HOUSE OKs C’RIGHT REVISE

Disco Music Sounds Undergoing Changes

By RACCLUFFE JOE

NEW YORK - Disco music which...
The word is out.

This is the single
that's breaking Gino Vannelli like never before.
It's not just a Top 40 hit.
It's moving fast on R&B and MOR stations all over the U.S. and even crossing the airwaves into Gino's native Canada.
It's definitely not too early to know that Gino's time has finally come.

"LOVE OF MY LIFE" (AM 1861)
THE NEW GINO VANNELLI SINGLE
From "The Gist Of The Gemini" album
ON A&M RECORDS & TAPES (SP 4596)

Produced by Gino Vannelli and Joe Vannelli with Geoff Emerick
CISAC Festivity At Paris Confab

By MIKE HENNESSY

PARIS - A celebration to mark the 50th anniversary of CISAC—the Confederation Internationale Des Societes D'Auteurs et Compositeurs—was held at the highest point of the organization’s 30th international congress, scheduled for the Palais Des Congres at the porte Maillot in Paris Sept. 26 through Oct. 1.

The congress, attended by more than 500 delegates representing 95 author societies in 45 countries, is to be held under the patronage of the French President, Valéry Giscard D'Estaing. The anniversary celebrations are to be presided over by Edgar Faure, president of the French National Assembly, and playwright Armand Salacrou, president of CISAC.

Congruing with the celebrations is the presentation of a CISAC gold medal—only the second in the confederation's history.

(Continued on page 86)

U.S.-AUSSIE IMBALANCE

AFM Moving To Correct Inequity

BY JIM MELANSON

NEW YORK. — The AFM is moving to correct an imbalance in man hours worked by U.S. performers and musicians in Australia and that country's artists here.

Within Australia last month the AFM and the Musicians Union of Australia calls for a 50-50 exchange of man hours for the first six months this year so that U.S. artists and musicians can work the same amount of man hours in Australia as its musicians/performers 275 man hours.

During the six months, 12 American performers traveled to Australia and, according to a union spokesman, only two of the groups observed AFM contract film regulations designed to oversee the performances.

First move in on the union's part is to serve notice to all members that the regulations in question are now going to be strictly enforced.

Disciplinary action will include loss of AFM protection in the event of non-payment or a contract dispute involving American performances through either action by the union or government.

Main catalyst behind the AFM action is a recent complaint filed by the general secretary of the Australian union about the existing imbalance.

The union official here explains that the AFM will be aiming to reach the ideal 50-50 parity, but adds that a one-on-one to two-thirds ratio is more realistic, especially considering the difference in market opportunities between the countries. He admits that even to achieve later ratio will take a lot of pelting.

BMI Writers Will Benefit From New Logging System

BY IS HOROWITZ

NEW YORK. — Changes near implementation in BMI at computing bonuses and in television logging, as well as a reduction by bond administrators of charges on foreign statements, are expected to swell performances to affiliated writers and publishers.

In a significant change in policy, each song in the BMI repertoire will become eligible for bonus payments, with the current formula pegging bonuses to total catalog activity gradually being phased out.

When the new system goes into effect in mid-1977, individual hits will garner income at an accelerated rate. Credit multiples will be assigned according to activity to plateaus still to be made more realistic.

This move, as well as the others disclosed, is made possible by the development of a sophisticated computer capability, according to Edward Cramer, BMI's president.

In a letter mailed last week to BMI's approximately 45,000 writers and publishers, Cramer states that details of the plan will be made known next spring.

New songs will start out earning at the current base rate until a certain number of performances have been logged. Point is a high rate reduced paid. Further step-ups will be based on still higher performance plateaus.

A reporting system that will enable BMI to manage its backlog and establish standards will be set up under the plan at a bonus plateau. Determined by past performance histories.

Under the present system, publishers qualify for bonuses of 25% for a year following four quarters during which 300,000 feature broadcast performances were logged into their catalogs. If the performances top 500,000, bonuses go to 30%.

Writers are entitled to bonuses of 25% for a period of three years when weekly broadcast performances were a minimum of $1,000 from 1972 to 1974.

The bonus rises to 50% if earnings hit $6,000.

Affiliates who have bonus agreements that extend beyond July 1, 1977, will have the option of completing the contract under the old system.

(Continued on page 103)

TOP PERSONALITY. — Diana Ross accepts her Billboard award as the top female singer of the century from Bill Wardpope, the magazine's chart director, during the recent Don Kirshner second annual rock music awards telecast over CBS TV. In the background are Cherie and Alice Cooper.

ASCAP Income: $56 Mil In U.S.

LOS ANGELES—ASCAP is enjoying the biggest year in its 62-year history, earning its 500 painters $2,126,000, up 8% from last year's $2,126,000.

The increase was attributed to higher royalty receipts, $54,317,000, which more than offset a $5,540,000 decrease in expense.

85,824 ASCAP members received income at a rate of 50-50.

In the 12 months ending June 30, ASCAP distributed $234,000, compared to $252,000 in the previous year.

Brotherhood totaling $3,042,000 represents monies due members in five countries going back to 1972.

Figures for 1974 include England $2,563,000; Sweden $389,000; Germany $1,294,000, and France $910,000.

For 1972, South Africa, $252,000 and other countries comprised $1,410,000.

ASCAP is initiating a new system for foreign distribution scheduled to go out in December, which will amount to about $7,216,000, up over last year's $6,982,000 December distribution.

Expenditures in total salaries and home office and branch expenses were $1,458,000, down from $1,693,000, and were also increased from $1,299,000 in 1975 to $1,930,000. Balance available for distribution is $4,496,000.

Last year's record was $37,838,000.

Salaries for the home office and branch offices totaled $5,759,000. Home office and branch expenses were $6,171,000, both up from 1973 with 501 employees at the home office and 170 at the branch level.

SILL: SCREEN GEMS, COLGEMS GAIN FLEXIBILITY

LOS ANGELES—EMI's purchase of Screen Gems/Colgems Music, Aug. 12 for $23.5 million portends expansion in the areas of promotional help and greater financial flexibility to secure more deals.

Now that the sale by Columbia Pictures Industries is a fait accompli, Lester Sill, president of the newly renamed Screen Gems-EMI and Colgems-EMI Musics, says, "Psychologically we'll be more aggressive and go after more artist/writer/director deals.

The publishing company was restricted in its ability to aggressively get into new writing and publishing companies because of the poor financial position of the parent company. Sill and Irwin Robinson, the firm's vice president, general manager, are going to change that.

Now, with EMI as the financial backbone, the publishers have a new born air of confidence about their future.

Sill says he is looking to hire a person for a major promotional position in New York to work with Dunny Davis, the company's marketing head, to develop projects and marketing schemes.

Count-based director of national promotion, "Everybody knows Columbia was in a bad financial position," says Robinson, "and that hampered our way of doing business in terms of dollars spent on deals. All our expenses were being watched as the company was acting accordingly. Now the same kind of conditions don't exist with EMI. And while they'll be watching our bottom line, the banks won't be crawling up anybody's back."

The two executives point to the key fact that with EMI as its parent, the music division has someone who understands music with whom to talk.

Under Columbia Pictures Industries ownership, the publishing wing went from a company to a management of Columbia Pictures Industries executives who were necessarily music oriented.

Under the new structure, a board of directors for Screen Gems-EMI Music will be formed and consists of Sill and Robinson, Sir John Read, chairman and chief executive officer of EMI Ltd. of London. Bhaskar Menon, president and chief executive officer of Capito I Industries, EMI (which includes Capitol Records). Bob Carpe, vice president, general counsel, Capitol Pictures, EMI; Charles Friedman, vice president, and Marjorie Alldine, EMI; Richard Watt, assistant managing director, EMI Ltd., London, and Len Wood, assistant general managing director, office, group director, and music EMI Ltd., London.

This board sets financial policy and according to Sill, "things can be expedited much quicker" under the new arrangement.

Robinson remains the firm's chief negotiator, but no longer will be the decision from the board "in a day," he claims.

Both Sill and Robinson indicate that the acquisition has not caused any "turmoil" internally, that the company retains its staff.
Court

Halts,

Fines

Taxes

LOS ANGELES—Richard Taxe. Gautel Industries and Sound Sales were ordered to pay $60,000 in
compensatory damages and $100,000 in punitive damages in a judgment filed in a U.S. District Court
here.

Richard, Ronald, David and Rose Taxe, as well as Gautel Industries and Sound Sales. Soundcorpo.
and Daytix Enterprises were also permanently enjoined from duplicating the sound recordings of 19
record companies and from infringing the copyrights of the underlying music compositions
contained in such unauthorized duplications.

Judge Harry Pregerson also permanently enjoined the defendants from duplicating without author-
ization both their own sound recordings as well as recordings issued before Feb. 15, 1972, when recordings
were first made copyrightable.

It also bars the defendants from producing deceptively packaged "sound-alikes" and from infringing
the defendants from advertising, soliciting offers, offering, selling or advertising unauthorized dupli-
cations. All infringing tapes and equipment seized by the court prior to the government's prosecution of Taxe were ordered
destroyed.

It was further agreed that plaint-
iffs' counsel, on five days' no-

tice, inspect defendants' books and
business records pertaining to the
subject matter of this action and

to interview any of the defendants.

Plaintiffs in the two actions from which the judgments resulted were Warner Bros. Records, A&M,
Phonogram. Budbox, CBS, RCA, Motown, Fantasy, MCA, ABC, Island, 20th Century, Capitol,
Elektra/Asylum/Nonesuch, Atlantic,
Elektra/LA, MCA, London, Decca
Music, Irving Music and Warner

Court Finds Win.

Tape Boss Guilty

By MARTIN HINTZ

MILWAUKEE—Patrick M. Heilman,
former president of E-C Tapes, Brook-
field, Wis., was found guilty Monday
May 23 on the provisions of a contempt order issued
Jan. 26 in Milwaukee County Circuit
Court.

He was sentenced to six months in
jail under "haber law" provisions, which
means Heilman must report to the
Milwaukee County Jail by 5 p.m. each
evening. however, he is free during the
The
daytime.

