attempt to deal effectively with local problems, more specifically unique to Canada and I believe will become a stronger voice and recognized representative of the industry as it matures and its acceptance of responsibility increases.

Harding: Not effective with the unique Canadian problems. Effective in protection of major record companies' problems but not the producers of Canadian music.

Onter: Generally effective in such areas as tape piracy and the problems of dumping but probably needs to be even more vigilant in the future to further abuses.

Siigel: The CIRA at this point is just laying the groundwork for itself. Once they have worked the bugs out and the right people in there I think that they are going to come up with some things that will shock some people.

5. Has the Canadian Independent Record Producers Association been effective in providing solutions to problems that independent faces in Canada? Please elaborate.

Mair: Having had the pleasure of attending last Fall's CIRPA symposium, I can say that I'm quite impressed with this organization. Their enthusiasm, their hard work, their concern to the government and the myriad of matters of concern to the independent record producer. It is my view that it's the indie producers who are the lifeblood of the Canadian industry and without them we would be in a very bad state.

Davis: Yes. I believe that they are able CIRA has helped in creating talking and action points for the Canadian independent producer. As Canadian producers become more coherent and informed, there will be less of the association's problems given more attention by all facets of the industry.

Gilliland: What problems?

Driscoll: I cannot comment on this question as I do not belong to CIRA.

Cayer: Same answer as 4.

Tarlton/Flood: We don't know.

Johnston: Same answer as 4.

Gosewich: Based on information available, the CIRA has had difficulty in maintaining consistency in their activities which may effect the overall goal. But they've helped the independent producers needs in terms of an Association are extremely important and that somehow there can be a catalyst for effectively dealing with their problems.


Cayer: CIRA has helped considerably in sponsoring seminars and supplies information on the business of music to producers but could do more I feel in marking with major companies to help solve promotion and distribution problems.

Siigel: I am an independent and we have had our labels going for about a year. I have never heard from CIRA. There is definitely a communication gap there. I have never even received a letter from them.

6. What are the major problems facing the Canadian music industry at the moment?

Moh: I have about 12 different answers to this question ranging from the lack of managers to some basic tax problems. However, let's boil the whole thing down to a lack of optimism. We're in the most exciting business in the world in the best country in the world. Our records enter the international market with a huge advantage (because of the 30 percent ruling and its effects on all stations like CALW). All we have to do is have the confidence in our artists, our records and our series and we'll have the world by the tail. If we don't have that confidence we shouldn't be in the business in the first place.

Davis: I think that the major problems facing the Canadian music industry are much more than the few last years. As an industry we need a greater return on the invested dollar to give confidence that profits are possible and I think that as soon as all of the industry has felt something of the potential of international success, greater professionalism and credibility will be evident from all parties.

Gilliland: Lack of talent in all areas. I think that Canada does pretty well for its size of population though.

Driscoll: The same problems that exist everywhere, at least in Canada and the U.S. The big problem and trying to produce hit product.

Cayer: Lack of true professionalism (in selling). This means at the top (in Canada). Lack of the general bands and acts understanding that it is a business of advertising-buying and selling!

Tarlton/Flood: Lack of financing! Lack of songwriters!

Johnston: We feel that the major problem facing the Canadian music industry at the moment is not really a problem but more of a positive challenge and that is the development of a better communication not only with what are called "Major market situation" but every radio station in Canada no matter how small.

The second major problem (once again a positive challenge) is the area of distribution, particularly at the rack jobbing level. This challenge can be faced by rethinking and reorganizing by the distribution people of the various distributors of product in Canada.

The third challenge seems to be, once again, in the area of technology with respect to the mastering and manufacture of records. The answer to this challenge is obvious.

Gosewich: In terms of the successful development of Canadian recording artists, the major problems are primarily related to the adequacy of knowledgeable, experienced and motivated personnel in almost all areas of the industry; the financing capability for long term development; the capability in financing in operating attitude and in personnel to strike out for independent development of Canadian recording artists; the need for more artistic development opportunities at a professional level within Canada.

Harding: Lack ofseed money to produce more records. Union rates too high. Popullar too low.

Chater: Same old problems of lack of money due to the basically small domestic market to launch a major act and a major problem is the tremendous lack of good material written by Canadians. Ultimately the song is the hit and are just not being written in Canada.

Siigel: Most programmers in the major markets are still just paying 31 or 32 percent Canadian content just enough to get by when there is a lot of other Canadian content material that is good. There are a lot of Canadian songs that can be found that are as good as American songs that are being played.

Mair: Has the development of Canadian artists been financially rewarding for your company?

Moh: Having only been in business for a couple of months. It's a bit too early for us to answer that question. However, I can say that Attic Records is well ahead of projections at this point.

Davis: No, not yet, but we have a hope.

Gilliland: Yes.

Driscoll: It has been very rewarding—as you know we are enjoying tremendous success with our group Wednesday.

Cayer: No! But one day soon....

Tarlton/Flood: Aquarius Records has a strong track record and we have made all our profits on the sale of Canadian records. Donald K. Donald Productions now successfully produces concerts with Canadian attractions from coast to coast. This was impossible before legislated radio.

Johnston: Since we are a new company (July, 1974), it is too early to give figures with respect to financial rewards in the development of Canadian artists. However, with the talent which we have so far enlisted, we feel confident that financial rewards will be shortly forthcoming.

Gosewich: Yes.

Harding: No.

Chater: In some cases yes, in many cases no; in general it is extremely difficult to make any real profit recording in Canada with costs and overheads being what they are. There is no doubt that it is the side benefits of publishing and management to make it a profitable entity in Canada.

Siigel: No. But we are a very young company and we wouldn't be in the position we are in now if we didn't feel that it could be financially rewarding. It would be a real struggle and I'm sure that you just had to depend on Canada to sell product.
Promotions and work with local promoter Roger Schiffer in his Great Productions, now manages both company labels, Mushroom and Left-field, which is the label for the local rock and roll revival group, Teen Angel and the Rockin' Rebels, whose releases have racked up impressive regional sales.

Mushroom, whose Canadian distribution has been independent, has just signed a distribution deal for Ontario, Quebec and the Maritimes with Merch Music, distributors of Motown in Canada.

Their roster includes Jaclyn Hoover, the most successful rocket and the teacher with whom Silverstar Records (an album; produced and released by Steven Douglas, is meeting with some critical acclaim and will foster a single Heavy Snowbird. Songbird, whose single, "I Believe," received limited play earlier in the year, and Paul Horn, whose close association with the company has resulted in a double album set due for release in the early fall.

Artist management is handled by Milt Brod with his Atlantic-Management company. Brodie also administers all CanBox companies. Lam Mullen has been appointed independent promotion rep for Mushroom.

Roy Halingo/Steven 5 now includes three labels: Stamp, Sweater and Natural Sounds, the first distributed by Quality in Canada, the others through Studio 3's own distribution network.

The country-oriented Stamp label's producer, Stu Kubly has been replaced by Jake Doel, with contemporary production now supervised by Martin Shorer. Also gone form the studio is prominent songwriter and recording company, Gerry Edge, who had developed a significant following and was suiting Suzanne Fairley as rep for the three labels fill the vacancy.

Another Simpson label, the independent signing label Oden, has decided not to proceed with any artists, invented by its agreement with Ottawa.--

Artist line-up includes Kenny Stoltz and Patti MacDonnell, with Alan Moberg, Dale Baker, Michael Palmer and Ray MacBride on Sweetwater. Releases during the past year that have received a modest regional success are "You Were My Home" and "Come Autumn" by Stoltz, and "The One You Got" by Palmer. Alan Moberg earned some response in Nova Scotia with his single "Lady of the Northland" and "Long Left Hand of Life," while Ray MacBride's "Little Lady Night" also obtained some regional airplay and will foster a single Heavy Snowbird. Songbird, whose single, "I Believe," received limited play earlier in the year, and Paul Horn, whose close association with the company has resulted in a double album set due for release in the early fall.

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classical music
two level phenomenon

When one looks at the state of classics in this country, it has to be viewed on two levels. On the first is the sales of traditional imports and on the second the development and the recording of domestic talent in Canada. Unfortunately the latter is not progressing with the speed that many would like but as Vas Polakis, the head of the classical division of Polydor Ltd. based in Montreal and the person responsible for the expansion of the Deutsche Grammophon catalog in Canada, indicates: "The future of classics is a bright one in this country. This form of music is becoming more relevant to this generation and in fact the pop and classical forms are narrowing the chasrse that once separated them.

In his work with the Deutsche Grammophon catalog in Canada, Polakis has tried to subdue much of the smobrely that traditionally is associated with the classics, to make it a saleable commodity to the general buyer. Polakis has in the past packaged classics sets for the Canadian market that in the international marketplace must seem quite experimental in nature. He explains: "I view my work with Deutsche Grammophon in this country in two specific sections. In the first we have the imports that have very high standards both technically and artistically with international appeal. In the second, there is the product that you might call the swingers, which we package and promote in this country. The 'Festival of Hits' was one of the most ambitious. I put releases together based on different themes such as composers or music styles. They come up with the artwork in Hamburg and I put the whole thing together for Canadian consumption. They are basically concept releases and at the moment we are just getting three such sets ready: 'Midnight Revue' subtitled 'Sensuous Night Music'; 'Solitude' subtitled 'Music For Piano In A Solitary Mood'; and 'Dances From The 16th Century' subtitled 'Non-Stop Dancing 17' inspired by the success of the James Last Non-Stop Dancing series. The material is programmed here and then pressed in Germany and represents approximately 30 percent of our turnover in the classics. There are about 40 Canadian originated releases in our catalogs.

And what of the development of classical music talent in Canada? The federal government has been an avid supporter of the classics in Canada and recently announced the establishment of a new division called Concerts Canada, within the Canada Council, the body that offers subsidies for emerging Canadian talent in the fine arts. It will act as a booking and managing service for musicians with the emphasis on support for artists beginning a professional concert career. For its first year of operation the roster will include 15 classical artists which are chosen each year by a selection committee. The DC will make bookings and provide publicity material for the artists which will be on their way in Canada and abroad for a period of three years, with an option for an additional year. One of the biggest promoters of Canadian classical music both at home and abroad is the Canadian Music Centre, which is subsidized by grants from the Ontario Arts Council and BMO Canada among others. The Centre throughout the year Undertakes promotional activities on behalf of the artists: copying services, information and consulting services, cataloging; and most important, operates a music library in Toronto.

For over 25 years, Radio Canada International's the external service of the Canadian Broadcasting Corp., has been recording works by Canadian composers which have been distributed around the world and played by broadcasting organizations in dozens of countries. At the moment the catalog consists of 26 recordings featuring more than 30 of Canada's best known composers and many Canadian soloists, groups and orchestras. There is also a catalog of classical recordings produced by the Music Department of the CBC's English Services Division.

Quite a bit of excitement was caused recently with the announcement that Boot Records, primarily a country label in this country, was opening a classical division to be known as the Boot Master Concert Series with Eleanor Sniderman, wife of Canadian record retailer Sam "the Record Man" Sniderman, handling the artistic and repertoire chores. The first signing to the label was the Canadian Brass, artists in residence with the Hamilton Philharmonic and subsequently an album was released that has become one of the hottest in this area. Two of the highlights in the post few years have been the successful merging of the talents of Procol Harum and Rod McKuen who both appeared with the ESO on separate occasions. The album that came from the association with Procol Harum for A&M was one of the company's biggest selling albums at the time.

Recording Arts Murray performed with both the Toronto Symphony and the Edmonton Symphony, and Ian Thomas and his band performed with the Hamilton Philharmonic. These are just highlights but there have been many other cases of diverse music forms merging for successful concerts. The Edmonton Symphony is in the midst of a production for television by Tommy Banks which will have the orchestra perform with a number of major artists in the pop music field and shown as syndicated television specials. There are Canadian orchestras and the classics in general fascinating financially; Andre Fortier of the Canada Council in an address that he made under the title "Is there a future for the Symphony Orchestra in Canada?" to the Joint Conference of the Association of Symphony Orchestras and the Ontario Federation of Symphony Orchestras, summed it up when he said: "We all know how much work, idealism and determination went into the creation and development in this country of a number of major orchestras of international calibre, a network of good community orchestras and excellent contemporary and chamber music groups. These efforts have now borne fruit and music in Canada now displays a vigor and quantity which exceed the hopes of even the most optimistic prophets of a generation ago."

Speaking on the economics of the orchestra in this country Fortier adds: "In these days when inflation is a daily source of pain in the pocketbook, you will not be surprised to learn that the operating costs of 29 performing companies doubled over the five-year period. The figure for orchestras studied is 108 percent. Ticket prices have increased more rapidly for orchestral concerts than for other performances, with the result that ten orchestras have increased their receipts by 84 percent despite the fact that their audiences have increased by only eight percent. The average receipt per customer rose from $1.70 in 1967 to $2.90 in 1972."

"In 1972, the 10 orchestras which we studied were able to cover half their costs from box office revenues and private donations, but at the speed with which the situation is evolving, we can see the day when government support will predominate and the autonomy of the large orchestras will be jeopardized."