Heilman had not paid his $1,928.22
judgment against him as ordered in January by Judge Michael
Barron. The amount includes the cost and fees by recording compa-

nies and plaintiffs. The law allows
contempt citations charging him with
selling pirate tapes.

Heilman was given five months to pay the costs, however, he had not been due by a June 26
deadline.

The October of 1974 an injunction
was filed against Heilman prohibit-
ing him from advertising and selling his
tapes in the state of Wisconsin. However, later in October of 1974 an
ad was placed in a national publica-

(Continued on page 6)

Wide EP Market

Rises In Britain

By ADAM WHITE

LONDON—The extended play market is gaining in
credibility and popularity, with ag-
 growing sales since fully close to the
million mark and with more com-
panies, notably Atlantic, Virgin, Polydor, and Chrysalis, planning re-
leases in the format.

Rocket has already become the third label to register sales in a single chart with an EP, following
Phonogram and Island through product by Dennis Russoves York and Bryan Ferry, respectively. The
Rocket release is a cut four produc-
tion from "Loving And Free" from the singer's
debut album for the label two years ago.

(Continued on page 6)

EXECUTIVE TURNTABLE

Hillery Johnson joins Atlantic, New York in the newly created post of vice
president/director of special markets, from r&b and director for Playboy in L.A.

Paul Marks up to managed director
of A&M with a new position, from director of operations since 1969. A major reor-

ganization at the Spring/Event group sees Bill Spillane, previously president and
spun-off Event, Roy Richman, president of its Guardian Productions and the music pub-
lishing group, Bayard, now managing back-
flushing (BMI) and Sandbox Publishing
(ASCAP) with Julie Richman continuing as
director of Spring. All three are partners in the New York-based group.

Appointments at UA include Kenny Hamlin joining in Los Angeles as Western
regional sales manager, Steve Davis, former general manager of Al Gallico
Music Joins in New York. He will be responsible to the post of Western regional

country promotion manager.

heard in L.A. Most recently, Schack, former national co-
director of Ferrar Records. Joseph Cohen,
the former Polydor financial executive who has been building NARM's market research
for the past 18 months, leaves to join ABC
corporately in a financial post. At
Fantasy, Berkeley, Calif., Kirk Roberts joins as national sales coordinator, reporting directly
to sales director David Lucchini. Prior to joining Fantasy, Roberts held the post of
buzz boy for Eric Mainland.

In early May, the Acta Pacifabs label in Dallas, joins Elektra/Axylum Records in Nashville as a national promo-
director.

MCA, Los Angeles, appoints Bert Bogash to the position of senior public
relations director and Barbara Watt, as publicity director.

Kassel, formerly of Warner
Brothers, joins Hollywood as Western
regional sales manager, reporting directly
under sales manager Bob Fain.

The record companies
continue to make aggressive
attempts to expand their presence in
the lucrative international market, with one firm reporting a 44% increase in
overseas business.

The record companies are
plainly aware that country music is just be-
coming a major force in the U.K.

pop market, but a lack of communica-

tion -cut sometimes with the names

of artists who are experienced in the
country-pop crossover, or with the
Nashville recordings that actually do go over in British release.

There are exceptions. The Don
Williams success story—how the
chart placements for his single "I'll Call
A Gypsy Woman," the strong sales
record gained for all his LPS and the
buzz centering around his forthcoming
British tour—is a well discussed talking point.

Still, Dolly Parton broke over to the pop market following her appearance at Wembley's annual International Festival of Country
Music last April, though the title of her hit single, "Jolene," was not that family
friendly.

There have been some of the other hit
records that have made up five
country records at one time on the
British pop charts. There are Tamy
Wyvette's third chart entry, "I Don't Wanna Play House," Bob & Jo Sport's second massive success, "What I've Got In Mind"
and Johnny Cash—already familiar to
mass British audiences with "One
(Continued on page 80)

BEAUTIFUL PLATINUM—Neil Diamond with his platinum LP for "Beautiful Noise" following him receiving a special award at the Greek Theatre from Columbia
executives Walter Yetnikoff (left) and Bruce Lundvall.

Nashville Enigma: U. K. Position On Country Fare

By TONY BYWORTH

NAIVSH—Though country music continues to gain strength in the British Isles, Nashville record companies still appear comparatively
unfamiliar with the exact degree of activity occurring in the Brit-

(Continued on page 80)

WASHINGTON

R&B SHOWS PROSPERING

By JEAN WILLIAMS

LOS ANGELES—Despite several
r&b concert promoters indicating that the concert business has suf-
fered another bad year in the past two
years, Bill Williams of Dimensions
Unlimited in Washington, D.C., finds the concert promotion business in his market has never been
better.

Washington, who claims to pro-
ject 95% of all r&b concerts in the
Washington area, says the nation's
capital is the leading market in the
area, and is responsible for promoting both black and white concerts.

"We do not have the unemploy-
(Continued on page 78)

In Our Reserve

CAMPUS

CLASSICAL

72

40

DISCO

INTERNATIONAL

JAZZ

LATIN

MARKETPLACE

RADIO

SOUND BUSINESS

TAPE

TALENT

NETWORK

FEATURES

Stax Market Quotations

Vox Jox

Studio Tracks

Disco Action

Inside Track

CHARTS

Bubbling Under

Hot 100 Top LPS

Hits of the World

Hot Soul Singles

Soul LPS

Hot Country Singles

Hot Country LPS

Top LPs

Easy Listening

Black Singles/Top LPs Best Sellers...

RECORD REVIEWS

Single Radio Action

Album Radio Action

Singles

Singles Reviews

NEWS OF THE WEEK

Hiram Johnson

Spittskly

Mark Richter

Caviano

Scott Feder

Brant

Halem

Steckler

Charles Spitts

MARK RICHARDSON

BRANT FEDER

HARMONICA PIONEERS

BRANDON HALEM

MARC STECKLER

TICKETSELLER

Billboard New York editorial staff, Jim Melaslon resumes his pursue
freelance writing activities effective Friday (1). Bruce M. Nagler joins COLUMBIA
PUBLICATIONS as director of national sales, to work on all MGM
labels and ad

www.americanradiohistory.com
LOU RAWLS DEDICATES HIS NEW HIT SINGLE TO ALL HIS FANS. "GROOVY PEOPLE."

The follow up to the million-selling single "You'll Never Find Another Love Like Mine" from his much more than gold album "All Things in Time," on Philadelphia International Records.

TOUR:
October 5-18 Aladdin Hotel, Las Vegas, Nevada
October 22 Shrine Auditorium, Los Angeles, California
October 23 Golden Hall, San Diego, California
October 24 Majestic Hall, San Francisco, California
October 29 Tempo, Arizona
October 30 Denver Arena, Denver, Colorado
December 3 Sacramento, California
December 4 Berkeley, California
December 5 San Jose, California

*Also available on tape Distributed by CBS Records*
Top 10

**A Third Suspect In Adler Kidnapping Held In L.A.**

LOS ANGELES—A third suspect was arrested Monday (20) in the kidnapping of Ode Recorders president Lou Adler who was found unharmed last Saturday afternoon Sept. 1 and held for eight hours in lieu of a $25,000 ransom.

Zoe Lit-Kazak, a 28-year-old housewife owned by Adler in the Malibu area and held there until the ransom was delivered by messenger eight hours later.

Investigators in the case learned that Franchvost had befriended Silver during a shopping trip while visiting a nearby beach area and thereby discovered the location of Adler's house.

Silver said the suspect had used the name Karen Jennings in her conversation with him, but investigators quickly learned her true identity and she was arrested the day after the kidnapping along with Nagy.

Sheriff's deputies recovered $14,900 of the ransom money from a vacant residence in Malibu which was reportedly bought by Frainchvost and sold to the street from Nagy's home in Point Dume.

Investigators said they were led to Kazak because of his association with Nagy.

**Plug ‘Beethoven’**

NEW YORK—Private Stock Records set a formal merchandising program to support Walter Murphy’s “A Fifth Of Beethoven.” The disk is reportedly the label’s fastest moving album.

In addition to a number of television appearances, private Stock had a number of national campaigns to support the disk. Private Stock has bought radio advertising time on both AM and FM and has run ads in 35 major music and arts across the country. There are also supporting newspaper ads, in-store demonstration displays and dealer incentive programs.

**A Third Suspect In Adler Kidnapping Held In L.A.**

LOS ANGELES—A third suspect was arrested Monday (20) in the kidnapping of Ode Recorders president Lou Adler who was found unharmed last Saturday afternoon Sept. 1 and held for eight hours in lieu of a $25,000 ransom.

Zoe Lit-Kazak, a 28-year-old housewife owned by Adler in the Malibu area and held there until the ransom was delivered by messenger eight hours later.

Investigators in the case learned that Franchvost had befriended Silver during a shopping trip while visiting a nearby beach area and thereby discovered the location of Adler’s house.

Silver said the suspect had used the name Karen Jennings in her conversation with him, but investigators quickly learned her true identity and she was arrested the day after the kidnapping along with Nagy.

Sheriff’s deputies recovered $14,900 of the ransom money from a vacant residence in Malibu which was reportedly bought by Franchvost and sold to the street from Nagy’s home in Point Dume.

Investigators said they were led to Kazak because of his association with Nagy.

**Plug ‘Beethoven’**

NEW YORK—Private Stock Records set a formal merchandising program to support Walter Murphy’s “A Fifth Of Beethoven.” The disk is reportedly the label’s fastest moving album.

In addition to a number of television appearances, Private Stock had a number of national campaigns to support the disk. Private Stock has bought radio advertising time on both AM and FM and has run ads in 35 major music and arts across the country. There are also supporting newspaper ads, in-store demonstration displays and dealer incentive programs.

**Publisher Sues Catholic Church Copyright Infringement Charged In Chicago Dispute**

CHICAGO—A potential of new found dollars in performance royalties from Christian churches’ performances of published sacred music is being tapped by a Federal District Court suit filed here last week.

Friends Of The English Liturgy publications, Ltd., Los Angeles Christian music publisher, has filed a suit against the Catholic Bishop of Chicago, a corporation, and five Catholic Churches in a jurisdictional skirmish charging use of pirated hymnals.

F.E.L. publications alleges in its complaint that it has lost $29,400 in the past 10 years and $33,000 in the last year of violation of its copyright by Church piracy. The plaintiffs estimates that it has lost royalties of $6.5 million over the last 10 years and $70,024 last year at a direct result of copyright violations.

Lost revenues as a result of violations in the Chicago Archdiocese are estimated in the pleading to be $533,484 for the last 10 years and $270,400 for the last 100 years, respectively.

The plaintiffs alleges in its complaint that it has lost $29,400 in the past 10 years and $33,000 in the last year of violation of its copyright by Church piracy. The plaintiffs estimates that it has lost royalties of $6.5 million over the last 10 years and $70,024 last year at a direct result of copyright violations. Lost revenues as a result of violations in the Chicago Archdiocese are estimated in the pleading to be $533,484 for the last 10 years and $270,400 for the last 100 years, respectively.

The plaintiffs alleges in its complaint that it has lost $29,400 in the past 10 years and $33,000 in the last year of violation of its copyright by Church piracy. The plaintiffs estimates that it has lost royalties of $6.5 million over the last 10 years and $70,024 last year at a direct result of copyright violations. Lost revenues as a result of violations in the Chicago Archdiocese are estimated in the pleading to be $533,484 for the last 10 years and $270,400 for the last 100 years, respectively.

The plaintiffs alleges in its complaint that it has lost $29,400 in the past 10 years and $33,000 in the last year of violation of its copyright by Church piracy. The plaintiffs estimates that it has lost royalties of $6.5 million over the last 10 years and $70,024 last year at a direct result of copyright violations. Lost revenues as a result of violations in the Chicago Archdiocese are estimated in the pleading to be $533,484 for the last 10 years and $270,400 for the last 100 years, respectively.

The plaintiffs alleges in its complaint that it has lost $29,400 in the past 10 years and $33,000 in the last year of violation of its copyright by Church piracy. The plaintiffs estimates that it has lost royalties of $6.5 million over the last 10 years and $70,024 last year at a direct result of copyright violations. Lost revenues as a result of violations in the Chicago Archdiocese are estimated in the pleading to be $533,484 for the last 10 years and $270,400 for the last 100 years, respectively.
THE BIGGEST DOUBLE ALBUM IN HISTORY.

THE BIGGEST "LIVE" ALBUM IN HISTORY.

THE BIGGEST

PETER FRAMPTON
"FRAMPTON COMES ALIVE!"
ON A&M RECORDS & TAPES

Produced by Peter Frampton
Includes the singles "Show Me The Way," "Baby, I Love Your Way," and "Do You Feel Like We Do."

Direction: Lee Anthony; Bandana Enterprises Ltd.; 654 Madison Avenue; NYC 10021
Agency: Frank Rosenthal; Premier Artists; 688 7th Avenue; NYC 10019

www.americanradiohistory.com
LIEBERMAN GALA

By ALAN PENCHANSKY

Lieberman told the meeting that May 31, 1976 marked the completion of the best year ever for Lieberman Enterprises, and he predicted increased growth, noting that the company has begun raking Sears accounts in Dallas, Kansas City, Milwaukee and elsewhere.

"One of the secrets of success of Lieberman Enterprises has been our small company feel," Lieberman offered. "We've fought like bandits to try to retain that family kind of feeling.

The 95 Lieberman people at the meeting, including all the regional sales staffs, were entertained by the Charlie Daniels Band (Epic), Narvel Felts (ABC), Frannie Gold (Atlantic), Wet Willie (Capricorn), Dr. Hook (Capitol), Cledus Maggard (Mercury), Jackie Ward (Mercury) and Ben Sidran (Arista).

When not viewing acts, or being fed by their labels, the rakings played in the hotel's convention center for four days presentations from ray of supplies of CBS, ABC, RCA, Capitol, London, WEA, Pickwick, MCA, Motown, Fantasy and GRT Records.

Enhancing its strength of rock outlets in moving children's records, representatives of Capitol and London Records, Peter Pan Records and Wonderland Records, on hand too.

Memories Tape, Midland CB, Peepers Tape Cases and Lebo Tape Cases, also shared the attention of the gathering.

...the nuts and bolts behind the tape product...

RCA Corp. directors declared a quarterly dividend of 25 cents per share on common stock, payable Nov. 1 to holders of record Sept. 13. Directors also declared dividends of 87% cents per share on the $3.50 cumulative first preferred stock, and $1 per share on the cumulative first preferred stock, both for the period Oct. 1-Dec. 31, 1976, payable Jan. 1, 1977, to holders of record Dec. 10.

CBS Inc. has reached an agreement in principle for the purchase of Fawcett Publications. Firm publishes Woman's Day, special-interest magazines and mass market paperbacks, among others.

ARP Instruments, Inc., manufacturer of electronic musical products, reports increased sales and earnings for the six months ended June 30 over the corresponding 1975 period. Net earnings were $96,967, or 23 cents a share, compared to the $45,878, or 11 cents a share, for January-June 1975. Sales were up 27% to more than $2.4 million. Cash and marketable securities, or $1.9 million, were up.

In the year just ended, Magiec lost $65,000, or 69 cents a share, from consumer product presentations and $440,600, or 83 cents a share, on discontinued operations.

Magnetic Tape Engineering Corp. (MTEC), North Hollywood, Calif., posted a loss of $972,600, or $1.75 a share, on sales of $339,600 for the year ended Dec. 31. At year end, the company reported a loss of $152,500, or 29 cents a share, on sales of $2.7 million.

In the year just ended, Magiec lost $65,000, or 69 cents a share, from consumer product presentations and $440,600, or 83 cents a share, on discontinued operations.

Cash in on Jimmy Carter's Live-Wire Campaign

• Band Leaders
• Musicians
• Singers

Get Tremendous Publicity for Your Group

Your Picture Prominently on the Cover of "Hello Jimmy"

JIMMY CARTER'S Campaign Song

Phone — Write — Wire Today

Free Sample Copies and Many Ideas How to Use This Blockbuster Plan at No Cost to You

Passantino Printing Co., Inc.
311 W. 43rd St., New York, N. Y. 10036
Phone (212) 586-1540

On The Ticker

CBS Corp. declared a 46-cent dividend, payable Dec. 28, to shareholders of record Dec. 17.

Columbia Records reports December sales of $3.2 million, up 42% from November's $2.2 million.

Magnetic Tape Engineering Corp. (MTEC), North Hollywood, Calif., posted a loss of $972,600, or $1.75 a share, on sales of $339,600 for the year ended Dec. 31. At year end, the company reported a loss of $152,500, or 29 cents a share, on sales of $2.7 million.

CBS Inc. has reached an agreement in principle for the purchase of Fawcett Publications. Firm publishes Woman's Day, special-interest magazines and mass market paperbacks, among others.

ARP Instruments, Inc., manufacturer of electronic musical products, reports increased sales and earnings for the six months ended June 30 over the corresponding 1975 period. Net earnings were $96,967, or 23 cents a share, compared to the $45,878, or 11 cents a share, for January-June 1975. Sales were up 27% to more than $2.4 million. Cash and marketable securities, or $1.9 million, were up.

In the year just ended, Magiec lost $65,000, or 69 cents a share, from consumer product presentations and $440,600, or 83 cents a share, on discontinued operations.

Magnetic Tape Engineering Corp. (MTEC), North Hollywood, Calif., posted a loss of $972,600, or $1.75 a share, on sales of $339,600 for the year ended Dec. 31. At year end, the company reported a loss of $152,500, or 29 cents a share, on sales of $2.7 million.

In the year just ended, Magiec lost $65,000, or 69 cents a share, from consumer product presentations and $440,600, or 83 cents a share, on discontinued operations.

Cash in on Jimmy Carter's Live-Wire Campaign

• Band Leaders
• Musicians
• Singers

Get Tremendous Publicity for Your Group

Your Picture Prominently on the Cover of "Hello Jimmy"

JIMMY CARTER'S Campaign Song

Phone — Write — Wire Today

Free Sample Copies and Many Ideas How to Use This Blockbuster Plan at No Cost to You

Passantino Printing Co., Inc.
311 W. 43rd St., New York, N. Y. 10036
Phone (212) 586-1540
\textbf{ALL THIS IN LESS THAN HALF-A-YEAR.}

"Firefall's music has the color and variety that is lacking in other groups that come from essentially the same roots...surprisingly hard-edged rock 'n' roll...sweet and soaring harmonies."  
- Washington Post

"They have reminded me what good rock is all about."  
- Baltimore News American

"The band's trademark is precise, tight, deliberate playing, and they sounded just like their album—clean, bright and pure."  
- Rocky Mountain Musical Express

"Certainly one of the more memorable debuts of the year...Firefall should have little trouble in establishing themselves as the premier country-rock group in the land."  
- Providence Sunday Journal

"Firefall is going to be a very big group. Possibly the Crosby, Stills, Nash and Young of the late '70's."  
- Circus

"Actually, almost every song here could stand on its own...consistent quality."  
- Focus

"They deserve all the cheers that they get, because not many groups are as damn good as this one."  
- The Drummer

From the instant the Firefall album was released, people knew. It hit the charts immediately, has stayed on for 22 consecutive weeks and is a top 30 album. "Livin' Ain't Livin'" was immediately a Top 50 single and now "You Are The Woman" is a Top 40 single.

Firefall. Still touring (84 concerts in 65 cities in 175 days in front of 650,000 people). Still growing.

\textbf{On Atlantic Records and Tapes.}

Produced by Jim Mason of Free-Flow Productions
Management: Milton Levy Company (212) 757-7755

\textbf{Thanks to all of you who have helped.}
Indie Labels Rise In Chart Ratings

CHICAGO—Independent labels show "encouraging growth" in the first six months of 1976 over 1975 in a comparison study of share-of-chart activity presented to a meeting of independent label and distribution executives at NARM's mid-year meeting here last week.

Bob White, Billboard charts manager and director of chart research, cited significant indie label percentage climbs in Hot 100 singles, LP/ tape and combined chart comparison studies.