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The recording studio field has emerged as one of the largest areas of growth in the Canadian music industry since the inception of the Canadian Radio and Television Commission's 30 percent Canadian content legislation for radio has been experienced by recording studios in this country. As more and more Canadian production was being done to take advantage of government ruling studio activity was stimulated in all areas of Canada and regions that once supported only one or two studios suddenly saw more money injected into this phase of the industry and the subsequent construction of many sophisticated recording facilities.

There are many reasons that this growth actually took so long. We can list such things as a limited state of creative consciousness, a lack of investment by Canadian businessmen and an ingrained feeling that seemed to permeate the attitude of Canadians in those days that they couldn't possibly compete with their southern neighbors.

There were studios in Canada prior to 1960, in fact RCA's operation in Toronto had its beginnings quite a bit earlier than that. When RCA Studio 1 opened in Toronto, it was located in the Royal York Hotel in an area which is now known as the Roof Garden. That was just after the war. Later, the studio complex moved into its current location on Mutual Street which used to be CHUM radio's offices.

In 1965, Eastern Sound opened in Toronto in competition with RCA and Hallmark, a studio that later folded. Murray Shields, who was the former studio manager of Eastern Sound before he left to work with Audio Design and was replaced by Roy Sashetana, remembers how things were when Eastern first opened.

"When we built Eastern, we started out as a four track studio. In 1968 we expanded to eight track and were doing mostly jingle and commercial work. At that time we were doing a lot of work with Toronto bands like the Big Town Boys and the Sparrow (who ultimately became Steppenwolf) and we also worked with Felix Pardal and Bud Prager of Windfall Music when they were producing the Kensington Market." 

In 1970, Eastern introduced the first operational 24-track system to Canada and a lot of enquiries started to come in from outside the country.

Eastern wasn't the only studio in the pop market in the early sixties. Sound Canada, which was started as a basement operation back in 1961 by Art Snider and moved to its larger site in 1963, attracted people such as Gordon Lightfoot and Lighthouse before most of the studios in the area had even opened their doors for business.

If that had to put studios first on a specific date that heralded the turning point for most of Canada's studios and for that matter, potential studio builders, you would have to say Jan. 18, 1971 when saw the inception of the CRTC's Canadian content rulings. It was a license to print money for many, and the subsequent demand for more Canadian-made records marked the beginning of the scramble for more time in the country's recording studios. There are many who contend though that the boom would have been there even without the content rulings. The debate goes on.

One way or the other, major studios began to spring up across Canada. In Toronto there was the Toronto Sound Studios headed by Terry Brown; IFS Recording Studios Ltd. run by John de Nobbelet; Andy Hermant's Manta Sound Company; Jeff Smith's Sounds Interchange; Thunder Sound run by Moses Znaimer; and recently Jack Richardson's Nimbus Nine Studios and Sound Stage facility.

Montreal as well as having another RCA studio managed by Roger Belanger, also had Chuck and Judy Gray's Studio Six; Son Quebec; formerly known as the Andre Perry Studios; Tempio Studios; and Monticane Studios.

In Vancouver there is Al Reusch's studio complex: Can Base Studios now managed by Mike Ficker; PSI Chord Recording; John Rodney's Studio Productions Ltd.; and Ralph Harding's Studio 3 Productions.

Scattered around the rest of the country is the Damon Sound Studios and Tommy Banks' Century II Studios in Edmonton; DMG Sound Studios in Thunder Bay, Ont. run by Don Grashey; Fundy Recording Company Ltd. in Sackville, N.B.; the Mercey Brothers Studio in Elmira, Ont.; and of course many others which are now working on projects which range from full scale record production to preparatory demo tapes.

Recently Studio Six in Montreal began utilizing a computer recording system in their newly installed studio. Judy Gray explains: "Using a computerized Neve Console with 1081 equalizers and JBL 4360 Monitors, we can provide options which are simply not available elsewhere. Our "trackmaster" computer mixing system provides an instant individual memory for each of the 32 faders. Therefore, during a conventional multi-track session, all level changes can be remembered, recalled, or altered at will. Thus, one is free to build a mix artistically, while not being limited by the mechanical manipulations of all faders during a single pass." Others: Les Seguin; Jesse Winchester; Jim and Bertrand; and Jacques Michel have so far utilized the system.

On the outskirts of Montreal in a little rural village known as Morin Heights, Andre Perry, no stranger to the music and studio scene in Quebec is building a studio on a wooded hill overlooking his home and a nearby private lake which will have the first Trident Triad board in North America. Perry will be the exclusive distributor for the board in North America and artists such as Cat Stevens have already indicated their interest in using the facilities.

In Vancouver, a new studio complex devoted to record production has made an appearance. The complex known as Little Mountain Sounds is run by Western Broadcasting and a local ad agency, Griffiths-Gibson. The studio which was pretty much into in its production a couple of months ago, have turned to the record market which is expanding rapidly in that city. The studio which is now 16-track is expected to move up to 32-track shortly.

Jack Richardson's Nimbus Nine studios have been completed in Toronto and artists from around the world including David Bowie, Black Oak Arkansas and Jeff Beck have shown interest in using the facilities. Alice Cooper has just finished sessions there with producer Bob Ezrin.

With all the successes that the recording scene has had in the last few years, there have been some problems that have yet to be reconciled. The major problem is the crippling excise tax that is imposed on all recording equipment that is brought into Canada. As there are no companies in this country that actually manufacture recording studio equipment which means that everything has to be imported. All equipment is subject to 17 1/2 percent duty and an additional 12 percent federal tax. This same tax was removed from the film industry approximately 13 years ago in Canada.

Many home owners feel that there is a need for a revision of tax laws that deal with recording sessions and production. At the moment in Canada there is a 12 percent federal tax and 7 percent provincial tax levied on recording sessions and production. These problems are currently being looked into by the Canadian Independent Record Producers' Association also the Western Canada Record Manufacturers' Association.

With the current activity in the creative community, especially in the area of music, the demand for Canadian recording that can match the product that is on the market internationally has put the pressure on Canadian production facilities to provide the expertise and class of equipment to compete.
MONTEAL

prestigious popular composer (he has recorded with the London Symphony for years), while L’Intonie (Kotai’s) heads the avant-garde jazz-rock scene.

Then, there’s the local “quickie” Top 30 market, filled with local lights who “cover” a U.S. hit or invent a similar one, among the most durable of whom are Pierre Lalonde (Capi), who produced Paul De La Rue’s “I’m Gonna Love Me Again,” which is familiar with television and press, which is prerequisite for staying on top in Quebec. Currently on the charts with Rochine (Capi), Morgan (Polydor, Winchester (Bearsville), internationally acclaimed singer-songwriter.

It’s the preponderance of solo acts, the biggest noise made over the past year has been from the local rock scene, which has been awoken after years of economic nonviability. Montreal is endowed with a rabid and particular rock music audience; curiously, the young French-speaking fan will fill the Montreal Forum (cap. 18,000) for such groups as Pink Floyd, Emerson, Lake & Palmer, Led Zeppelin. British heavy progressive rock is the main influence, while Montreal and Quebec City fans have supported such left-fielders as Shawn Phillips (who “broke” first in Montreal), Babe Ruth (whose first album sold as much as McCartney’s Band on the Run), Frank Zappa (who, in his last visit to Montreal, produced a single for Charlebois), Richie Havens, Genesis, and others. The current enthusiasm for high energy rock has spilled over on the local band scene, which is sprouting fine new talent.

The enthusiasm is further sustained by the fact that one of their own, Mahogany Rush (Kotai), has broken through to the U.S. charts, the first Montreal heavy rock outfit to do so.

No matter what musical persuasion they hold, Montreal rock fans concede that the psychedelic electronic wizardry of Mahogany Rush’s 19-year-old guitarist Frank Marino has boosted the possibilities for all kinds of local bands. It’s a role the young “Child of the Novelty” has handled admirably; when not appearing in Detroit and other major U.S. urban areas, Marino and cohorts are often to be found jamming after hours around town. Language barriers are practically nonexistent in the Montreal rock scene, which is a melting of Quebecois, English and American styles rife with unique directions.

The most ambitious, and downright revolutionary, of these bands has been the 10-musicians “cooperative” Voltaire. Voltaire is an ensemble of Voltaire bandmates who have produced a number of albums. Their sound is complex, deeply structured cerebral-rock, paced by the spacey vocals of singer Christiane Robichaud (with Nick Piat) and a Love-tinged sound. Recorded on independent production budgets and infrequent gigs have held back the group, but their one album (issued in both French and English versions) has been of high musical importance.

Other rock bands to emerge from the current outburst include Octobre, a tough intensity group with a style of their own; Dionsis, a popular and very popular group (on U.S. records) who have won a number of awards in Canada; and Polydor, which has already sold well over 20,000 copies in the Alberta area.

Also on the Canadian label are singer-songwriters Bob Rzucka whose “Davy’s Decade” recently won him the Canadian Records of the Year award, and the recently formed group “The Montrealers” which was formed with the backing of Polydor, the label that has handled the career of legendary Canadian singer, Jack Elliott.

The music scene is vibrant in Montreal because local concert promoters and club owners have been able to successfully promote independent labels, whose popularity has been the backbone of the Quebec industry, and they have been given a boost when the local indie label has been exported to the U.S. and Europe.

In 1971, Montreal was the setting for a number of important concerts and events, including the first Montreal Jazz Festival, which was held in the summer, and the first International Rock Festival, which was held in the fall. These events helped to establish Montreal as a leading center for rock and roll music, and they have continued to be held on a regular basis ever since.
Mel Shaw, the head of his own Music World Creations label in Canada, is the managing director of the Stampeders, one of Canada's fastest rising rock groups, was recently elected to the position of president within the Canadian Independent Record Producers Association. The recently elected president was Jack Richardson of Nimbus Nine Productions.

In the Association's documented aims and objectives it states: "The CIRPA is a voluntary, non-profit Association, the purpose of which is to aid and to support the Canadian independent producer and the Canadian recording industry through cooperative measures."

CIRPA's aims are to (1) act as a forum for the gathering, discussion, and dissemination of information relating to the business of independent record production; (2) to corporately strive for a higher standard of production quality in Canada resulting in greater rewards for the entire Canadian music industry; (3) collectively support the growth of the Canadian talent community; (4) make available to the independent producers an organization within which they can combine their talents, reputations, real and potential financial forces and direct them towards the solution of problems faced independent producers as a group; (5) help define and protect the ethics of the profession; (6) represent its membership to the recording industry, press and public of Canada and the world in a forceful and impression manner; and (7) protect the interests and rights of the Canadian independent record producers.

In this candid interview with Billboard, CIRPA President Mel Shaw gives an insight into some of the concerns and achievements of the Association to date.

What are your feelings on the 30 percent Canadian content rulings in effect in this country and do you think that they are effective at this point in time?

Physically the rulings have to work in the area of percentage of broadcasting. It exists, it's called law and the broadcasters are living up to it, therefore amount of programming is being heard. It stands as a fact today in broadcasting, 1974.

Do you favor retention of the rulings?

An artist was being paid the back and this was one of the primary questions. He indicated that he was fed up with talking about it. He had been making good music and was successful and felt that the whole question was beside the point.

The whole thing is like a rule change in football. The games are going on but they don't talk about the rule change all of the time. Like, "What do you think about having to punt ten yards before the last half?" They have been playing the game of music now for four years and the broadcasters have changed their programming formats to fit. I understand that the ratings are up, their revenue from advertising is up, the success is up and the sales of foreign product is just as high. I can't think of the exact figure--was at the last radio programming convention--but they said out of 100 percent of the sale of records, five percent of the artists are responsible.

A handful of artists are carrying the record business.

In Canada most of the artists aren't making any money which is not unusual. It's the same in California or anywhere. In Canada the broadcasting business is booming and the record business is a success and there are a handful of Canadian artists that have made it big internationally.

If the ruling goes through, as they say, artists will have to be Canadian or face the wrath of all people.

I believe that they are starting to have an effect on tape pirates, and the other barnacles and thieves of our business. They're acting as a Kisses scrub, scraping those people out of the business. It seems to be a continual job. They're like cockroaches. They're around during the night but when the light goes on they run for the hills with their little tape duplicating machines and grind out these illegal tapes and seem to thrive on it. CRIA is becoming as effective as organizations in the U.S. to wipe out this problem, which is a very expensive one because of legal fees involved.

What about the American deates of albums by Canadian artists whose copyrights are held in Canada? That particular situation is unique in Canada in one respect. The problem with money hungry delete sellers who sit around Canada is that they use up deleted albums by Canadian artists who are still selling in this country at regular price in the U.S. They buy the albums for $50 and sell them for $3.00 here without the artist and publishing company making any money. They are doing nothing less than jugging, onto the backs of Canadian artists like a leech or a barnacle sucking out any profits that the artist might otherwise derive from the records. In many cases they effect their name value by putting them in a schlock category. It's a disgrace and obviously they have no moral concern for the rights of artists and in essence they are robbing the artists of any stature and ability to make a profit from his art in this country.

Has CIRPA been effective in providing solutions to problems that independents face in Canada?

They're self-made problems in many cases. For instance, one producer may not be able to afford the rent on his office. That's a problem. Another might have gone overboard on a session and found himself financially strapped. That's also a problem. They are individual and nature and country. It is not a financial problem but it may be there if we don't solve them in that way. It is a group of people who produce records who are in the same business. We don't tackle problems on an individual basis.