Established indie labels like A&M, Ode, Arista, UA, Motown, Tamla and Fantasy, plus a strong first-time contribution from the Caldera and Onos labels, hiked indie label share-of-market on the combined chart study from 29% in 1975 to 34% in 1976.

The remainder of the chart activity was done by the brand distribution of WEA, Columbia, ABC, MCA, Capitol and Phonodisc.

In the singles chart, the number of independent labels sharing chart action dropped from 50 to 47, but the percentage of chart action jumped from 50% to 52%.

A comparison ofoul different single titles hitting the Hot 100 showed indie productions 241 in 1975 and 143 in six months of 1976. In chart activity, indies upped their singles share to 37.2% from 34.1%.

In the album chart, 62 indie labels had titles in the chart in 1975 while already through June 1976, 69 labels are represented. Percentage of labels is down slightly from 51% to 49% in 1976. Album titles' percentage share, too, is down from 31% to 30% but percentage share of Top LP chart activity rose to 32.6% in the first six months of 1976 from 27.6%.

The indie convention session was chaired by Gene Silverman, Detroit, who suggested the share-of-market study to Jules Malamud, NARM director, as a base from which indie could draw yearly comparisons for discussion at future meetings.

White encouraged indie label and distribution representatives to refer to his research department list of possible ideas and one-stop sources which might be queried by Billboard for inclusion in weekly phone (Continued on page 110)

Top 10 Independent Labels Survey

<table>
<thead>
<tr>
<th>Label</th>
<th>Hot 100 Chart %</th>
<th>January ’76</th>
<th>Top LP Chart %</th>
<th>January ’76</th>
<th>Combined Chart %</th>
<th>January ’76</th>
</tr>
</thead>
<tbody>
<tr>
<td>A&amp;M</td>
<td>4.9%</td>
<td>4.3%</td>
<td>6.3%</td>
<td>6.1%</td>
<td>4.7%</td>
<td>4.6%</td>
</tr>
<tr>
<td>MCA</td>
<td>2.8%</td>
<td>2.3%</td>
<td>2.5%</td>
<td>2.3%</td>
<td>2.6%</td>
<td>2.5%</td>
</tr>
<tr>
<td>EMI</td>
<td>1.7%</td>
<td>1.5%</td>
<td>1.4%</td>
<td>1.5%</td>
<td>1.4%</td>
<td>1.5%</td>
</tr>
<tr>
<td>WEA</td>
<td>1.2%</td>
<td>1.0%</td>
<td>1.1%</td>
<td>1.1%</td>
<td>1.1%</td>
<td>1.1%</td>
</tr>
<tr>
<td>Capitol</td>
<td>1.0%</td>
<td>0.8%</td>
<td>0.9%</td>
<td>0.8%</td>
<td>0.9%</td>
<td>0.9%</td>
</tr>
<tr>
<td>CBS</td>
<td>0.9%</td>
<td>0.8%</td>
<td>0.9%</td>
<td>0.8%</td>
<td>0.9%</td>
<td>0.9%</td>
</tr>
<tr>
<td>CBS</td>
<td>0.6%</td>
<td>0.5%</td>
<td>0.6%</td>
<td>0.5%</td>
<td>0.6%</td>
<td>0.6%</td>
</tr>
<tr>
<td>CBS</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
</tr>
<tr>
<td>CBS</td>
<td>0.3%</td>
<td>0.3%</td>
<td>0.3%</td>
<td>0.3%</td>
<td>0.3%</td>
<td>0.3%</td>
</tr>
<tr>
<td>CBS</td>
<td>0.2%</td>
<td>0.2%</td>
<td>0.2%</td>
<td>0.2%</td>
<td>0.2%</td>
<td>0.2%</td>
</tr>
</tbody>
</table>

Price and Promo Key Retail Topic

By ALAN PENCROFFS

CHICAGO—More than 50 NARM member retailers covered a broad range of topics in two meetings here May 22, but were most vocal on the subjects of pricing and promotion.

The store owners were unanimous in a desire to see change, although some were more stable, believing, as one retailer put it, that records are becoming a luxury item.

But they were told by one of the manufacturers present, Paul Smith, CBS, that "record buyers are like no other retail store; the source is going to be: it’s inevitable."

Smith says the object of variable pricing found no consensus among the retailers. "My clerks have enough trouble keeping prices straight now, it would be unmanageable," argued Jon Schultman of Laury’s Discount Records.

"It will give you the opportunity to compete with people who really cut the price," said Barry Bergman of the Record Bar chain, moderating the other.

The merchants found accord on asking manufacturers for more $4.98 list consideration. Richard Rosenbloom, vice president of Warner Bros. Records, told them not to expect such a thing (Continued on page 18)

200 Attend Chi NARM

"Continued from page 1"

in midsummer convention of the nearly 200 who attended the NARM mid-year "summit" convened turn out to its acquisition. NARM president Jules Malamud said the resultant "Young Turks" organization would work throughout March 4, 1977, when NARM holds its annual four-day convention at the Century Plaza, Los Angeles.

"It’s too early to determine if we’ll hold a mid-year meeting next year. We must come up with smaller, more intimate meeting ideas offering more face-to-face confrontations," Malamud said. Corporations were limited to a single attendee.

Approximately 65 labels and distributors participated in the meet. Many indie reps felt the optimistic chairman portrayed a marked turn away from the two years ago, when the increase of branch distribution took many labels from the indie.

Reps of about 15-20 rack jobbers meeting separately, again blasted labels for not giving them a bigger price spread over chain retailers, whom around $4 per deal specials are causing havoc with rack stock profit margins. Delegates (from about 20 chain reps) were grumbling about how they could improve their business.

Malamud said that NARM advisory committees met early in the week to plan the convention in the 1977 convention. The new Young Turks wing will probably appoint an advisory committee to add its voice to the next convention, he added.

The convention closed Thursday afternoon with a visit to Lehman Enterprises’ northern suburban warehouse.

VITAL TO SURVIVAL

Bigger Discount Urged By Rack Jobbers

CHICAGO—The rack jobber must be able to meet market such a "testimonial tributary's functional discount," if he is to survive.

This was driven home loud and clear at a heated, sometimes tense NARM session here last week moderated by George Souvall, Alta Distributing Corp., Phoenix. Souvall is chairman of the association’s rack-jobbing advisory committee.

Souvall said: "In view of the loss of the rack-functional discount it has become increasingly difficult for our customers to compete in the marketplace today. The returns on the invested dollar in our companies and the retailers we service are shrinking at an alarming rate."

Rack jobbers claim that the big

More NARM coverage appears on pages B-118, 120

volume full-line record retailer is able to buy at a price far too near that paid by the rack.

Rack jobbers want a greater spread to exist between discounts extended to racks and retailers. Rack jobbers would like to see the spread creased by raising the "super retailer's" price, rather than lowering the rack's price.

The debate that ensued echoed the old NARM convention floor battles when rack jobbers fought for their functional discounts. This time the manufacturers did not contest the racks' right to a more favorable discount. Instead, they said their legal advisors were studying the problem and hoped to come up with an equitable plan.

Rick Froo, MCA’s marketing vice president, pointed to his company's multi-tiered discount structure as a step in the right direction and said that MCA was still working to see what can be done to improve it.

Jack Craigo, CBS Records’ vice president and general manager, marketing, said his firm was wrestling with the problem and that CBS Records counsel Donald Biederman was working on a plan but that it could not be discussed at this time.

Crago said that Biederman had asked that pricing plans not be discussed at association meetings.

The consensus appeared to be that any favorable discounts to rack jobbers would extend to them 100% of customer advertising money with the qualification that their newspaper, radio or ad notes mention the price at all, but sell only the product.

He asked them if they felt their customers would be able to sell to such a policy.

Crago said no price advertiser might be one of the ways to rid the industry of its $3.00 LP price image.

Souvall said he felt the rack’s customers would be willing to try the approach and that he personally liked the idea. Handleman’s John Kaplan said he didn’t think his customers would go for the no price concept. Kaplan asked about an earlier line whereby manufacturers would not support customer ads if prices were cut below a given level. The consensus was that legal opinion would rule out the advisability of such a plan.

Dan Handleman, J.L. Marsh, Minneapolis, summed up the rack jobbers’ feelings and agreed that the record executives were to go back to their legal advisors and keep the necessary price spread that would embrace rack jobbers, one-stops and retailers.

STILL NO. 1

PREENER DUST BUG ANTI-STATIC FLUID MANUAL PARASTAT RECORD WASH BRUSH HI-FI PARASTAT STYLUS CLEANER HUMID MOP TWO NEW WATTS RECORD CARE KITS 24 HOUR FREIGHT-PAIRED SERVICE ACCESSORIES A single buying source for all your accessory needs A.I. ROSENTHAL ASSOCIATES 23 E. Glendale Ave. • Glendale, Pa. 19038 • 215 885-5211 SEND FOR FREE CATALOG

www.americanaudiohistory.com
ANNOUNCING AN EXCITING NEW RELEASE ON UNITED ARTISTS: CHI-SOUND RECORDS.

A remarkable new record company called Chi-Sound Records has just become affiliated with the United Artists Record Group and we at UA couldn't be happier.

Based in Chicago, Chi-Sound is headed up by Mr. Track Record himself, Carl Davis.

**Carl Davis:** producer of 15 gold records and instrumental in the careers of Gene Chandler, Jackie Wilson, the Chi-Lites, Tyrone Davis, Bohannon, Young-Holt Unlimited to mention a few.

With that kind of background, it's no wonder why Chi-Sound's debut product is one of the best introductions you ever listened to.

**THE SOUND OF CHI-SOUND**

**WALTER JACKSON:** The man's voice is incredible. His re-emergence on record is sure to create genuine interest on stations nationwide including many who are still programming his classic "Welcome Home" album.

**EBONY RHYTHM FUNK:** "Music that motivates" is the way Carl Davis, who knows about such things, describes this seven-piece band blast of funk from the Midwest.

**PEDDLER:** A rare combination of expressive lyrics and high energy combined with exceptional musical skills are just a few reasons why Carl Davis chose Peddler to debut on his new label.