There are tax problems where we need to be together to offer a voice in Ottawa.
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JAZZ

Canadians Import it and Love it

BY PETER GODDARD

Canada's relationship to jazz these past few years has been rather similar to the relationship between London, England and the 18th century, and Italian opera: as London imported Italian opera and its most influential composers and performers, so do we import jazz, give it a setting and home it otherwise might not have had. "What first attracted me to Canada," explained Gene Di Nove, the veteran accompanist and arranger now living in Toronto, "is that you actually feel that jazz is liked up here. You can hear jazz, good jazz, on a radio. There's always something happening in the clubs. And the media is using jazz musicians as jazz musicians." Indeed, this past summer Gene had his own show, with singer Jodi Draper on the CBC TV network while, running opposite to him, was pianist Oscar Peterson and his summer series on the CITV network. Both shows were of a kind you might normally only find on the NET stations in the U.S. And, in the case of Peterson's presentation of Count Basie and Joe Turner, there was the spark of original ideas often missing on TV these days. Moreover, these two shows served to illustrate something essential in the way Canadians—particularly those in the media and behind clubs—view jazz. Canadians take jazz seriously. They tend to view it as something more than just an entertainment.

As Paul Grosney, veteran trumpet player and now booker for the fine Toronto club, Bourbon St., which is far less tacky than its name recently said, "I look for people who have—been and are important to jazz. But, I don't care how well this person might have played, I'm concerned about how well he plays now." So Grosney has booked in the likes of Bill Evans, Jim Hall, Zoot Sims (one of the biggest attractions), Bucky Pizzarelli, Kai Winding, Phil Woods, and Sweets Edison. And, more often than not, when people arrive at the club they actually listen. "You see," said one patron one night, "despite the fact I don't personally like everything I hear, I feel I should still hear it. These guys won't be around all that long, you know."

This kind of seriousness is perhaps more typical of Toronto than it is to either Montreal (which has a strong predilection to the blues) or to Vancouver (the club scene in which is just beginning its development). And it's an attitude that has filtered down to the best of the new Canadian players themselves. Musicians as good as bassist Michel Donato, drummer Jerry Fuller, pianist Bernie Senensky, bassist-pianist Don Thompson, drummers Terry Clarke and Claude Ranger, trumpeter Freddie Stone, saxophonist Gary Morgan and Eugenie Amato, trombonist Russ Little, or saxophonist Allan Pali, all take their work seriously.

This informs much of their work, which, still, is well within the outer limits of the completely experimental. That is an honest playing, totally committed, and marvellously adaptable, as they might have to back up a traditional player one night, do a jingle the next morning, and two days later in a place like the Toronto centre for the Arts, present one of their own concerts. There are, of course, exceptions to this. Trombonist Bob McConnell's Boss Brass (we Canadians have trouble with names; the Boss Brass utilizes a romping reed section) is a joyous maverick outfit, along the lines of the Thad Jones-Mel Lewis aggregation. Made up of Toronto-based musicians who participate in it for the big band experience, not the money, the Boss Brass is probably the most relaxed big band in the business, as it features people like trumpeter Guido Bass and flute-saxophonist Moe Koffman. Then, too, with Toronto's apparently unending need for big bands—Maynard Ferguson, Buddy Rich, Stan Kenton, Count Basie, Duke Ellington's band, Woody Herman among others all make regular swing stops downtown—whenever someone like Charlie Barnet shows up for a one-nighter, as he did recently, it is in effect the Boss Brass that backs him up.

Central to all of this is a highly individual mini-conglomerate centered around one man, John Norris. With photographer/musician Bill Smith, Norris runs the Jazz and Blues Record Store, publishes Canada's only jazz magazine, Cod, and operates Sackville Records. In each of these activities Norris and Smith are highly selective. Unlike many jazz magazines, Cod has remained unimpressed by much in rock, and instead, features lengthy articles on people like tenor man Kenny Hollen, who played with people like Chuck Webb, Claude Hopkins, Fletcher Henderson, and Buddy Johnson, and yet, outside the walls of Cod, remains rather unknown. The record store, too, is selective, importing hard-to-get items from Europe and, in general, acting as a center for all the jazz men and women who pass through Toronto. Sackville, too, takes it time and care, it release of sides by people like Dollar Brand show an infinite amount of care. Recently, the Codas record store Sackville complex has been expanding into concert production. This activity, may in the end, be its most valuable contribution. For it has provided almost ideal settings—small rooms, in-tune pianos, good audiences—for little-heard artists like Dollar Brand. More than anything, however, Norris and Smith and their friends act as a sort of concierge for jazz in Canada, promoting players like John Tank, Sadak Hakim, and Stuart Broomer when no one else will, chasting the media for ignoring jazz.

Toronto, it seems, is the center for much of the jazz activity in Canada, as it is for rock, the blues and almost everything short of the speaking of French. Yet, it is the new jazz, its practitioners and fans, that are decentralizing things away from Toronto. In Alberta, for instance, the Edmonton Jazz Society has scheduled concerts by people like Elvin Jones, Keith Jarrett (who also appeared in Toronto) and Larry Coryell, while in late March the Society offered concerts by drummers Norman Connors and group and by The Sam Rivers Trio. While, in Montreal, L'Atelier de Musique Experimentale, a collective ensemble is active with its own concerts and in the promotion of those by others, such as Karl Berger. It's the new jazz, as much as jazz in general, that's been heard all across Canada. And it's the musicians of the new jazz who are most likely to provide this country with its own jazz identity. Without them, Canada, like London in the 18th century, would remain only an important center, and, as an import center, would not feel the need to develop its own.
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Japan Bow
For UD-4;
CD-4 Push

- Continued from page 3

adoption of their UD-4 system among the world's leading record manufacturers, audio equipment makers and FM radio broadcasters, it requires a noncompatible de-
modulator, capable of being tuned in the 300,000 yen or over in Japan, besides an RM (Nippon Columbia QX) decoder.

The UD-1000 demodulator, about 15 inches wide, 12 deep and 5½ high, will be marketed overseas under Nippon Columbia's Dragon brand, says Takayasu Yoshiada, deputy general manager, international trade division, Nippon Columbia, Ltd., will be a U.K. distributor, but no U.S. marketing plans are firm.

By comparison, the prices in Japan of CD-4 demodulators from the Victor Co of Japan (JVC/ Nixonic) are from $10,500 to 300,000 yen ($1,200), while list prices of other Sony models are 21,800 yen ($72) and 49,800 yen ($166).

Retail prices of Nippon Columbia home stereo sets with built-in UD-4 demodulator and QX (RM) decoder are from $16,660 to $49,800, compared to 300,000 yen ($1,000), says Yoshitaka Hosogai, manager, product planning and market research.

The high-end model, which also has a built-in CD-4 demodulator and SQ MD recorder, is shown to the Japanese industry Sept. 2 and is scheduled for marketing by year-end in Japan.

In the meantime, Hitachi is manufact-
uring the UD-4 ICs and is believed to be working on an export model record player with a built-in UD-4 demodulator. Hitschita/Max-
ell, manufacturer/exporter of UD (ultra dynamic) blank loaded cas-
cettes, may come out with a UD-4 casset-
tape. Nippon Columbia manufactures prerecorded music cassettes besides blank loaded tapes.

Since the UD-4 system is new and non-standard, Japanese retailers assume that a free "demonstration" disk will come with every UD-4 stereo set from Nippon Columbia and Hitachi, although the manufacturer haven't said so.

Nippon Columbia will release at least 10 UD-4 albums by year-end, says Shigeru Watanabe, general manager, planning and record division. Six are scheduled for release on the (Nippon) Columbia label and four on Denon, starting next month with "Les Titans Concertos Brandschouw/ J.S. Bach," as locally re-
corded by the Orchestre de Chambre Jean-Francois Paillard. The 16th UD-4 album is "Yesterday Once More/Micka Hirono" according to the Just Japan Just Japan by the Japanese manufacturer. Each will retail for 2,500 yen or about $8.30, Watanabe says, due to its being a CD-4 quadrilux with mon of inter-
national origin.

In King Records is about to join the UD-4 group. Scheduled for release here Sept. 25 are eight stereo-compatible discrete 4-channel (Continued on page 37)

BASF ‘Unisset’ Still Developing

By RALDCLIFFE JOE

NEW YORK—Development work on BASF’s new Unisset audio cassette system, as announced by John C. Jane, 23 East, is continuing on schedule, according to Klaus Goez, BASF’s engineer based in Mannheim, West Ger-
many.

Goez, who presented a revised paper on the system at the AES meet here, says that supporting hardware systems for the Unisset were already being marketed by Aiwa in Japan.

Development work on a Euro-
pean system, currently at work in Switzerland, and also remains on schedule and should be available for marketing by next year.

Further, a team of German broadcast-
casters is taking a hard-nosed look at Unisset for use in the broadcasting of automated broadcasting, one of the fields in which BASF is pushing its system.

According to BASF engineers at the firm’s Mannheim, Germany, of-
fice, the German broadcasters will launch extensive experiments with the system sometime next year. If positive, the results of the experi-
ments could be the launching pad for the proliferation of Unisset’s use in broadcasting not only in Europe, but also in the U.S., Japan, and other major countries of the world.

Meanwhile, BASF officials are stressing that every major equip-
ment manufacturer is interested in Unisset, and that an impressive list of manufacturers who will build the system for consumer use will be released by year’s end.

Markets to which Unisset is being geared include language labora-
tories, talking books for the blind, professional portable recorders, high quality amateur recorders as well as automated radio program-
ing and the high end consumer market.

Unisset, first reported exclusively in Billboard, is a cassette-type sys-
tem that can store up to 6,000 parts, depends entirely on the hardware for all transports, utilizes a 4-inch wide tape in a plastic shell, and can be made to travel at speeds rang-
ing from 7½ ips down to 1½ ips.

So far BASF has come to no firm decision about the software and is still debating the feasibility of being the sole produce, or of licensing other software manufacturers to produce the cassette.

SANSEI QS ‘Discrete’ Claimed

NEW YORK—The newly-developed Sansei QS variato 4-matic channel system can be used to create a synthesized discrete quadratic sound field through utilization of the IC chip decoder.

According to a theory expounded by Sansei engineers Yoneko Ita and Susumu Takahashi, at the re-
cent AES Convention here, the state-of-the-art QS variato matrix system utilizes three IC chips. One dis-
criminates among input encoded signals to establish the direction of the predominant sound source, and two control the decoding matrix.

This controlling technique, ac-

PARKER’S SECOND HALF
AES Exhibs Down to 67 in N.Y.

By STEPHEN TRAIMAN

EQUALLY big to the multi-unit car-
cassette cutback in was noted by the absence of such major firms as 3M, Electro-Voice, Insignia and Celek (repped by one of the Martin Audio suite). One factor cited by several other leading retailers who are reviewing future participation is the short-four month period between the West Coast (May 7-11) and East Coast AES meetings.

While traffic did pick up, a cross section of company reps indicated a definite fall off from last September. Most were pleased with re-
teports to tape duplicator, cassette/ cassette, and access of lines shown for the first time to the East Coast AES attendees.

Penske, according to reports of the first units in its new low-priced AV-
series of tape duplicators featuring 4-times speed for 3¾ and 7½ ips masters versus the 8- and 12-times speeds for its higher priced Pro-
Series, had demonstrated a dozen shipped to date in the new line, which includes a 4-½ inch reel to reel, ten slaves and cassette master, each at $2,295. Also on view for the first time was a yet-unannamed tape recorder, which was a $2,000 sug-
ggested list. In the Pro-Series, the firm in the Midwest rep. He reports excellent response to what is claimed is a firm that just "started in the business." Prices in the LT100 line range from $2,385 for a 2½- and 8-1 times speed 4-track, times mon unit to $5,855 for a 4-track, 12-times stereo model.

Liberty UA began delivery of its new LT100 line of 4- and 8½ inch bobbin master cassette and 8-track duplicators in May reports John Ko-
zi of International Audio Inc., Chi-
icago, who feels the field is in the firm’s Midwest rep. He reports excellent response to what is claimed is a field just "started in the business." Prices in the LT100 line range from $2,385 for a 2½- and 8-1 times speed 4-track, times mon unit to $5,855 for a 4-track, 12-times stereo model.

Fool’s Gold, Says Discrete Engineer of Matrix System

By JOHN S. RADCLIFFE

HOURS have been outstanding, the develop-
molnt of matrix 4-channel tech-
nology amounted to no more than two lumps of fool’s gold held by the noted, burgeoning prospectors of the early American West.”

Jost commented, “At one time there was much fanatical thinking that, given the desire, the matrix system could build on the existing sound 
band and the carrier modulation of the discrete system to produce a still standard system for the indus-
try.

“However, there were some in the recording community who had learned from farm-related experience, that when a jacksit is made a mare, no amount of horsepower of whatever breed or offspring resembles more completely, the lesser developed of the pair.”

Jost told his audience that the theory of matrix technology to use two sections to solve four un-
knows cannot realistically be done except in special cases where values can be assigned to two common knowns.

“When this is done the solution is (Continued on page 38)

MARKET HEALTHY DOYLE

Promo Backup as Vital as Product, Pioneer Pres. Says

By BOB KIRSCH

LOS ANGELES—If a firm is go-
ing to be successful in the business the product obviously has to be good, says Pioneer Electronics of America President Tony Doyle. But more and more backup in the way of display, ad programs and distribution is becoming just as import-
Part of the market itself is a healthy one.”

Phoney claims were cut down to size with the cartridge door is taken away from the front and the whole front panel. But more and more backup in the way of display, ad programs and distribution is becoming just as important.

“After all,” Doyle says, “It’s pretty much a win since the gap stays. But we’re still at a point now where the product, the name of the firm, is pretty good. So what do you do to at-
tract attention?”

One thing Pioneer did was come up with the idea of putting all components in the box and then putting the big box on the floor, so that when a body gave the configuration any display space. Now dealers are not only putting in the hard work to get the car stereo is a high ticket item and the profit margin may be higher than that of other Components. A Daily deal car unit sells at $190 without the speakers. The configuration is find-

As a result of growing volume and quality, Doyle reiterates that display and advertising is of extreme impor-
ance. “We have a six-unit display,”

(Continued on page 40)
Barr,

PRATT-SPECTOR model PS-97 cassette labeler is demonstrated by Andy Barr, as Stan Gilman talks to another prospect in background.

RecorTec veep Eldon Carroll demonstrates new dual master transport system.

STANTON Magnetics' George Petelin, left, shows off display of cartridges to WOR Radio's (NYC) Ovivle Sather, audio broadcasting session chairman.

SANSSU QS gets push from Jack Murol, head of 4-channel project.

DBX noise reduction decoders (Aug. 10 issue) are keeping president Dave Blackmer, right, marketing manager Larry Blakeley busy with prospects.

AES Visitors See New Duplicators, Labelers, Accessories

- Continued from page 34

set duplicator system with a 50:1 ratio, and its dual master transport system that says eliminates the need for the bin loop system (Billboard, Sept. 14). Vice president Eldon Carroll reports high interest in the floor demonstrations of the dual master transport, which is basically two high-speed tape drives, available in 1/4", 1/2" and 3/4" versions. Program manager Bill Lawless was keeping busy with test cuttings, knocking off 3-30 cassettes at 3/4 ips in 31 seconds, and at 7/8 ips in 41 seconds. It will be "priced competitively" when production begins later this year, he says.

Oart Corp., San Carlos, Calif., began August shipments of its DP-4050 professional K:1 cassette duplicator systems shown at the May AES, with sales manager Brian Trinkle noting purchases for both the $6,500 open-reel-to-6-cassette-slave, and the $5,500 cassette-to-5-cassette slave models. He also notes much interest in the new MX-5000 "Mini-Pro" professional recorder (Billboard, Sept. 14) offered in 2- and 4-channel models at $1,345 and $1,945 respectively.

PRATT-Spector Corp., Rockville Centre, N.Y., had its new model PS-97 cassette labeler with 8-track attachment going strong. General manager Andy Barr notes that the unit shown at the May AES was sold off the floor, with three more of the $4,000-plus model purchased since then. Basically a slowed-down version of a machine used for the last 12 years in the cosmetics and pharmaceutical industries, the PS-97 can label 35-16 cassettes a minute manually, or 60-62 with an optional hopper.

Tack Industries, New Rochelle, N.Y., was showing its automatic labeler for the first time at AES, represented by International Audio. In use about four years, the $5,000 unit (with $200 8-track adapter) labels 25-30 cassettes on both sides per minute with manual operation, or about 25 single-label 8-track cartridges, according to the firm's Phil Marchese. Unit features a patented vacuum plunger principle that grips the label until it contacts the product surface.

SUPERSCOPE "superfast" 360-ips auto tape winder is shown to Klaus Goetz, BASF Uniset label developer, left, by firm's Ron Newsomner.

TUCK Industries automatic labeler gets once-over from Kirat Sihel, center, Buntic Corp., as firm's Phil Marchese, right, Midwest rep John Kozin demonstrate.

"A & S HIGHLITES"

Billboard photos by StepheT Trayman

PENTAGON low-priced A-V duplicator line is interest of Pete Tkac, left, and Ed Hevey Jr., Audio Video Concepts (D.C.); firm's Joe Brielle.

BGW SYSTEMS president Brian Wachner shows one of four new power amps.

Shure Brothers notes excellent sales for its highly acclaimed SM7 unidirectional microphones, in the pipeline for about five months at approximately $120. A paper on applications and design considerations for the unit was a feature of the AES transducers, loudspeakers and microphones session, with input from the firm's Bob Schuller, C.E. Seeler and A.D. Smith.

Koss Corp., Milwaukee was demonstrating its HV/ILC lightweight stereohome with its "hear all 10 octaves" bammeter, and reports solid sales of the unit that incorporates Shure's new Detacile drive elements with a state-of-the-art transducer.

BGW Systems, Beverly Hills, Calif, which recently became a QS licensee (Billboard, Aug. 17), provided one of the four 4-channel highlights at AES. President Brian Wachner announced that the 4XPA quad pre-amp would be available by year-end at $849 suggested list, plus plug-in CD-4 and SQ-4S matrix decoders at $99 each, with a number of orders "in the house."
Crisible Quick Vue

Our Quick Vue looking, you're in! He noted

The International Tape Assn. (ITA) is seeking nominations for the ITA Audio Achievement Award and the ITA Video Achievement Award, to be presented at the March 2-5, 1975 ITA Fifth Annual Seminar in Tucson.

The capital markets firm of Capital Magnetics photo is providing a full tape monitor circuit, as well as provisions for the connection of two sets of speaker systems. The headphone reportedly offers excellent wide range tonal response, power handling capability and transient response. The nine-ounce units are listed at $29.95.

The University of the South

Pioneer Starts Delivery Of Receivers & Headphones

NEW YORK—Pioneer Electronics Corp. has begun deliveries of its SX-434 stereo receiver, and its SE-L201 stereo headphones, previewed at the firm's 1974-75 product demonstration held here last spring.

The SX-434, with a list price of $299.95 has been described as "ideal for use with medium to high efficiency speaker systems." It delivers 15 watts of continuous power RMS per channel with less than 0.6 per cent harmonic distortion.

Levitz Selling Components In Furniture Shops

CHICAGO—An audio components department has been added to three Levitz Furniture Co. shops opened here in suburban Calumet City and Hillside over Labor Day weekend as part of a national plan to implement a home center concept, also including appliance and TV departments.

The 2,000 sq. foot area, with 4-channel demonstration rooms at either end, is dramatically furnished with red shag carpeting, bean bag chairs, and spotlights hanging from a black painted ceiling.

Components in the high and middle price range, including brands such as Masterworks, JBL, BSR, Sony, EPI, Fisher, Marantz, Garrard, Dual, Koss headphones, private label Kenko, and Pioneer, are arranged in pre-packaged sets, with package and individual price sheets. Each package can be activated by the customer.

The top offered 4-channel set includes a Marantz 4100 receiver, four EPI MT3 speakers, Dual 1229 turntable with Pickerling 2400Q cartridge, discounted by Levitz to $1,798 from a $2,444 list.

A third Levitz store will open in Rolling Meadows in the next few months.

Mobile Distri. Fonseca Sound

CHICAGO—Fonseca Sound Labs now has available a new mobile point-of-sale display for its main selling mobile speakers. The unit is wired with a speaker selector switch, and comes with an 8-track tape player and power supply. The display can be either counter top or floor standing with stock set up at the base.
UD-4 In Japan Bow; More CD-4, SQ Disks

Ampex Bows Quality Pro Audio Tape

NEW YORK—Ampex has introduced a new magnetic audio tape of studio mastering quality utilizing what John Porter, vice president and general manager, magnetic tape division, calls "super oxide formulation."

The tape, designated "Grand Master," was previewed at the May AES in Los Angeles, and is said to achieve the "lowest level of distortion, plus the maximum in saturation capacity and output capability."

Grand Master, which initially is being made available only for professional applications, was specifically formulated for creative recording applications where the ultimate in sound quality is required, according to Porter.

The tape, on demonstration at the AES show held here last week, was being used in conjunction with the Ampex AG-440C studio audio recorder, also new to the Ampex family of products, and an advanced model of the 440 and 440B series of professional audio equipment.

BASF Device

BASF Device

Bugaboos the then fledgling industry had to face.

Since then a number of other companies have laid claim to the development of jam-proof cassettes, although the interior design and the name "Special Mechanism" remain heavily guarded patents of BASF.
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Being the best in duplicating equipment isn't easy.

Sure we use state-of-the-art technology. A unique servo constant tension system, electronic cue tone injector and a 2,000' capacity vertical loop bin that guards against tape edge curl are examples of our skills. Plug-in heads let operators change tape width or formats in seconds. Speeds of 120, 240 or 60 ips means production flexibility. Endless loop or auto rewind handles any duplicating job. But so what? It's the ability to efficiently produce a finished tape of unquestioned high quality that pays off in operating profits for our customers.

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The October 5th, 1974 issue of BILLBOARD will be a gala affair in honor of the Blank Tape Industry.

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In fact, all the VIPs who make your industry competitive and exciting are awaiting your appearance at our bash—people involved in professional duplicating systems and accessories/services. Manufacturers of carrying cases, Mass merchandisers, Manufacturers of raw tape and the components used in producing blank tape.

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Contact plans for October 5th, 1974.
The audio industry in the U.K. is still reverberating from the recent cutback of 600 employees—one-fifth of its workforce—by Garrards at its Swindon plant. Triggered by what officials for the major world turntable manufacturer termed "extensive cancellations of orders by customers both in the U.S. and England," the layoff is also due to the effect of global inflationary trends that have led to review and control of large inventories by the

(Continued on page 46)

COMPTON, Calif.—Akai America Ltd., backing the inflationary price spiral, announced suggested retail cuts of $3 to 15 percent in five of its seven cassette decks and two of its new 10 1/2-Inch open reel decks.

In announcing the reductions, marketing director Jay Menduke cited three major reasons:

- A substantial increase in overall manufacturing efficiency due to improved and innovative procedures at parent Akai Electric facilities in Tokyo.
- Restructuring of the U.S. dealer organization and start of a distributor network, about four months ago (Billboard, June 1), resulted in added savings.
- Elimination of bad credit risk accounts.

"We want to pass these savings on to the dealers and consumers," he said. "We feel that these retail price decreases will be particularly welcome, especially at this time with inflationary spirals threatening all of us."

Menduke made the announcement at special dealer/distributor meetings in New York and Los Angeles, where Akai also introduced the first in a completely new line of cassette decks. Featuring front loading, two noise reduction circuits (Dolby and Akai), line/microphone mixing and vertical head block design, the GXC-510D will retail for $349.95.

Examples of price cuts include the GXC-310D, from $249.95 to $229.95; GXC-650D from $349.95 to $319.95; CS-30D from $169.95 to $149.95; and the DX-000D open reel deck with Dolby from $725 to $699.95.

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FIDELITONE

SEPTEMBER 21, 1974 BILLBOARD

Update From Europe

By NICK ROBERTSHAW
Music Week Staff Writer

LONDON—Two big back-to-back shows drawing leading hi-fi equipment manufacturers and expected over 30,000 trade and public visitors from over 150 countries. Organized by Exhibition Conference Services for the fifth year, the Harrogate International Audio Show led off for three days with a record 94 exhibitors at the Majestic Hotel, largest in Northern England. Among exhibitors were Wharfedale, Sony, Sansui, Tandberg, National Panasonic, Eagle, Telco, JVC, JBL, Riva, Cambridge Audio, Amstrad, Toshiba and Sharp.

Show was open to trade only the first day. May of Chichester, a leading audio store in Leicester, promoted its own three-day Hi-Fi Show Sept. 3-5, featuring such manufacturers as Hitachi, Aiwa, JVC, ITT, BASF, TEAC and Sony at the Grand Hotel.

Doyle Sees Promo Vital

Continued from page 34

"In addition," he says, "we can make it easier for the dealer with a display. We can help with the location, such as placing it in a high traffic area where the unit sells itself. Despite the cost, car stereo is still an impulsive item to a large degree. Most people know what they want, and if they pass a display that is essentially a self-service center they are more likely to stop, look and buy.

"There are other areas we can help in," Doyle continues. "Take installation as an example. Over 75 percent of the car stereo consumers install their own units. So we use Steve Tillback, the head of our Los Angeles installation center, in our ads. He tells the consumer that if they have a problem, we will send him a book on installation. Steve wrote the book.

"The firm is also running ads in such diverse magazines as Playboy, Penthouse, Rolling Stone, the National Lampoon, Hot Rod, Motor Trend and New Times and has sponsored the National Lampoon Radio Hour in some 180 markets.

"The whole thing adds up to our biggest campaign ever," Doyle says. "We’ve got an accepted consumer product with more sophisticated merchandise than ever before going to that market. Dealers want to know more so we’ve got more information on the package and more tags for dealers on our radio spots. It’s an industry that’s growing, and the methods of reaching consumers and dealers must grow with the product."

Altec Publishes Speaker Booklet

NEW YORK—The Sound Products Div. of Altec Corp. has issued a free 12-page booklet titled, "Loudspeaker Power Ratings," and designed to help the consumer in extending the life of his speakers.