Manufactured and distributed by United Artists Records.

www.americanradiohistory.com
RODERICK FALCONER

- A new musical force: A new literacy for people who think and feel, for people who listen and know that music is sound with order.
- Roderick Falconer: A poet in the highest sense; an assault on what you believe: a new vision of what is and what could be.

RODERICK FALCONER “NEW NATION” UA-LA602-G
On United Artists Records & Tapes.
LOS ANGELES—Three recording artists, who are minors, have had their contracts approved under California law by Superior Court here. State law provides that minors’ income under contract be protected so that the youngsters will have guaranteed income when they come of legal age.

Trevor Lawrence and Warner Bros. Records got approval of a one-year with four one-year options for Susan Cowell. 17. Her WB bidder calls for $1,000 production fee and a $2,000 advance payable upon execution of the contract and another $2,000 advance when the court approved her contract as a minor.

Her pact calls for a 10% royalty on U.S. sales; 8.5% on Canadian sales; 7.5% on U.K. and German sales and 6% on sales in Japan and France.

Mike Curb published won approval on the contract of Michele Teresa Meyers, who is a member of the Allens, in which her four brothers also perform. Royalty is graduated from 10% to 14% for the group.

Joseph W. Jackson, father of the Jackson Five, got court okay for his 10-year-old daughter, Janet, who will record for Ivory Tower International, his own label.

**Acuff-Rose In Publishing Suit**

NEW YORK—Acuff-Rose Publications has brought an infringement of copyright action against Hal Leonard Publishing Corp., in U.S. District Court here, charging infringement of “An American Trilogy” a compilation and arrangement by Mickey Newbury of three public domain songs.

Acuff-Rose, original publisher of the work, charges that the defendant subsequently published the same composition as “An American Folk Trilogy,” thereby deceiving the music trade and consumers into believing that the offending work was the original.

Acuff-Rose seeks an injunction, damages and an accounting of all gains, profits and advantages realized from the allegedly infringed work. Also being sought is the imposition of all penalties of the offending composition pending the outcome of the court action. Court costs and interest are also being sought by the plaintiff.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.

Lyons was originally charged Dec. 16, 1974 and on July 3, 1975 the government told the court that he was a fugitive and could not be brought to trial later apprehended in Birmingham, Ala.


The government in its prosecution introduced testimony by Kevin Lau- rent who stated he was an employee of the defendant and testified that in lieu of wages he was given tapes. Lyons’ motion for a directed verdict was granted and the defendant was discharged.
This isn't some lacy, lightweight lady carrying around a heartful of hurt. This is a woman with a wallop who knows her way around, powered by the perfect instrument to express it. Her voice.

"Take Me To Baltimore"
The debut album by Ruth Copeland. The greatest voice you've never heard.

Take Me To Baltimore
Ruth Copeland

RCA Records
APL1-123E
www.americanradiohistory.com
The new album, featuring the hit single “Getaway.”
Produced by Maurice White and Charles Stepney for Kalimba Productions.
On Columbia Records and Tapes.
Exclusive MGM, Kavolko Buffalo Beverly Hills, Calif.
CHICAGO—"The past is gone and the future may never come. There is only today—now. Let's affirm our past, say goodbye to it and get to work on the present."

Neil Bogart, president of Casablanca Records, shook the midyear NARM gathering last Wednesday (22) night with a keynote address which bluntly admitted the flaws of today's record merchandising methodologies and risked his audience's displeasure with a frank suggestion that prices of records be increased.

Reminding NARM members that his label lost more than $1 million in 1974 on a Johnny Carson album, Bogart said he found "there is life after death" and that renewed effort in creating saleable product along with a switch to independent distribution put Casablanca back into business almost miraculously.

Bogart implored NARM attendees to "do something, not just sit here and talk about what might be accomplished." He attacked the RIAA's recent 22-page pitch to the industry to appeal to the adult buyer.

"I want to go on record," Bogart said, "as one who does not believe that promise will solve our sales problems. Too much time has been spent complaining, too much good money has been thrown after bad, and we've attempted to reach the people we ignored so terribly through lack of pride and interest in reaching them when we may have had them.

"But after all, who will be the 'adult buyer' 10 years from now? He will be the kid who now is buying Kiss. Donna Summer and Parliament records, the kid who has invested a large portion of his available funds in stereo equipment and who spends additional money seeing the next concert of a club date by his favorite artist. We can and should be selling more records to this kid and his peers."

Bogart said the RIAA, nevertheless, "represents a quantum leap forward in that, for the first time, whether its program actually results in any decisive action being taken or not, at least the industry dialog that is supposed to be a function of that-and this organization has become key." (Continued on page 103)
MCA Records proudly welcomes Buck Acreek

You’ll be hearing from them
a very special group, a very exciting sound

Morning Comes
their very first MCA album
produced by Glyn Johns
New Country Format Aids Calif. KVRE

By PAUL GREEN

LOS ANGELES—A Northern California country station that modified its format last year to incorporate a progressive country sound reports a marked improvement in sales and listenership as a result.

Ed LaFrance, station manager and program director of KVRE in Santa Rosa, a community of nearly 70,000 located 50 miles north of San Francisco, points out that the current format is about 60% progressive and 40% standard country.

"We didn't clean out our library, throwing away the standard artists. We added the contemporary performers to our catalog. It is arrogant to feel that one can get into progressive country without programming the writers and performers who came before," LaFrance emphasizes that his audience, for the most part, enjoys both the traditional and progressive material he presents.

"Our listeners are as interested in western swing and honky tonk music as they are in the Flying Burrito. The same person who appreciates Stevie Ray Vaughan also appreciates Bob Wills and His Texas Playboys. The type of listener demonstrates to us a strong historical awareness of country music's own.

"This is evidenced in the music itself. Emmylou Harris sings Merle Haggard tunes and the New Riders have regarded Joe Maphis' 'Dim Lights, Thick Smoke.'"

Defining progressive country as "a synthesis of country, blues and rock," LaFrance puts in that category such artists as Mike Auldridge, Asleep At The Wheel, the New Riders, Commander Cody, Linda Ronstadt, Doug Kershaw, Merle Haggard, Waylon Jennings, Buck Owens, Bob Wills, the Nashville stalwarts, Don Williams, and the late Doc Watson.

According to LaFrance, "If you want to feelprog country without programming what came before. From left: Ed LaFrance, program director of KVRE, watches afternoon personality Brian Duhie cue up a record.

KVRE-FM and 10 months later we modified our format. LaFrance insists that the growth of progressive country isn't an aberration of the art form. As he puts it, "It's to us, a natural evolutionary step dating from Vernon Dalhart and Jimmie Rodgers to the current day."

"I'm sure that at some point the Nashville sound was borrowed by someone who claimed it was 'too modern' and 'not real country.' But the Nashville sound grew, was accepted, and maintained itself for years as the dominant sound in country music.

"But the Nashville sound will eventually move over and make room for the progressive sound. As we push the progressive movement is not afad, it's just another step. Over the horizon the progressive sound will probably yield a different form later on."

According to LaFrance, "The lineup at KVRE is the reason for the interest in progressive country in the North Bay area. If the audience of the San Francisco music culture of the late 1960s have relocated there."

"Many of these musicians are relatively young, rooted in rock and working their way into rock-country, country blues, or, if you will, progressive country. Their influence on the music scene has meant an increasing awareness on our part to the shifting tastes in country music and has resulted in the program changes."

"Because the growth of the club scene in Sonoma County, which has a population of nearly 250,000, has been largely responsible for the progressive boom, KVRE has in the past year presented Jennings, Commander Cody, Asleep At The Wheel, Doc and Merle Watson and Tompall Glaser at the Inn of the Flying Burrito in nearby Cotati. The station has even done live remote broadcasts on some of these shows." LaFrance, who identifies his target audience as the 20-to-40 age bracket, notes "time sales are up more than 30% since we modified the format. And though we have lost some of our old-line listeners, the marked increase in passive reaction continues that the change was for the better."

A radio programmer for 18 years, LaFrance's experience was mainly in Top 40, MOR and jazz prior to coming to KVRE. He worked at WPFA, WTBN and WBXX in New Hampshire, WCTC in New Brunswick, N.J. and KRZ and KXIV in Phoenix.

KVRE handles the morning shift at the station, while the other air personalities include Alan Carner, 9 a.m. to 2 p.m., Brann Dahle, 2 p.m. to 7 p.m. and Shanna Santomero, 7 p.m. to midnight.

Bill Douglas has been given music director duties at WPAR in Parkersburg, W.Va., as well as promotion duties. Rest of the staff there includes chief engineer Randy Kinsolving, Bob Jones, program director Randy Moellendick, and weekend personalities Dave Michaels, Steve McCoy, and the syndicated Casey Kasem show. If anyone is in San Francisco or in driving distance of that city (within 30 miles) he will receive show 317 of the Hyatt Regency Embarca
dero during the NRRA convention. On Sunday, the show will be relocated to Nashville and will be hanging out with Mac Allen working as one of his many advisors on the annual Country Music Seminar. Probably be (Continued on page 31)
"I said 'I'm closed.' They said 'Open up.' I said 'Can't it wait until tomorrow?' They all shout 'no' and this woman says 'I got to go to bed with it tonight.' I knew right then and there that the Walter Jackson album was a smash."