The booklet, subtitled, "How to Interpret The Ambiguous," deals, through charts and simple language, with such common problems as over-driving a speaker, causes and prevention of speaker failure, input vs. output, and the subject of fuses.

Officials at Altec say that since there is no industry standard for determining the power capacity of a speaker, confusion and misuse is often the result. Copies of the booklet are available from any Altec dealer, or directly from the Altec Corp.
Retailing Spotlight
By RAY BRACK

How aggressive merchandisers large and small are doing "Their Thing" in pricing and promoting lines and models in blank tape and audio hardware across the country is the subject of this column.

UNUSUAL PROMOTION: MIDWEST HI FI, audio retailing specialists with seven Chicago-area outlets, tied in with the familiar 7-Up "promotional thing" to run a late-August "Factory Unauthorized Sale." The well-advertised promotion feature prompted copy like this: "All of Audiodom is divided into three parts—the manufacturer (them), the customers (you) and the retailers (us). Now they want you to pay high prices for the privilege of owning their equipment. You, naturally, want the best price you can get. Frankly, we are on your side, but when our prices get this low, we can't let them know about it—hence the "Factory Unauthorized Sale."

Ads were blanked with question marks where brand names normally would appear, but Midwest wasn't a bit bashful about offering at $399.95 a component system comprised of the Sherwood S-710 MA receiver, Electro-Voice EVC-210 speakers, Garrard 42M turntable with Shure M75ECS cartridge. A system consisting of Sony STR-7065 stereo-065 Electro-Voice EVC-512 speakers and Garrard 74M turntable with Shure M91ED cartridge. The Garrard stereo cassette deck was advertised at $199.90, one of the few sale prices described as "factory authorized." Kenwood's KR-3430 stereo/quad receiver was offered at $271, Analytic Acoustic model 46 speakers were promoted at $49 each and Pioneer 3008 speakers went for $79 each.

Unidentified brand of blank red-tinted tape was advertised at $3.99 per 1800 ft. red, and "99 C. 90" blank cassette was offered at $1.82.

Customers received free Uncola if they vowed to keep sales details "Under their hats."

MARKET-TO-MARKET: Late August audio promotions by retailers across the country were plentiful and full of surprises. In Miami (among other markets), J.C. Penney put in a 4-channel component system on sale for $99. Currently, Penney's auto department offered three "free" car buyers on sale for $59.95, while K-Mart in Miami (and elsewhere) had three "free" car buyers on sale for $59.95.... In another major quad promotion, Federals Detroit (16 locations) offered a Masterwork 4-channel system at $209.95 and sweetened the deal with a 300-watt record and/or tapes for $2.85 to each buyer (premium value based on list prices). To mark the addition of Salamone in seven Columbus, Ohio, locations, Sun Television & Appliance Co. offered two different brand satellite systems at $199 (BSR changer) and $409 (Garrard changer). They also advertised the Toshiba 8-track record/player unit with BSR 310 changer at $199.

Several major Richmond, Va., outlets were locked in competition for the audio dollar during the last week of August. Sight 'n Sound, a discounters with three locations, pushed Tandy's 8-track (price point $317 at $42), Martin (4-track/turntable MPX 700C at $97). Olympic (RTCA00 AM/FM 8-track/record deck at $197). Sony (HP180 compact 8-track for $239.50). TEAC (220 stereo cassette deck, $167) and Technics (4-channel 8-track recorder/player, $599). The quad promo was $199.50.

ANTISHOPLIFT—Turner's Record Shop, Charlottesville, Va. (Billboard, Aug. 3), uses roll to separate kids, singles bin, also has intercom buzz code system to alert clerks on floor, operated from above back coat part of store (install).

White's Glass Cone Speakers "Superstrong"

CHICAGO—Board chairmen for NEW/COM '75 have been announced by show promoter, president Gene Hill for the May 6-8 electronic distributor trade show at the Las Vegas Convention Center.

In addition, seminar sessions have been changed to emphasize management, marketing and purchasing rather than being market oriented. The management sessions will include topics such as financial management, time management and business planning and growth planning. Marketing sessions will cover marketing planning and direction, why people buy, recruiting, training and motivating sales personnel. Purchasing topics will include the art of buying right, negotiating, and inventory management.

Heading the educational planning is Bernard Schnell, Industrial Devices, who will be assisted by marketing division vice presidents Don Yates, Radio Distribution Co., South Bend; Thomas Surber, Howard W. Sans; Alfred Cowles, Jr., Bluff City Distributing, Memphis; and Jack A. Berman, Jack Berman Co., Inglewood, Calif.

Chairing the session is Steve Barr, Arrow Electronics, Burlington, Mass. Chairman of space and arrangement is A. N. Haas, Bod Radio. Chairman of registration and attendance is John Fabian, Whistler Electronics, Clinton, N.J. Hospitality chairman is C. W. Mangels, Radionics Electronics, St. Louis. Publicity chairman is Edward M. Rothenstein, Phimore Manufacturing; chairman of the finance committee is Jack Berman, working with him are Mr. Rothenstein, Mr. Surber, Mr. Haas, and immediate past president James S. Silverman, Electronic Expeditions, Milwaukee.

Fee schedule set for the conference includes $600 for 10' x 12' booth; $700 for 20' executive suite conference units; and $1.50 per square foot for arena space.

The 1975 show will be held on Tuesday through Thursday in order to allow setting up and dismantling of exhibits on straight time.

The NEW/COM show has grown from one exhibit hall at the Sahara in 1969, to a 1974 strength of 261 companies in 384 booths, 31 conferences and 6,500 square feet of arena space.

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White's Glass Cone Speakers 'Superstrong'

CHICAGO—A trend toward more rigid speaker cones for high power amplifiers has reached an ultimate with White Electronics' introduction of a glass cone speaker with a flexural strength of 35,000 lbs. per square inch.

The cone, according to Stan White, owner of the infant company started in 1975, is actually a glass fiber and plastic laminate. White claims that the patented formulation allows sound to travel three times as fast as through paper cones, and gives a clearer sound.

The cone is made of a 12 oz. ceramic magnet, with four cones and a tweeter contained in the firm's Shingleman speaker system. Containing 28 inches high and 8 inches wide, and only 73,140 oz. The response system is 50 watts per channel, with low distortion.

The product is marketed through reps to hi-fi dealers mainly east of the Mississippi.

(Continued on page 4b)

IS WHAT'S IT'S WHERE'S

Tapes, cassette packs and cartridges are perfect磷 what count in delivering true fidelity. Spring pads, foam pads, full or flat shields, pins, windows and rollers are precision engineered for top performance.
Bluegrass Combos Await Bash At Uncle Penn's Pickin' Palace

KANSAS CITY—This year's popularity rise of old time bluegrass music will culminate in an unprecedented 14-hour marathon showcasing 32 bluegrass combos at Uncle Penn's Pickin' Palace in Nov.

Moeller Booking Jennings Again

NASHVILLE—Lucky Moeller, one of the people instrumental in launching the career of Waylon Jennings, has been reunited with the artist in a booking agreement. An agreement has been worked out whereby Moeller Talent Inc. will set personal appearances and other activities for Jennings. Moeller also will work closely with Johnn Yuric, who heads up Waylen Jennings Enterprises.

Proceeds will go to Children's Mercy Hospital.

The remarkable boom in American rural music is exemplified in the two-state Kansas and Missouri area where about 40 bluegrass festivals, virtually all of them held outdoors in defiance of chiggers and mosquitoes, have been successfully presented since April.

A good example of the craze was last week's Herman Smith Fourth Annual Bluegrass Festival at Knob Noster, Mo., on U.S. 50, in which 1,500 persons participated.

Smith, who operates Jamboree Park, estimates he spent about $7,500 for an entire weekend on talent.

"It's good clean family fun," he says. "Why, I read where a lot of rock bands get $50,000 to $80,000 a night. And we draw newer, better-behaved crowds."

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Director Nominees for CMA Listed; Election is Oct. 17

NASHVILLE—Nominees for election to the board of directors of the Country Music Assn., have been listed, with winners to be named at the annual membership meeting here Oct. 17.

One director will be elected in each of 11 categories, the number of directors-at-large. Each is for a two-year term. Nominations, as usual, also may be made from the floor.

By category, those nominated are: Advertising Agency: Billy Davis, Ford, Burnett Are In Russia On 5-City Trek

NASHVILLE—The cast of "Country Music USA," starring Ernie Ford and Sandy Burnett, departed for the Soviet Union this week on a tour which will cover five Russian cities.

The troupe, most of whom are from Opryland USA, will return home Oct. 31. A final dress rehearsal was held at the Opry House. From there the performers flew to New York and, by charter, to Moscow.

Performances in Russia will be filmed for an NBC-TV special next year.

Ten Speakers Laud RCA's Wallace; $10,000 Raised

ATLANTA—A massive Sam Wallace Night was held here Wednesday, with 10 speakers lauding the man who spent some 45 years with RCA.

With Jerry Clower acting as host, Wallace heard tributes from NARAS president Lowell Loewy, writer Mae Axton, CMA executive director Jo Walker, publisher Wesley Rose, RCA's Chet Atkins, George Beverly Shea, Elmo Ellis of WSB, and Paul Jones of the Atlanta Journal.

Nearly $10,000 was raised through the event for a permanent Sam Wallace Scholarship at Georgia State University.

Coordinator of the affair was Dave Mack of GRT Records.

The Wallace story is legend. He helped promote such artists as Eddy Arnold, Porter Wagoner, Johnny Jo and Jack, Ferlin Husky, Elvis Presley and Gene Austin. He once scored the Soundtrack to Colonel Tom Parker.

Wallace brought Hank Snow's records out of Canada when they were on the blacklist label.

A native of Gudden, Ala., he became known as "Mr. Sam" among his many friends in the industry. A special taped message from Eddy Arnold also was played at the event.

Cancel Gala For Williams

GUNTHERVILLE, Ala.—The much publicized Hank Williams Memorial Festival, scheduled for here last week, has been postponed and perhaps even cancelled.

More than 20 artists had been booked for the three-day occasion at Cathedral Caverns Park, virtually all of them big names, Sam Stephens, project coordinator for the event, blamed the change of plans on the "extremely tight money conditions." He made it clear there was a lack of money for adequate promotional funding.

Plans called for using profits from the event to build a Hank Williams Memorial Museum in Montgomery. Advance ticket money is being refunded.

The promoters have set only tentative dates for such a show in the future, late next June.

Widow Will Manage Peter Faith Agency

LOS ANGELES—The Peter Faith agency here is continuing operations under the direction of Mrs. Carol Faith, widow of Peter Faith who died last month. Faith was the son of longtime conductor-arranger Percy Faith.

Closing a scene at the festivities was a visit from fans, mandolins and flat pick guitarists.

"No Alcohol" signs are posted at most festivals but law officers over-

look patrons sprawled on the grass sipping beer. Rarely is marijuana encountered. Charles Norman, Knob Noster chief of police reports.

Music sets, many featuring family units, are interspersed with picnic lunches and suppers. And it is obvious that a music fest is one place where non-musicians and music lovers can mingle together harmoniously.

It will all come together at Uncle Penn's Pickin' Palace six weeks from now. By then the hard cider will be drinkable.

Six Country Artists Hit by Atlantic's Fold

NASHVILLE—The closings of the Atlantic offices here (Billboard, Sept. 14) has left six major artists without a home for their records seeking release from his contract.

The closings of the doors, after a 23 month effort to make it in country, did not come as a complete surprise. There had been rumors to this effect for some time.

Several changes also have been made at both Elektra and Warner Bros. Since their move here. As things stand now, Nick Hunter has moved, at least temporarily, from Atlantic to Warner Bros. Earlier, Dave Mack moved from Elektra to GRC. Rick Sanjek departed from Atlantic to the Nashville office, and Johnnie Wright is in that spot. Chips Moman was brought in to head事情, and now Hunter is in that spot. Chips Moman was brought in to head things, and now Hunter is in that spot. Chips Moman was brought in to head things, and now Hunter is in that spot. Chips Moman was brought in to head things, and now Hunter is in that spot. Chips Moman was brought in to head things, and now Hunter is in that spot. Chips Moman was brought in to head things, and now Hunter is in that spot. Chips Moman was brought in to head things, and now Hunter is in that spot.
Get that country feelin'.

Our latest release shows how we always give you more of that feelin' than you can get from anyone else in the country.

Our newest RCA country program includes incentives, displays, print and radio advertising and TV commercials.

October is Country Music Month

RCA Records and Tapes
Rain Fails To Dampen Truckers

WHEELING, W. Va.—Plans already being formulated for the 1975 Labor Day Weekend and another WVWA Truckers Jamboree, following the success of this year's event.

Glenn Reeves, director of the "Jamboree," said more than 10,000 truckers and their families visited the show and an exhibition at Wheeling Downs last week despite more than two inches of rain.

Displays included Detroit Diesel Allison, a firm which sponsored a country concert tour of the special Power Pack Caravan, and wound up here after visiting 27 truck stops in 24 states.

The Buck Owens Show performed first. That night, at Capitol Music Hall, the entertainment included Dave Dudley, Dick Curless, Red Sovine, Me Bandy and the Hecks, along with Country Roads, the "Jamboree" staff band.

RCA Country Promo Kicks Off Sept. 15

NEW YORK—RCA Records has set a Fall "Country Cookie" promotion pattern after its spring campaign with a similar tag. The drive will center around new releases and 55 best-selling country catalog albums. It begins Sunday (15) and runs through Oct. 15.

Among the features of the campaign are saturation TV buys, print advertising, and special order forms and in-store displays for dealers.

Anka, Goldsboro In U.A. Promotion Film

LOS ANGELES—United Artists Records' international department has completed new promotional films on Paul Anka and Bobby Goldsboro's current product for worldwide TV placement.

UA international vice president Lee Mendels notes that similar promotional films were instrumental in breaking overseas the last hit singles by Anka, Goldsboro and Ike & Tina Turner.

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**Billboard Hot Country Singles**

<table>
<thead>
<tr>
<th>Date</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label &amp; Format</th>
<th>Date Released</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>9/21/74</td>
<td>Old Man From the Window</td>
<td>M. Higgins, Capitol 2022</td>
<td>12/17/73</td>
<td>90</td>
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<tr>
<td>9/21/74</td>
<td>To Walk in the Rain</td>
<td>J. Pennington, RCA Victor</td>
<td>10/21/72</td>
<td>35</td>
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<tr>
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<td>Boney Fingers—Red Adam</td>
<td>J. Adam, ABC 207</td>
<td>8/25/73</td>
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<tr>
<td>9/21/74</td>
<td>WE DON'T FEEL THE WAY</td>
<td>J. Murphey, RCA Victor</td>
<td>6/20/73</td>
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<td></td>
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<tr>
<td>9/21/74</td>
<td>GOOD FASHIONED COUNTRY MAN</td>
<td>J. Kral, ABC 201</td>
<td>9/1/73</td>
<td>76</td>
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<tr>
<td>9/21/74</td>
<td>I'M HAVING MY BABY</td>
<td>J. Hopper, United Artists 121</td>
<td>8/31/73</td>
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**Country 1,200 Join Bluegrass Association**

WIND GAP, Pa.—With a membership that has grown to more than 1,200 in less than a year, the Appalachian Fiddle and Bluegrass Assn. continues to envelop fans in this Eastern Pennsylvania area.

The group, started by Lawrence, Leslie and Robert Seiber, three local bluegrass musicians, was started June 20. Two months later, the first 300 members were signed at the first "Shindig." The Assn., as a result of several such "Shindigs," has quadrupled the original membership.

The festivals staged by the Association attract enthusiasts from Massachusetts to Delaware, according to George Cram, a long-time musician here.

When the Assn. stages a "Shindig," it lasts all day long, and is much like one big jam session.

The Association's Seiber Brothers feel there shouldn't be too much trouble keeping bluegrass alive, "because there is no in-between. You either love it or don't, and most people love it."
That Johnson girl is back with a hit that's headed for the top ten!

Lois Johnson

'COME ON IN AND LET ME LOVE YOU'

TC 2106

exclusively on 20th Century Records
**Country Nashville Scene**

By Bill Williams

Billy Walker of MGM joins the list of those hospitalized for nervous exhaustion. . . . Leona Williams has cut her first session for RCA, even before signing a contract with the company. . . . Jimmy Dickens, still working 300 days a year on the road, says he has no plans to retire. . . . When Jerry Clower performed at the Martha White sales convention this past weekend—staying over just long enough for his visit to be noted by Tennessee Ernie Ford.

Miss Hofer Back to Bill Hudson

NASHVILLE—Two of the more powerful forces in the advertising and public relations field were reunited here when Betty Hofer, president of the Open Door Agency, re-signed her post to regain Bill Hudson & Associates.

Prior to founding Open Door in 1972, Miss Hofer had worked for Bill Hudson and then for Noble Duty Public Relations. Her clients have included Denny Davy and the Nashville Brass, Dot Records, Ray Griff, The Oaks, The Samuhlonis and others.

Bill Hudson, president of his own firm, also handles many music accounts and has been closely identified with the music industry for many years. The Hudson Agency music industry clients include Beleek, Maga Records, Tree International, Randy Wood, the Country Music Hall of Fame, Kari Wells, Johnny Wright, and Audio Designers.

Miss Hofer will make her move Oct. 1.

**NARAS, Horses Put On a Show**

NASHVILLE—The Nashville chapter of NARAS and the American Saddle Horse Assn. of Tennessee are joining forces for the First Annual Music City Horse Show to be held Sept. 25.

It is billed as the richest one-night horse show in Tennessee, as some of the finest horses in this part of the nation will vie for what are considered top music business personalities from the area.

**Update From Europe**

- Continued from page 40

leading OEMs for which Garrard supplies its units.

Precision Tapes is no longer distributing LaserJet tape equipment after an amicable agreement to terminate the arrangement, termed "an experience that served its purpose," according to LaserJet's managing director.

"We believe the problems getting the equipment from America, and of the market not is as buoyant as it has been in the past," he explained. "LaserJet hardware will now be directly distributed from company headquarters in Coburn, Bucks, with sales manager Joe Beale responsible for re-establishing the system used before the Precision arrangement distribution arrangement.

Among those firms showing at Harrogate was Pye, recently appointed to distribute the entire range of Supercorpus audio equipment. The line reportedly was shown successfully last year with the aim of signing a limited number as franchisees. . . . Diamond and Styles Co., with a factory in Coalby West, Wales, was appointed to import and distribute the high-end audio line of Voxson, an Italian company owned by EMI, and also is looking for a small number of franchise dealers in the U.K. . . . Decca Radio & TV, operating out of the normal trade shows this year, took its new line introductions on the road, featuring several record/tape audio systems and a new cassette/radio-in-car stereo unit. It stopped was scheduled for two days each with one day between, from Aug. 29-Sept. 10 Harrogate (overlapping Audio Show), Bristol, Coventry and London.

**Cone Speakers**

- Continued from page 41

White formerly manufactured the first electronic cross-over amplifier, multiple flare horn cabinets and a loudspeaker with a 15-inch diameter voice coil, as well as other products back in the early 50's, before the advent of stereo put him temporarily on the sidelines.

James appearance on the "Mike Douglas Show" was delayed a day because of an irrigation system that was damaged and destroyed several thousands of dollars worth of equipment on the set. . . . Tanya Tucker missed some excitement, fortunately, in Des Moines. Right after leaving the lobby, the model at which she was staying was robbed and two people were killed. Johnny Cash has been awarded a certificate of commendation from the American Legion in Washington State for "inspiring a resurgence of patriotism among young people." Another studio wedding in Nashville. This time it was CBS employee Ed Geiszler and Mable Van Leer, at Columbia, of course.
BILLBOARD’S 12th ANNUAL WORLD OF COUNTRY MUSIC 1974

AD DEADLINE: SEPTEMBER 26
PUBLICATION DATE: OCTOBER 19

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- 33,500+ ABC Audited Circulation (More Than Twice That of the Nearest Trade Magazine).
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NASHVILLE: John McCartney 1119 West End Ave Nashville, Tenn. 37203 (615) 329-8225

www.americanradiohistory.com
LONDON—Anchor Records, the company formed by Ian Ralfini and the American Broadcasting Co. last year, officially groups which have previously been available on Probe, Stateside and HMY. They will now appear on the ABC label, as part of an agreement between Anchor and EMI. The present U.K. licensing deal between ABC/Dunhill and EMI ends Sept. 30, although the two companies’ deal for the rest of the world—excluding the U.S. and Canada—remains unchanged. Distribution, however, remains with EMI.

Ralfini told Billboard, “I am delighted that Anchor Records will be representing the ABC/Dunhill group of labels in the U.K. It gives us the strength and the volume of turnover to sustain a full marketing and sales effort. With the ever-growing necessity in the U.K. to give a concentrated promotional and marketing service to the dealer, I felt it necessary for us to try and achieve this situation. Now, with EMI’s cooperation, we have been able to do it.”

Anchor has recruited its own 12-strong sales force which will sell the company’s product from Oct. 1, with distribution available through EMI’s Hayes operation. All existing EMI stock originating from ABC/Dunhill will be overstocked during the last week of September with the new ABC catalog numbers. At the same time, the company plans a major promotional-cum-explaining mail to the trade—§250 retail outlets will each receive an Anchor package containing full details of the company’s catalog and, as well as sales supplement, price list, singles release sheet and window stickers. Other dealer support plans include the provision of in-store material such as posters and tri-stands. Retailers will also receive a 10 percent discount on all orders from the back-catalog, 50-album launch.

In addition, Anchor has used its back-catalog material. Anchor is pitching in on Oct. 1 with what it considers a strong new release, L.P. supplement, which takes in albums from Rufus (an American act currently breaking in the U.K. with a single, “Tell Me Something Good”). Freda Payne, B.B. King, Three Dog Night, Jimmy Buffett and Richard Harris.

Anchor, which has been in the making since Ian Ralfini left WEA in the summer of last year, brought its full team together for the first time last week at the Riverside Hotel, Burlington-Thomas, and combined its primary sales meeting with a company familiarization program for new personnel. Anchor actually embraces four labels at present, Ralfini told staff in an outline of the company structure. As well as its licensing deal with ABC/Dunhill, it will develop and issue British product on Anchor’s label in its own right. Stated for release in the next few months are LPs and singles from such acts as Charlie and the Wild Boys, Sam Leno, Philip and Venessa and Ace. Ralfini sees the act as the top priority for the company “as a way to repurpose a substantial slice of the market for home-grown talent.”

The new Anchor’s hand will be Impulse and Konk (the new venture by Kink leader Ray Davies) as well as releasing both Ronnie Knight, with whom Ralfini will also represent the artists from the new acquisitively acquired Famous Music catalog, including such artists as Jimmy Ruffin, Chuck Thompson, when they are fighting their current licensing agreements expire in the U.K., Europe and Scandinavia.

LONDON—Following the staggering increase in Pye Group profits and turnover during the 12 months ended Sept. 30 (Billboard, Sept. 7), turnover was again up—by 30 percent—on the first five months of this year, chairman Louis Benjamin told the sales conference.

Welcoming to the conference departmental managers and sales managers from 20 countries, he said: “The spectacular achievement last year as the best year in the history of Pye.”

Benjamin made special mention of Precision which “played such an integral part in our capital development in the fiscal year and therefore developed from a small subsidiary into a major contributor to the parent company.”

He continued: “The success of the group over all, seen by the managements, who had encouraged the management to invest for the future by way of expansion in all areas.”

One of the first has been on the overland of its chain of stores, which opened earlier this year on its own American operation and a joint company in Holland with Elector Voge.

Referring to the new American operation, to be headed by Peter Siegel, he said that the “seal of approval of a company in a country as big as the U.K. could be enormously costly if not handled properly—‘and some of our competitors have found this out to their detriment.’

He continued: “Equally, the point of opening Pye Records in the States is in order to fulfill art activities and artists and to establish a major label wherever possible.

“When negotiating for an artist, it is a matter of the extent of whether we can market their product in the States and therefore to achieve this object without a label, we had to plan an extremely careful policy.”

Ralfini went on to explain that the decision to release U.K.-originated product in the U.S. will be taken by the U.S. company and Pye management in London.

“However, in order to protect our artists against the third party in the U.S. specializing in a certain field, which wants product which we believe will not be taken, the American company will sub-license this product, thus giving exposure to the catalog.”

By RICHARD ROBSON (Music Week Staff Writer)

LONDON—CBS Inc. will invest $20 million in the U.K. Dick Asher, managing director of CBS U.K., said at the company’s sales conference in London that the U.S. company had committed itself to a program of expansion and growth in the U.K.

The $20 million was earmarked for rentals and capital expenditure, he says, "There is more to come. Some in long-term rentals that we will still be paying in 10 years’ time," he adds.

Most of the money will be absorbed in CBS expansion at the Aylesbury factory, the new depot in Berly Road, London, and head office in Soho Square. Apart from the rent and capital expenditure it would be needed for equipment and furnishings for these buildings, as well as the CBS studios, new accounting machines and some staff expansion, Asher explains.

He says that the finance was normal corporate practice. "You can’t spend large amounts without corporate approval." He said that finance was not expanded in the business by the present year.

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LONDON—The legal wrangle between Phonogram and Warner Bros, over which company has the rights to Rod Stewart solo recordings looks to be in prospect of a settlement. A statement released this week by Phonogram discloses that there is "good hope of agreement that Rod Stewart’s long-awaited album ‘Smiler’ will soon be rush-released worldwide by Phonogram."

In May, Warner Bros. secured a High Court injunction against Stewart restraining him from parting (Continued on page 49)
EMI Holds Int'l Confab; Oord: '74 Year of Transformation

BEAULIEU, England – The country seat of Lord Montagu of Beaulieu in this picturesque spot in the New Forest was the setting of EMI's international promotion and sales conference, attended by 130 delegates, including sales representatives from France, Germany, Italy, Spain, Holland, Belgium, Greece, Switzerland, Denmark, Eire, Austria, Denmark, Portugal, Canada, Japan, New Zealand, South Africa, Singapore and Nigeria.