Walter Jackson's debut album for Chi-Sound just may be the surprise album of the year. Airplay on Walter's album is incredible. Re-orders are just as incredible. Reaction to Walter Jackson's new album is not just confined to consumers. Remarkable as it may sound, promotion personnel from other labels we've discovered are pushing the Jackson album as one they personally like. "Feeling Good" by Walter Jackson. The album that's got everybody feeling good.
**Southern Region**

**Top Add ons**

CAPTAIN & TENNILLE - Musical Love (A&M)
BEE GEES - Love So Right (RSO)
PRIME MOVERS - Love So Right (A&M)

**Prime Movers**

ORION - "Right (RSO)"

**Southwest Region**

**Top Add ons**

CAPTAIN & TENNILLE - Musical Love (A&M)
BEE GEES - Love So Right (RSO)
PRIME MOVERS - Love So Right (A&M)

**Prime Movers**

ORION - "Right (RSO)"

**Midwest Region**

**Top Add ons**

STEVE MILLER BAND - Rock Me (Capitol)
BARRY MANILOW - Don't Do This to Your Heart (A&M)
CAPTAIN & TENNILLE - Wreck Of The Day (RSO)

**Prime Movers**

ORION - "Right (RSO)"

**Northeast Region**

**Top Add ons**

JOHN DENVER - "Good Day Sunshine (Capitol)"
BARRY MANILOW - "Don't Do This To Your Heart (A&M)"
CAPTAIN & TENNILLE - "Wreck Of The Day (RSO)"

**Prime Movers**

ORION - "Right (RSO)"

---

**Regional Chart Details**

**Top Add ons**

- PRIME MOVERS - "Love So Right (A&M)"
- CAPTAIN & TENNILLE - "Wreck Of The Day (RSO)"
- BEE GEES - "Love So Right (RSO)"

**Breakouts**

- BARRY MANILOW - "Don't Do This To Your Heart (A&M)"
- CAPTAIN & TENNILLE - "Wreck Of The Day (RSO)"
- BARRY DEVORZON - "You Don't Know Me (Atlantic)"

---

**Notes**

- The chart lists top add ons, regional breaks, and prime movers.
- The regional breakdowns include the Northeast, Southern, Southwest, Midwest, and Northeast.
- The chart is a snapshot of the Billboard Regional Chart as of October 17, 1976.
Prediction:
The Over 2 Million Buyers of "Boogie Fever"
Are Going To Be Calling On The...

HOT LINE!
THE SYLVERS

Sensational New Single From Their
Forthcoming Album Something Special

Direction & Management: Al Ross
1910 Avenue Of The Stars
Los Angeles, California 90067

Produced by Freddie Perren
for Syro Enterprises, Inc.
Produced by Ron Baker for Baker, Harris & Young
Single, "Soul Searchin' Time" #3345

Produced by Castor-Pruitt Productions
SD 18186

Produced by Thom Bell SD 18183
Single, "Rubberband Man" #3355

Produced by Miekie Most BT 89519
Single, "Heaven Is In The Back Seat of My Cadillac" #16078

Produced by Ron Baker for Baker, Harris & Young
Single, "Soul Searchin' Time" #3345

Produced by Castor-Pruitt Productions
SD 18186

Produced by Thom Bell SD 18183
Single, "Rubberband Man" #3355

Produced by Miekie Most BT 89519
Single, "Heaven Is In The Back Seat of My Cadillac" #16078

Disco. Doing what it should on Atlantic and Big Tree Records and Tapes.
ADD ONS—The tour key products added at the radio stations listed, as determined by station personnel.

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay. These are a summary of Add Ons and Requests/Airplay information to reflect the growth of product activity at regional and national levels.

BREAKOUTS—The STILLS-YOUNG BAND—Lost Days (Chrysalis)

Western Regional

**TOP ADD ONS**
- ROSS THOMPSON—Long Way From Home (MCA)
- AL STEWART—The Year Of The Cat (Capitol)
- BE BOPE DELUXE—Modern Music (Warner)

**TOP REQUEST/AIRPLAY**
- LINDA RONSTADT—Biutiful Down The Wind (Warner)
- FRANKIE KNUCKLES—(Polydor)
- RANDY SCOTT—Los Angeles (Capitol)

**Southwest Region**

**TOP ADD ONS**
- THE BOSTON—Live For All (Epic)
- JOHN KLEM—Long Way You Run (Warner/Reprise)
- BE BOPE DELUXE—Modern Music (Warner)

**TOP REQUEST/AIRPLAY**
- BOSTON—Live For All (Epic)
- JOHN HARRIS—Go For Broke (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

**Midwest Region**

**TOP ADD ONS**
- THE BOSTON—Long Way You Run (Warner/Reprise)
- JOHN KLEM—Long Way You Run (Warner/Reprise)
- BE BOPE DELUXE—Modern Music (Warner)

**TOP REQUEST/AIRPLAY**
- BOSTON—Live For All (Epic)
- JOHN HARRIS—Go For Broke (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

**Northeast Region**

**TOP ADD ONS**
- BE BOPE DELUXE—Modern Music (Warner)
- JOHN KLEM—Long Way You Run (Warner/Reprise)
- BE BOPE DELUXE—Modern Music (Warner)

**TOP REQUEST/AIRPLAY**
- BOSTON—Live For All (Epic)
- JOHN HARRIS—Go For Broke (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

**Plays Of The Week**

- THE BOSTON—Live For All (Epic)
- JOHN HARRIS—Go For Broke (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

- BOSTON—Live For All (Epic)
- JOHN HARRIS—Go For Broke (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

- BOSTON—Live For All (Epic)
- JOHN HARRIS—Go For Broke (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
The John Travolta Phenomenon Continues

His new single is "Whenever I'm Away From You"

See John on Don Kirshner's Rock Concert
Check local listings for time and channel.
BIONDI'S BACK

A new 3 hour weekly program featuring the legendary Dick Biondi with "Surprise! It's Dick Biondi 'n' Roll.' Available now!

A Joe Weidensall Production
335 N.orte St.
Laguna Beach, Calif. 92651
(714) 497-3734

Executive Producer-Sales

Bob Gourley & Associates
512 Robinson St.
El Paso, Texas 79902
(915) 545-1872

Radio-TV Programming

2,450 Radioites Registered
Boycott Fails To Free NRBA

In regard to country music autom- 

ation services, Mac Allen, national 
torola organization 

director of the Office of Tele-

communications Policy, re- 

said, "I have not gone to court 

for a country music radio station. 

However, other broadcasters 
who felt their networks and 
major radio chains would not be present 
and that others not being there only improved the image of the NRBA as a grassroots 
radio organization for the smaller 
radio operator.

However, other broadcasters 
seemed to feel that the idea of 
sion, the smaller radio operator had 
shown proof positive for the need for a 
full-blown radio organization devoted to helping 
their needs.

The four-day meeting was 
high-lighted by the unveiling of the 
chor Is system, streaming live from KJIO's 
studios. The program is based on an advanced 
technology laboratory for the 
Motorola Automotive Products 
vision, was handed to the many 
radio operators who had trouble 
with the new program.

The convention site itself was 
a myriad of panel sessions on topics ranging from 
programming Top 40 to 
moderated by Gary Stevens, 
general manager of KDWB in 
Minnesota. The conference featured 
such speakers as Lou Dorren, head of 
Quadcast Systems and inventor of the 
a new direct broadcasting system up before the FCC; Jerry Le- 
Bow, vice president of Frank Burke 
Advantage in Chicago; and Stan 
Sovis QM system. It was 
Tomor, director of audio systems technology for 
the Motorola Information 
Technology Center in St. 
Finn., representing 
the CBS QM system. Bruce Earle, 
general manager of KCPAS in 
E. Paso, and Gabbert.

The consensus at the 
meeting was that broadcasters would 
have to write the FCC and apply 
pressure in order to induce the 
government to prompeter action on 
authorization of a quad radio system. 
LeBow said it's unlikely that 
Saatsui may follow the pattern of 
Quadcast and work with the FCC for 
acceptance of the QM system. CBS filed 
about three weeks ago for its own 
application.

Tomor pointed out that if 
Columbia Records were to drop the QM 
market, there would be no 
further chance ofquad. He said that 
CBS and other labels including 
Angel and EMI have produced more 
than 1,000 QM matrix albums. 
Dorren, after telling how he 
came up with the idea for 4-channel radio 
in 1969, said that reason the quad records have 
sold so slow is that without 
quad radio no is way to present 
the books to the potential consumer.

"You broadcasters are the key 
to the whole situation."

Dorren went on to say that 
both matrix systems are allowed to 
broadcast and direct proponents, 
though one has five before the other 
for FCC for judgment.

And he pointed out that once 
Quad AM comes on the scene, there 
are more-and more of the same 
matrix records from being aired over 
Quad AM stations. FM radio will have 
nothing to make it better than AM 
Quad.

The panel session devoted 
to country radio proved beneficial and 
many listeners were of the opinion of the 
Gavin Report noted that WMAQ in 
Chicago has achieved excellent success 
with the program, claiming that 
it proves that you can give a country 
audience much more repetition of 
records than what has been thought possible." he said.

KALF In Switch

UKIHA, Calif.—KALF, an FM 
station here managed by Bob Delg, has signed to the 
automated city music format—Great 
American Country—syndicated by 
Duck-Chip Anderson of the 
Walters, Los Angeles. The station previously fea-
tured a contemporary format. 
Dale Williams is program director.

Air Personalities

On 1-hour Aircheck

PARKERSBURG, W. Va.—A 
60-minute aircheck of West 
Virginia Public Broadcasting 
has been assembled by 
Mr Productions here, a recording studio. The 
airchecks will be available on casset 
tapes for $6, including postage, 
and includes some air personal-

ities from elsewhere who 
come make their living on radio sta-
tions within the state.

DALLAS—KAFM, a progressive 
station programmed here by Chuck 
DNAway, is launching a series of 
live Sunday night broadcasts from 
Faces, a showcase club in the 
area, in a half-record deal with Peaches, a 
retail record store.

And Dunaway reports that plans are 
underway for a variety of projects for 
the Nehi Corp., owner of 
Peaches, to syndicate the programs in 
stores and other locations such as Atlanta, 
Fort Lauderdale, Denver, St. Louis and 
Washington, D.C.

The first show was Sept. 12 with 
Alexander Harvey.

KAFM has a 4-track recording 
studio as part of its physical plant. 
Among those who have been heard 
live from the studio over the past 
year include such talent as B. W. 
Stevenson and Waylon Jen-
nings. Among those also slated 
for the live shows from Faces are 
Larry Gatlin, the Rowans, 
Rush, Ry Cooder, Tim Wisberg 
and Runaway.

Each of the shows will be an hour 


dicating that it's not broken. 

I realize that competition is the 
mainstay of the business of broadcasting, 
and being No. 1 in the market is an honorable intention of all. But this competi-
tion between stations has gone too far, 
and even to a point of what I term, "A race of idiots having ulcers at 25."