EMI Records managing director Guy Mardell, and president, in an address "Looking Ahead With Confidence," described 1974 as a "year of transformation" with music changing and extending its frontiers. There was a "rock `n roll" revival, a mixture of old standards, trends, "a year of contradictions and contrasts, and for EMI a year of reorganization, reassessment and resolution.

Oord paid tribute to EMI chairman Lord Alexander, who at the beginning of the year announced his intention to retire by the end of the year. He emphasized the company's accomplishments in the previous year, including the launch of the new Autumn Line and the success of the EMI Summer Series.

"We have to remember," he said, "that we are dealing with a very difficult market, where there are gaps and opportunities in the market.

New national sales organisation was presented to the conference by general manager John Whittle and his marketing director, Peter Joel. The company's new marketing strategy was to focus on the "core" listener, with a "family" approach.

"We have to remember," he said, "that we are dealing with a very difficult market, where there are gaps and opportunities in the market.

Industry sales and industry reports for the year and the first quarter of 1974 showed a steady increase in sales, with a marked growth in the sales of records and cassettes.

"In the music market, we have to remember," he said, "that we are dealing with a very difficult market, where there are gaps and opportunities in the market.

But in the music market, we have to remember," he said, "that we are dealing with a very difficult market, where there are gaps and opportunities in the market.

The EMI Summer Series was launched, and the Autumn Line was also introduced, with a range of new artists and new releases.

"We have to remember," he said, "that we are dealing with a very difficult market, where there are gaps and opportunities in the market.

The Autumn Line was launched, and the Winter Line was also introduced, with a range of new artists and new releases.

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Massey Hall, Toronto  16
Waterloo      17
Hamilton      19
Niagara Falls, N.Y. 22
London        23
Windsor       24

On the MUMS label, distributed in Canada by Columbia Records of Canada Limited

"With grateful acknowledgement to Owen McCracken"
CRIA Scored as Ignoring Regional, Trade Problems

VANCOUVER—“There are many reasons why the Canadian music industry is a fragmented industry, the music producers, the industry is still very fragmented, and the fragmentation problem is still deep at the regional level.” This is the opinion of John Rodney, the president of the West-Minister Recording Association, and Ken Bosch, head of Record Pressings and the Van-Los and Record Pressing Corporation.

Rodney feels that there are a number of reasons for this fragmentation. He explains: “The Canadian Recording Industry Association (CRIA) was established in 1949, and in 1955 it was taken over by its member companies. The CRIA has not been able to take into account the regional problems existing in this country, and it has been a force for the development of the independent music industry. It is not a cohesive force to draw the industry together or has not done anything to encourage the development of independent music companies in the industry. It does not appear to have done anything in the field of taxation or other matters that would benefit the industry at large. It has done nothing to assist in the dissemination of information about the industry to the public at large or to develop people and aspiring artists and producers. It has done nothing to encourage the development of the industry itself.”

Rodney continues: “The purpose of the proposed legislation is to reflect the fact that the Canadian music industry is a fragmented one. It is a fact that the Canadian music industry is fragmented because it is a reflection of the fact that the industry is fragmented. The proposed legislation is a reflection of the fact that the industry is fragmented and that it is fragmented because it is fragmented.”

Rodney says that the proposed legislation would benefit the industry. It is a reflection of the fact that the industry is fragmented because it is fragmented. The proposed legislation is a reflection of the fact that the industry is fragmented and that it is fragmented because it is fragmented. The proposed legislation is a reflection of the fact that the industry is fragmented and that it is fragmented because it is fragmented.
All and dianically.

JOHNNY Dube: greatest laid possibly tune, the them.

"Everybody's Halt"-Butt, "Indian Run", "I'm Melange," with a special touch and all the rolling by the leader groups are one of the modern souvenirs of contemporary jazz.

Rebecca Miller-The Jewel in the Lotus, Polydor EPC 101377. Fleet player supreme Rebecca Mays, one of the musical figures of those Hancock's existence is featured on her own voice. He finally gets to play his own things instead of his commercial style currently featured with Hancock. Also, playing on the record, Buster Mil- lard, Protocol, and a couple of others.

JOHNNY Dube: I think it's really a special deal for me...
At 12:30 AM on September 3rd with seven tons of equipment & light show NEKTAR slipped into this country from Germany as would be headliners on their first U.S. Tour. Their first album "REMEMBER THE FUTURE" had already reached #102 in Billboard (this week #91) and they had pre-sold out four shows at the Ambassador Theatre in St. Louis to an estimated 12,000 people & a gate of $65,000.

**NEKTAR**

**NEKTAR**

**AMERICAN TOUR**

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<thead>
<tr>
<th>Date</th>
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<td>Sept. 7</td>
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*Sire Records® marketed by ABC Records®*
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Billboard's SEPTEMBER 21, 1974 SINGLE PICKS

Number of singles reviewed this week 70

Billboard's Recommended LPs

- Continued from page 52

pop

QUINN—Jerome Kaonhon With Tim Hobson, Grant BL-1029 (Crosby). Exceptionally crafty LP from Angolam mem-

ber Kaonhon and Hobson. Kind of material that should pull FM and easy listening hit. Highlight here is the brilliant acous-
tic guitar work of Kaonhon and Hobson, mixing blues, traditional loves and lyrics originales. Best cuts: "I'll Do All Right," "Another Man Done Gone." "Police Dog Blues." 

MELE SAUNDERS—Fantasy F-9460. Keyboardist/vocalist Saunders built herself quite a following after her debut LP with Jerry Garcia of the Grateful Dead. Her LP with Jimi Hendrix should keep that following growing. Fine piano, organ, elek-
tronics and second from artist. Best cuts: "Take My Life," "Runaway," "No Woman Like The One I Got." 

CLEO LANE—A Beautiful Thing, RCA CP-10507. One of the most brilliant and exciting singer/songwriter artists of our time comes up with another superb set, highlighted by a voice which is at once

melodic, vital, full of depth, expression and emotion. Easily one of the best of the 15 years in the music business. Ms. Lane is still gaining fans every day. Best cuts: "All In Love Is Fair," "They Needed Each Other," "The Summer Knows." 

JOHN LEE HOOKER—Free Beer And Chicken, ABC RBL-438. One of greatest urban bluesmen of our time and one of the strongest influences I know music has. He has lost none of his skills over the years. Still a superb, expressive vocalist and an outstanding guitarist. Best cuts: "Make Me Funky," "Gettin' On Top Of The World," "Collage" (A fantastic Concentration Of Electronics) with a helper who sounds remarkably like Joe Deece.

FERNANDO & TIECHER—Beautiful...Beautiful, United Artists UA-LP-4484. The two pieces of one of the longest lasting and most popular acts in the world score again here with their interpretation of some of the major hits of recent times. Best cuts: "The Entertainer," "You're the Sunshine of My Life." 

soul

WILLIE HENDERSON—Dance With The Master, Brunswick, BL-57407. Some early cuts from a man who is now singing high on another label with his "Dance Master." Still those cuts are strong soul tunes, all highly desirable. Best cuts: "Soulful Football," "Whiter." 

CLASSICAL

THE ENTERTAINER—Vinyl-Fi, rogue, RCA AR-11166. For those who appreciate his classical Rodgers for the Hughes Worldflier that voice was once heard in Gotham's Paramount Theater.

ronnie montgomery-The London Symphony Orchestra (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

to be persuaded. The approach of this group, with its amazing sound, and its ability to interpret the music of the past, is that of the exacting atelier. "Heavy Organ" album is strong. An orginal in a solid commercial press. 

EUSHER MIKE PLAYS RAPIDITY In blue, Kaiser KS-124. Taped from a 1055 piano roll auto performed by the Euscher himself in his stereo version, this is one of the best of the year. The instrument, the composer is more polished, more impressive than he ap-

pears to be on the short piano tunes to the less off style the flip side. Splendid sound and surfaces.

LOVE SONGS FOR MADRIGALS AND MADRIGUET-Swelling 11 (Wind Swirl). Columbia M-33030, a departure from the instrument's obscurity. At least someone who knows the song form. Here the 8-voice group uses an attractive组合 of English, French and German masculinity, including some who know better than

to be persuaded. The approach of this group, with its amazing sound, and its ability to interpret the music of the past, is that of the exacting atelier. "Heavy Organ" album is strong. An orginal in a solid commercial press. 

ROB JAMES—Charles M-1115. Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

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CONNIE CUTO—Lisette Batty (BM!): Audio Art-Work, B. Anthony, B. Natwick, Cincinnati (BM!): Music- 

copyright. The song has been sung by super groups from a winner in her re-

cent album, and it's the different sort of thing the public has been listening to. All royalties paid.

MEL TILLS & THE STATESMEN—Mary Kills (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

to be persuaded. The approach of this group, with its amazing sound, and its ability to interpret the music of the past, is that of the exacting atelier. "Heavy Organ" album is strong. An orginal in a solid commercial press. 

SIEG THOMPSON—And We Love It (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

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BILLIE JO SPEARS—The Funny Little Clown (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

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JERRY HOUSE—Mary Go Down To The River (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

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WACK WHITE—Ain't All Worried Living For (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

to be persuaded. The approach of this group, with its amazing sound, and its ability to interpret the music of the past, is that of the exacting atelier. "Heavy Organ" album is strong. An orginal in a solid commercial press. 

MARTY ROBBINS—Two New Daddy (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

to be persuaded. The approach of this group, with its amazing sound, and its ability to interpret the music of the past, is that of the exacting atelier. "Heavy Organ" album is strong. An orginal in a solid commercial press. 

GARY MEYER—Take Me Back (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

to be persuaded. The approach of this group, with its amazing sound, and its ability to interpret the music of the past, is that of the exacting atelier. "Heavy Organ" album is strong. An orginal in a solid commercial press. 

ROB STORER—Instant Forget (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

to be persuaded. The approach of this group, with its amazing sound, and its ability to interpret the music of the past, is that of the exacting atelier. "Heavy Organ" album is strong. An orginal in a solid commercial press. 

BARB BENTON—Mostly Strange (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

to be persuaded. The approach of this group, with its amazing sound, and its ability to interpret the music of the past, is that of the exacting atelier. "Heavy Organ" album is strong. An orginal in a solid commercial press. 

CRICK PETERS—Slow Down (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

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Terry West—What The Beat Is (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

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The Pet Sounds—Something To Think About (BM!): Ronronmontgomery-The London Symphony Orchestra has been in the recording of classical music for years. He has a 65 voice group which has to something like a group of English, French and German masculinity, including some who know better than

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We Make Our Mark

PRIVATE STOCK RECORDS

PRIVATE STOCK RECORDS, LTD.
40 WEST 57TH STREET • NEW YORK, NEW YORK 10019
(212) 541-5720
# Billboard Hot 100 Chart for September 21, 1974

**Weekly Chart**

**For the Week Ending September 21, 1974**

### Top 50 Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Can't Get Enough Of Your Love, Baby</em></td>
<td>Barry White</td>
<td><strong>5</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><em>Rock Me Gently</em></td>
<td>Andy Kim</td>
<td><strong>14</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><em>I Honestly Love You</em></td>
<td>Martha Reeves &amp; The Caravans</td>
<td><strong>12</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><em>Nothing From Nothing</em></td>
<td>Billy Preston</td>
<td><strong>11</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><em>You Don't Have Nothin'</em></td>
<td>Stevie Wonder</td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
</tbody>
</table>

### Additional Information

- **Star Performer**
  
- **Record Sales**
  
- **Music Industry News**
  
- **Features**
  
- **Chart Notes**

### Chart Bound

**Best Chart Performances**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Annie's Song</em></td>
<td>John Denver</td>
<td><strong>66</strong></td>
<td><strong>17</strong></td>
</tr>
<tr>
<td><em>Higher Plane</em></td>
<td>Paul &amp; Paula</td>
<td><strong>80</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><em>Back Home Again</em></td>
<td>Jim Reeves</td>
<td><strong>82</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><em>Honey, Honey</em></td>
<td>Bee Gees</td>
<td><strong>73</strong></td>
<td><strong>75</strong></td>
</tr>
<tr>
<td><em>For The First Time</em></td>
<td>The Rolling Stones</td>
<td><strong>78</strong></td>
<td><strong>74</strong></td>
</tr>
</tbody>
</table>

### Billboard Hot 100 A-Z (Publisher Licensed)

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Baby Love</em></td>
<td>The Supremes</td>
<td><strong>50</strong></td>
<td><strong>20</strong></td>
</tr>
<tr>
<td><em>The Lark</em></td>
<td>The Four Seasons</td>
<td><strong>55</strong></td>
<td><strong>25</strong></td>
</tr>
</tbody>
</table>

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*An American Radio History* via [www.americanradiohistory.com](http://www.americanradiohistory.com)
Caravan. They've had four highly-successful albums in America already... "IF I COULD DO IT ALL OVER AGAIN, I'D DO IT ALL OVER YOU," "IN THE LAND OF GREY AND PINK," "WATERLOO LILY," and "FOR GIRLS WHO GO PLUMP IN THE NIGHT." Now, in conjunction with the release of album number five, Caravan is coming to America for the first time ever. You'll feel the impact.


CARAVAN.

THE FIRST-TIME-EVER CARAVAN AMERICAN CONCERT TOUR.

SEPTMBER
30. CLEVELAND Electric Ballroom
21. ATLANTA Electric Ballroom
11. MONMOUTH, N.J. Monmouth State Teachers College
14. ALLENTOWN Roxy
17. TRENTON, N.J. War Memorial
18. NEW ROCHELLE, N.Y. Loreleis
19. CLEVELAND Case Western University
20. MADISON, N.J. Fairleigh Dickinson University
25. NEWARK Newark State College
26. PRINCETON Princeton University
27. MONTCLAIR, N.J. Montclair State College
28. COLUMBUS, OHIO Ohio State University
29. ELMHURST, ILL. The Corporation
30. LOCKPORT, ILL. Lewis University
31. OAKBROOK, ILL. Oakbrook Forum

OCTOBER
1. DETROIT Michigan Palace
2. ST. LOUIS Ambassador Theatre
4. MINN. ST. PAUL Civic Center
6-7. PHILADELPHIA Tower Theatre
9. NEW YORK CITY Academy of Music
11-13. DENVER Elberta Field

NOVEMBER
22. CLEVELAND Case Western University
26. COLUMBUS, OHIO Ohio State University
29. ELMHURST, ILL. The Corporation
30. LOCKPORT, ILL Lewis University
31. OAKBROOK, ILL. Oakbrook Forum

Contact: Richard Halem
"I Feel a Song"
(In My Heart)
BDA 433

by
Gladys Knight & The Pips

GOLD, NATURALLY

From their soon to be released album "I Feel A Song"
on Buddah Records & Ampex Tapes
# TOP LPs & TAPE

## Artists Listed by Artists

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Year</th>
<th>Genre</th>
<th>ISBN</th>
<th>Language</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>APOCALYPSE NOW</td>
<td>The Score</td>
<td>Sony Classical</td>
<td>1977</td>
<td>Soundtrack</td>
<td></td>
<td>English</td>
<td>Performer: Nino Rota</td>
</tr>
<tr>
<td>API-FRANCE</td>
<td>The First 100 Years</td>
<td>France</td>
<td>1978</td>
<td>Compilations</td>
<td></td>
<td>French</td>
<td>Performer: Various Artists</td>
</tr>
<tr>
<td>APRA</td>
<td>The Best of APRA</td>
<td>Australia</td>
<td>1979</td>
<td>Compilations</td>
<td></td>
<td>English</td>
<td>Performer: Various Artists</td>
</tr>
<tr>
<td>APRA</td>
<td>The Best of APRA Vol. 2</td>
<td>Australia</td>
<td>1980</td>
<td>Compilations</td>
<td></td>
<td>English</td>
<td>Performer: Various Artists</td>
</tr>
<tr>
<td>APRA</td>
<td>The Best of APRA Vol. 3</td>
<td>Australia</td>
<td>1981</td>
<td>Compilations</td>
<td></td>
<td>English</td>
<td>Performer: Various Artists</td>
</tr>
</tbody>
</table>

## Additional Information

- **Suggested List Price**: $9.99 per album.
- **Total Sales**: 50,000 copies sold.
- **Recorded Sales**: 25,000 copies sold.

## Details

- **Track List**: Available upon request.
Bassist Montgomery Hopes To Break Vegas Jazz Bias

LAS VEGAS—New bass player Monty Montgomery has consistently had bookings slumbered in his face in the past 14 years, and he's decided to try something different this time around. He has approached Larry Lee who assists his father, Toots Thievery in the US group, just as his father did in his jazz days. His father's bassist, Monty Montgomery, was the one who offered him the idea. "We won't fool you with it. You'd only draw muscles," he said.

Unanted, Montgomery then went to Bill D'Angelo of the MGM Grand and was offered. "He likes the idea," says Montgomery. "He offered to make a presentation to Bernie Roshbath the company's A&R man. We ended up back and said Roshbath wasn't interested and didn't want to talk about it."

Montgomery is currently appearing in the lounge of the MGM Grand with his group. His bass player is also forming his own group and has just recorded an album on the Phil label. "We're interested in exploring new territories in jazz," he says. Montgomery's new band will be featured on an upcoming issue of Billboard. 

**New Monthly Sales Record Set by Phonogram**

CHICAGO—Phonogram / Mercury sales hit a new monthly record for the firm, surpassing the previous monthly high, explained in August, 1972, by more than 14 percent.

Irwin Steinberg, Phonogram president, viewed the achievement as "only a starting point," saying Phonogram marks "the beginning of a powerful growth" for the company. Steinberg attributed much of Phonogram's strong showing to heavy sales by such acts as Bachman-Turner Overdrive, Paper Lace, the Ohio Players, Tom T. Hall and Johnny Rodriguez, as well as the entire line of Mercury Golden Sound imports. The latter is a line of classical music.

Significant contributions were also made by newer artists, such as Steinbeck, the singer, and Nell Merseyware and the Jesters.

**Crystal Ball Sets Districts**

NEW YORK—Crystal Ball Records, newly formed label based in Saddle River, New Jersey, has released its first single and has set up initial distribution deals.

The single, "Evil Woman" by Bobby Hebb, head of the label, is being given an initial promotion drive by Main Line Records, New York, Cleveland and Detroit.

Distributors include Malverne, New York; All South, New Orleans, and Heilicher Bros., Miami; Discs, Boston; David Rozen Co., Philadelphia. Long Beach will handle Crystal Ball in Cleveland, Chicago, Los Angeles and San Francisco.

An album, "Bobby Hebb on the Rocks," is being prepared for release later this year.

**Bogart Signs 25 Casablanca Distribs**

LOS ANGELES—Neil Bogart's Casablanca Records has come up with its line-up of 25 independent distributors and will set up overseas distribution arrangements.

Aside from distributors announced in Billboard 9-14, the former 30 successful Casablanca artists and their songs are being handled by London Records, New York and New Jersey; Records, Nashville; Polydor, Chicago; Phonogram, Atlanta; Capitol, Hartford; Capitol, Nashville; All South, New Orleans, Associated, Phoenix, ABC, Seattle.

An album, "Bobby Hebb on the Rocks," is being prepared for release later this year.

**Bassey LP Rates Special UA Promo**

LOS ANGELES—United Artists Records landed a major-market special for the new Bassey album, "Nobody Does It Like Me," with two-foot-high in-store displays and extensive national advertising for the full Bassey catalog.

**20 YEARS BEHIND?**

Riverboat In Final Cruise

ST. LOUIS—The final cruise of the season and possibly the last cruise ever on the Mississippi River was made Saturday (14) by the Riverboat.

Streitfeld's paddlewheel steamer Admiral with four bands aboard.

Several members of the Storyville Kings in the season's finale played on Streitfeld boats 40 years ago.

The new agreement brings to RCA Rob Thiel's Amsterdam and Blues Time labels for distribution in the U.S. and Canada, and his signature and Bob Thiel's music labels on a world-wide basis.

**General News**

PHILADELPHIA—While most record stores devote merchandising attention mainly to the latest hit releases, H. Royer Smith, one of the first shops to be located in center city, is telling customers he has to keep customers away two days a week.

The keeping is doors in shops on Mondays and Tuesdays to better handle mail and telephone orders of the best-known sources for classical music records, the Smith store is now open only on Wednesday, Thursday, Friday for retail sales. And Saturday is one of the busiest selling days for all other center city stores. H. Royer Smith Co. keeps closed on that day as well.
**NARM Execs Gather To Plan '75 Parley**

NEW YORK—The National Assn. of Recording Merchandisers (NARM) has set a series of meetings to be held Saturday (28) through Oct. 1 at La Costa, a resort in Southern California.

The meetings will focus on planning the 1975 convention to be held March 2-5 in Los Angeles, review of current NRRN award policies, and discussion of membership and executive committee programs.

In attendance will be the NARM board of directors, the manufacturer's advisory committee and the 1975 convention committee and the executive committee.

The convention will meet Saturday (28) and Sept. 29. Agenda for the meeting includes discussion of convention themes, keynote speaker, business sessions and social events. A special awards committee has been set up for the first time to review the association's annual awards for best selling products and artists.

The NARM board of directors will meet Sept. 30 and later meet with the manufacturers' advisory committee and then set the 1975 convention date and the decision to hold the convention.

The advisory committee will meet Oct. 1 with the board of directors and the past presidents until a workshop session by the NARM board and past presidents will conclude the series of meetings. The advisory committee will meet the NARM board will focus on current industry issues, particularly the relationship between merchantier and manufacturer.

**Move to Improve Single Disk Has a Long Way To Go**

NEW YORK—It is no longer in the recent past that the Single Disk Society convention is an active one, the joint effort of all levels of the recording industry in upgrading manufacturing standards of singles has a long way to go.

Some progress was noted, but the big problem that bars any noticeable action is the very real distinction between pressing plant.

This was emphasized by both Harry Jarrett of General Electric, chairman of the Electronic Industries Assn. (EIA) P2 1/4 inch subcommittee, and Henry Brey, executive secretary of the Recording Industry Assn. of America, who released the statement of the RIAA's engineering committee.

Meeting Tuesday (10), the EIA group fighting for new 45 rpm manufacturing standards discussed the survey sent to members of the P2 1/4 and RIAA groups and the Music Operators of America (MOA). Coverage has been a major characteristic, thickness, standards warp, preparedness, stacked record drive force, label adherence and outer diameter set-down dimensions.

Key input came from Bill Pinley of Rock-Old, speaking for his firm, AMI and Seeburg. Among his comments, reported by Jarrett:

- Single Disk Society is too small to be a large hole versus a small; two of these are more concerned about stiffness than thickness; they are interested in a temperature/humidity cycle that would insure a label's adhering up to 120 degrees; they want a warp spec and a method for measuring it; the set-down range should agree with what's being sold in the marketplace, and then apply a 1/16-inch bowing tolerance for jukeboxes.

The RIAA engineering committee, chaired by Rex Bonn, RCA Records chief engineer, meeting the next day, said it had "considered complaints of slippage on 7-inch 45 rpm's and is studying the feasibility of using serrated label edges, already listed as an option in current RIAA standards, to ameliorate the problem."

- Since the International Electro-technical Commission (IEC) is currently re-examining its standards along the lines proposed by RIAA, it continues, "RIAА's engineering committee will await completion of this study before deciding to recommend any revisions for adoption."

- Furthermore, the committee has re-examined the dimensional standards of center hole, thickness, outer diameter set-down) for phonograph records compiled in its Bulletin E-4 and concludes that a properly formulated standard installed in mass production will be self-warranted inasmuch as adherence to the present standards will ensure interference-free and proper functioning of all product."

Jarrett emphasized that the ad hoc committee's basic idea is to encourage dialogue between hardware and software interests, and acknowledge the big push from the May 1973 Billboard jukebox operators forum. He says they will continue to work toward a common ground.

**FORE Tees ‘Affirmative Action’ Minorities’ Idenity**

BY RALDY JOE

FOE's main effort will focus on the formation of youth training programs that will take in conjunction with other organizations such as NARAS with which it has already established liaison and radio station WWLF-FM.

Tyrell explains that this program will be designed to improve minority neighborhoods where they will meet and talk with minority groups exploring the opportunities in the music industry in areas other than performing.

The executive also says that the program will bring to the attention of the people the existence of a recently formed FOE job bank, from which minorities are drawn for available job openings in the music industry.

**Bell Up To 6.98**

NEW YORK—Bell Records has raised the suggested list price on all its $4.98 and $5.98 album product to $6.98, effective immediately, according to Gordon Bonn, Bell marketing vice president. The new list applies to all Bell distributed labels as well.
Brownsville Station

Latest Album
“School Punks”

On Big Tree Records

Distributed by Atlantic Records

Management by Al Nalli
Bookings by Premier Talent
William E. McEuen presents

Stars & Stripes Forever
A documentary of American Music
by the
Nitty Gritty Dirt Band

The word "live" does not appear anywhere on the jacket but this is in fact perhaps the most elaborately packaged live LP ever issued, complete with a huge poster montage of the Dirt Band in action. The music ranges from NGDB's good-timey energetic treatments of country-bluegrass which has always been their staple, to their handful of hit singles and some fine rock oldies satire. Some informative talk cuts too. Best cuts: "Cosmic Cowboy," "Honky Tonkin," "Dealers: Group went gold with a three-disc set last time out due to long and steady sales. Expect history to repeat.

"William E. McEuen presents' once again becomes an honored phrase as the Nitty Gritty Dirt Band bows their latest album, a live two record set containing an incredible selection of tunes ranging from "Jambalaya (On The Bayou)," "Mr. Bojangles," "Honky Tonkin," and "Oh Boy" to interviews with the Dirt Band and Vassar Clements, "Cripple Creek," "Battle of New Orleans," "House at Pooh Corner," and "The Mountain Whippoorwill."
Throughout the album, the wit, humor and musical dedication that have been hallmarks of the group shine through exquisitely

Produced by William E. McEuen for the Aspen Recording Society, Colorado

Long-standing countrified rock band comes forth with a long-awaited compilation of vibrant live performances interspersed with documentary-styled interviews. An unpretentious ambience stays afloat throughout the mellow two-record set, highlighted by their hit version of "Mr. Bojangles."

UA-LA184-J2 (9.98) — RECORD WORLD
L.P. UA-LA184-J2 8 TRK. UA-EA184J

On United Artists Records and Tapes

www.americanradiohistory.com