I feel people are not mechanical robots or items that can be programmed to 
listen to a small number of records on any station, and feel satisfied with 20-to-25 "hits" 
each broadcast day. People are beings with feelings . . . that's important, 
"feelings." I believe people will begin feeling dictated to soon and start to tune 
off radio. This is a battle against dictation of the same or 
thing they hear day by day. It just won't work.

It is a wonder to me that anyone even turns on their radio to even see what's 
on, for to me, stations are forcing songs and methods on to the people to 
which it is almost criminal.

I feel radio had better change fast if it cares about keeping a professional 
group of people happy. That's the way of life for me, and many people for years. I feel 
radio should start opening up the length of the playlists, adding a bit of personality, 
and removing the directorship that has hurt over like a "black cloud" for the past 
several years.

Sure, I know there are stations across the country that are not in this cate-
age of "black-cloud dictatorship," which do an excellent job of providing the 
ultimate in entertainment, "my hat" and praise with high respect. 

But what about those that repeatedly carry on with short playlists, claiming 
glory for being great, when in reality, they are, in my opinion, the "pits."

I feel a new generation is needed now. Personality, honesty, 
and a true feeling of caring for the listener.

KIL FM, a stereo channel, 24-hour station in Southeast Louisiana is not 
the best world away from the U.S. But we do see the people what they 
want, and still remain a "professional sounding" station formating 60-current 
records to the playlist. We get out of the studio and mingle, not dictating to, 
with the people. We have many remote broadcast from businesses and events in the area.

Most of the announcers of our radio station are invited by many listeners to 
so called "future homes" for dinner, weddings, and even fishing trips. Can the average station claim to that kind of popularity? I doubt it.

www.americanradiohistory.com
Radio-TV Programming

Vox Jox

• Continued from page 20

hanging out at the Hall of Fame Mo-
tor Inn for a day or two and audit-
ing radio while I'm there.

Bruce Earl, chief engineer and op-
erations director and everything else at KFAS-FM(94), an album rock station in El Paso, has also opened up a consulting engineering firm, care of P.O. Box 13583, El Paso, Tex. 79912. Earl is probably one of the best engineers in radio and likes to fix broken radio stations. Write him if you have a problem.

• •

KUJ in Walla Walla, Wash., has made a $100,000 investment in new stereo equipment, including a new RCA AM stereo transmitter, according to general manager Jim Nelly, who also programs the station that has been on the air since 1928. "KUJ is in the process of installing all new stereo equipment. Completion should be Sept. 15. We expect the FCC to authorize AM stereo stations... KUJ, a 24-hour personality Top 40 station expects to be one of the first AM stereo stations on the air."

Norman Wain and Robert C. Weiss, who used to own WIXY in Cleveland, have bought KOAX, an FM beautiful music station in the Dallas market. They paid about $1.7 million for the class C operation, pretty high, but also a pretty good deal since it's sitting out there in a cow pasture between both towns. Anyway, FMs don't come cheap anymore. Coca-Cola paid $4 million for a class C FM in Los Angeles—KJQV—a while back and if you think that was high, another FM in the market has turned down an offering price of $6 million because the owner thinks it's worth $10 million.

• •

Ray Potter is back in El Paso, sell-
ing at KHEY and doing an air shift on the FM side, according to one of my tequila-minded spies. . . But let's talk about Dick Starr some more. Starr reports: "We've got 10 stations on the air with the z format and more signed to start before the end of the year. The man behind the scenes at Century 21 who puts it all together is Dave Scott, program-

ming manager. I worked with Dave when he was at KIRL in St. Louis and I was consulting their stations." The z format is a blend of Top 40, al-

bum rock cuts, and strong oldies, which is individually pre-pro-

grammed for each market. Among

the stations doing well with it are KFMS in Las Vegas and KSPZ in Colorado Springs.

Call Toll-Free

1-800-341-7588

and get $5.00 OFF!

Get Issues Seven through Twelve of American Air-Chexx Magazine for only $19.95! Save $5.00 off the regular six issue subscription price for a limited time.

To introduce you to the cassette magazine you read with your ears, we'll start this Special Introductory Subscription by sending you our three most recent issues within twenty-four hours after your order is received.* Then, you'll also receive our next three regular issues. Featuring close-ups of Seattle, Chicago, and Kansas City in Issues Ten, Eleven, and Twelve.

Plus more great airchecks, articles, interviews, conference calls, and features. All on C-90 cassettes (in stereo).

Naturally, we're sure you'll want to become a regular subscriber once we've been introduced through this special offer. Call us TOLL FREE with your order. We'll Bill You Later or you may charge to your BankAmericard or Master Charge.

AMERICAN AIR-CHEXX

Subscription Center, Bath, Maine 04530
TOLL FREE: 1-800-341-7588 (in Maine 1-800-652-7588) 24 hrs.
U.S./Canada ONLY. Foreign write for similar offer.

• •

Bubbling Under The Hot 100

101- JEANS ON, David Dunkas, Disques 2089
102-LITTLE JOE, Red Sovine, Starday 144
103-I NEED IT, Johnny "Guitar" Watson, DJN 1013
104-KILL THAT ROACH, Miami, Drive 625 (TK)
105-SHARE YOUR RUMP-DO THE FUNK, Barry White, Fantasy 13813
106-CATFISH, Four Tops, ABC 12114
107-DOWN IT, Herbie Hancock, Columbia 3-0508
108-CAR WASH, Rose Royce, MCA 46015
109-STAYING POWER, Buford Benson, Play Boy P 6078
110-I WANNA SPEND MY WHOLE LIFE WITH YOU, Street People, De-Lite 1172

Bubbling Under The Top LPs

201-CAROL DOUGLAS, Midnight Love Affair, Motown International 1-1178 (EMI)
202-ESTER SATTERFIELD, Need To Be, A&M SP 3411
203-SHIRLEY BASSEY, Love, Life & Feelings, United Artists UA-LA05-S
204-JOSS SCHEFFER, Black Widow, CJI 5908
205-JIMMY PIERCE, Sat. Mornings On Destiny, Warner 7S 7079
206-MISS INGREDIENT, Super Hits, RCA APL-353
207-CURTIS MAYFIELD, Give, Get, Take And Have, Gulfone CI 5017
208-MICHAEL DINNER, Tom Thumb The Drummer, Fantasy F 1002
209-TANYA TUCKER, Here's Some Love, MCA 2213
210-THOMAS BORDI, We Can't Go On Like This, A&M AP 1195

ISSUE 7: CLEVELAND Turned On

Airchecks:

WGAR, Disco 92, WIXY, WMMS and G59

Article:

"Y100—Mimi's AMAZING FM" Produced by Bill Tanner and the staff of Y100

Conference Call:

On-Air Station Promotion

Jenny Clifton, P.D., 90X

Jack Fitzgerald, P.D., WQXO

Randy Michael, P.D., G503

PLUS MORE

ISSUE 8: DALLAS Tuned In

Airchecks:

KNUS, KRL, KFJZ, KZEW and KU

ISSUE 9: PROVIDENCE In Depth

Airchecks:

WQNG, B105, WPRO, WPRO-FM and WJR

Articles:

"TALENT TELESCOPe" with Alison Steele

Mike Addams, WMRO

Coyote McCloud, W2XQ

"WHDE IS INDIY" by Bill Hennes, P.D.

Interviews:

Jim Fox, KTNG, Los Angeles by Bob Hamilton.

Radio QUARTERLY REPORT

PLUS MORE

www.americanradiohistory.com
**New York**—A pioneer in disco concepts, design and supply in Europe predicts that the U.S. disco industry, like its European counterpart, will experience a shakeout at all levels of the business before settling down to grow more slowly.

The prediction comes from Roger Square, head of the British-based design and supply firm Roger Square’s with branches in London, Brussels, and Manhattan.

Square, whose firm will be represented at Billboard’s Disco II Forum and whose sales manager Nigel Morris will be on hand to interview prospective agents for the U.S. market.

**New Publication**

LONDON—Providing a link between discotheques and the record industry, a new monthly magazine called Disco International is being launched in October by Mountain Lion Productions, a company set up by Charisma ad manager Jerry Gilbert.

Gilbert, with Charisma for two years, is joint director of the venture and is joined by Roger St. Pierre, formerly of Disco Mirror’s editorial staff. The magazine is to be published monthly and retailing for 90 cents.

**Disco Mix**

By TOM MULTON

**NEW YORK—20th Century Records will shortly create a new LP for The Last Unlimited Orchestra. The disc is titled “My Sweet Summer Suite” after the group’s hit of the same name, which was recorded at the studio and differs from the single that has been doing well. “Brazilian Love Song” starts with percussion and bass drum and has a full orchestra, while retaining the Latin type sound. This song features the piano as the lead instrument. The tempo increases later, and strong rhythm and vibe build up. The length is 6:09 minutes.**

**The falling in love with you” is the most commercial of the cuts and gets a more together sound because of the effect of the strings. This song is melodic and spacious and builds with excitement. “You I adore” has a very interesting rhythm pattern and is also melodic. “Strange Games & Things” is the funniest cut on the LP, and features flutes and guitars with occasional swirls of strings.**

The 5:01 minute version of the title tune is also included in this LP. The album is the first collaboration between Barry White and Gene Page since they both went in different directions about a year ago. It is good to see a winning team together again.

Westbound Records (distributed by 20th Century) has had a problem with the cover of the new Detroit Emeralds LP, so it has been up to just October. 15. The Tijuana Trolley (Everybody About 197 label out of Memphis, has a good record with Fave Split. The “More I Get to Know You” (parts 1 & 2) has a kind of Latin soulful and usually second the Modulations with nice harmony. The part one side is very short (3:03) and part two fades up on the last of the 12, then adds a good rhythm break. It then builds with a climactic solo then into the full orchestration, then builds back into the vocals. T.K. Records has picked up the rights to distribute the Centreline of Tampa jazz. The tune is “Let Me Flow”. There will be a long version on a 12-inch disc and will be commer- ically available at $5.40, a perfect five dollar cover in 45 r.p.m. version. Both discs will have the instru- mental version on the flip side. It is called, “Let It Flow” Tamko. The records will be available within two weeks.

**“Norms of God Are Potters Aquarian Dream”**

**Neighborhood Clubs Down As Big Business Moves In**

**NEW YORK—**The emergence of discotheques run by large hotel and restaurant chains, and independent disco groups, is killing off the neighborhood discotheque that helped pioneer the booming disco business. This is the opinion of Lawrence Silverman, president of Digital Lighting Corp., a designer and manufacturer of specialized light equipment whose clients include the exclusive Regine’s discotheque and the N.Y. Playboy Club.

Silverman feels that with the chains, franchises and independent groups throwing around big money to create and run big, or fancy or exotic, the neighborhood bar owner with a hi-fi system and a couple of flashing lights can no longer compete.

He continues, “These ‘home-made‘ discos were vitally important in the formative days of the disco industry, but they no have place in the business anymore.”

Silverman acknowledges that the small clubs and local bars started it all and attracted the attention of the dancing public, the media and the money men. “But,” he laments, “they just do not have the expertise or the capital to compete with major chains that are taking over the business.”

Silverman estimates that there are now some 10,000 discotheques in operation nationwide, with another 5,000 slated for opening during 1977, and he claims that the new clubs scheduled for opening next year will spend an estimated $50 million in sound and lighting alone.

Silverman predicts that despite the fading of the small gay, the market will continue to grow at a healthy rate. “We will see some drop in the level of excitement, but certainly not in expenditure,” says Silverman, “because discos are becoming a standard entertainment form, and the public is no longer surprised at finding new discos in his neighborhood. Instead, he expects to find them at every major resort and in every city. “The discotheque,” says Silverman, “is becoming as basic a swimming pool or a snack bar.”

**Lighting Handbook**

**STAGE Portable solid-state Dimming System of programmed presets—Circuit power — Faders and Crossfades — Follow spots — 2-way Headsets — Collapsible Towers**

**COLOR SYNTHESIS All-color generation — Animators — Programmable Digital Computer — Multimedia**

**FRESNELS — Way Headsets — Light by Wire**

**COLOR in-space and field manual controls**

**SPECIAL EFFECTS — Fog machines — Bubble machines**

**COLOR generators — Animated Dance Folders & Displays**

**PROJECTIONS**

**New Assn. Is Launched**

**NEW YORK—**Newest gambit in the expanding disco industry is the association of Intervision Distributors of the U.S.A., Inc.; Projectors International Inc., and the Worldwide Lighting Corp. to offer complete design, manufacture and installation of video hardware, video software, sound and lighting systems.

Formally being launched at Bill- board’s Disco I Forum, the new venture is aimed at keeping some of the many promises broken by all too
Your professional turntable cannot match the performance or reliability of this one.

The Technics SP-10 MKII.

Every professional needs the precision of the Technics direct-drive system. That's why radio stations use it. And discos abuse it. But every professional also needs abundant torque. And now you can have it. In the SP-10 MKII.

At 33 1/3 RPM, the SP-10 MKII will reach the exact playing speed within 0.25 of a second. That's less than 1/12 of a turn. While it comes to a dead stop in only 0.3 of a second. And you don't have to worry about subtle slowdowns because a tracking force of even 1,000 grams won't noticeably affect its speed.

You won't find any belts, gears or idlers in the SP-10 MKII. But you will find our lowest wow and flutter ever (0.025% WRMS). Inaudible rumble (—70dB DIN B).

And a platter that spins at the exact speed (33 1/3, 45 or 78 RPM) regardless of fluctuations in AC line voltage or frequency. The reason: A quartz-locked frequency generator DC servo motor.

And the SP-10 MKII is as reliable as it is precise. Even with its abundant torque, you can stop the platter with your hand. Because we designed it to take all the punishment a professional can dish out. Even after years of continued use.

You'll also get all the refinements a professional needs. Like a quartz-locked stroboscope. Remote control. Electro-mechanical braking. A dynamically damped platter. And a separately housed power supply.

The SP-10 MKII. One component in the new Professional Series from Technics.
tion with sound in their pursuit of a new and more widely acceptable disco best.

There are even those who, convinced that the music has already been stigmatized by the label disco are seeking to eliminate this restrictive description, thereby giving all music an opportunity to find an audience among discotheque patrons. One label, D&M Sound, recently formed to exclusively produce music for the disco market, is labeling all its records as "dance music."

Opinions vary as to how the trend away from the early bass and percussion sounds of Silver Convention, Gloria Gaynor and the Hues Corporation began. Some observers argue that the labels are being pressured by the unremitting demands of disco audiences. Others theorize that the industry itself, cognizant of the fact that resistance to change could well kill the goose which lays the golden egg, is drawing on the combined talents of some of its artists, producers, and arrangers to keep interest and excitement alive in the industry.

Whatever the real explanation, the recent emergence of records by both new and established artists that emphasize lyrical content as well as innovative sound, is forcing the rest of the industry through the sheer weight of its popularity, to join the sound revolution in the nation's discotheques.

Among the forerunners of this new trend are artists like Van McCoy and Carol Douglas, the Undisputed Truth and Gloria Gaynor. As Tom Moulton, one of the pioneers of the disco sound mix points out, "Rhythm patterns are changing. Today there is a much greater challenge to musicians. The disco record is no longer all rhythms and a bunch of drums. We saw in the early era of the sound, then we went to the Philadelphia sound, and now we have the New York sound. Consequently there is no longer a single, readily identifiable disco beat but a kaleidoscope of sounds that are melodic and danceable."

Moulton also stresses that none of the very short sighted producer would create a record as an exclusively disco product. He says, "You first shoot for a hit record, and if it finds acceptance in discotheques then that's icing on the cake."

Hugo Peretti and Luigi Creatore are award-winning producers whose H&L label features the talents of Van McCoy and the Stylistics. They point out that changes in the disco sound are coming, and that good producers must be flexible and change with the times.

They continue, "What is happening in the disco is, people are beginning to listen to the music as well as dance to it, and it is this new challenge that producers and artists alike are rising to meet."

Hugo and Luigi stress that it is the public that dictates trends in music, and that disco music is no exception to that rule. "Neither the producer nor the artist can really shape the trend. They create the music the public demands." They point to the surprising acceptance in discotheques of "Goodnite Baby" a slow, Van McCoy charted as a classic example of public influence in the acceptance—or rejection—of a particular sound.

Dave Todd, disco music coordinator for RCA Records, confirms that a new, and more challenging sound is emerging in the nation's discotheques, and agrees that the early rhythm and percussion sounds are no longer acceptable.

He says, "Audiences are demanding more, and a new breed of artist categorized by such entertainers as Vicki Sue Robinson, the Tymes, Dr. Buzzard's Savannah Band and Faith, Hope & Charity are not only meeting the challenges but setting a new standard of excellence for the industry."

Todd also adds that artists like Van McCoy and labels like Philadelphia International, have also recognized the trend and are creating "a lot of innovative material" to fit the changing needs of the industry.

Midland International Records was among the pioneers of the disco sound in this country with artists like Carol Douglas and Silver Convention. Here too the changing trends have been observed, and the label's producers, writers and artists are working together to keep abreast of it.

Ed O'Loughlin, the label's vice president, stresses that a label and its creative personnel can be hurt by ignoring trends or moving too slowly to capitalize on them. "Midland will not be relegated to this category," he assures. "The changes create a greater challenge for our staff of writers, producers and artists, but we intend to remain in the forefront of any new trend that emerges."

O'Loughlin continues: "The redundant 'high hat beat' that was the trademark of early disco music is fast fading. A lot more creative thinking is going into the music, and artists like Vicki Sue Robinson, and Lou Rawls, and producers like Gamble & Huff must be complimented for the roles they are playing in shaping these trends."

Joe Cayre, who with his brother Stanley, developed Salsoul Records into one of the most formidable forces in the music industry today, agrees with Moulton in his observation that any hit record can be a hit disco record. "A label, producer or artist short sighted enough to depend exclusively on a beat for success is doomed to failure."

Cayre continues, "There are a number of important elements that must mesh. They are lyric, melody and production, and all must be great. The consumer is demanding greater intelligence in disco records and we have a responsibility to give it to them," he says.

Cayre says that his company is in the forefront of this changing trend. He points to the new Salsoul Record, "Dance Your Ass Off," and discloses, "We used the best writers, musicians, arrangers and producers to get the distinctive sound heard on that disk. It incorporates all the elements demanded by the new trend, and was not a success by accident."

Cayre also points to the new album by Double Exposure, and particularly to one cut titled, "Every Man," "It has great lyrics and excellent music, and what's more, it can't be labeled as disco or R&B. It is just a top pop album."

The Salsoul Records executive also feels that the Latin beat is gaining in influence in the disco business. "There really is no longer such a thing as Latin disco," he says. "That Latin sound is popping up in the music of a wide range of artists, and will continue to grow in importance, not only as a phenomenon of the discotheques but in music generally."

D&M Sound is headed by Dave Miller and Marty Wilson whose recording triumphs have included Bill Haley & the Comets, and the 101 Strings. The label is geared to produce exclusively for the burgeoning disco market, but its principals refuse to label it, for fear of stultifying its growth. Instead, they are referring to D&M (which represents the initials of Dave and Marty) as dance music and are placing emphasis on a careful blend of melodies and rhythms in their records.

The formula is apparently working, for already the label's East Harlem Bus Stop, and the Vast Majority are getting a lot of airplay in East Coast discotheques. Says Wilson, "We are aiming at the contemporary music lover. The trends are changing. We cannot ignore or underestimate the intelligence of our consumers, and if discotheques are to continue expanding and touch the lives of people of vastly diversified musical tastes, then we must offer something that is more than just a sensuous, earthy rhythm."
Jumbo Size Singles Spark Controversy

LOS ANGELES—The 12-inch disco single has become a controversial, enigmatic confrontation among the small, but growing group of "interested parties" which have—or have not—become involved with its development.

The controversy may be seen on several levels:

- Some companies are issuing 12-inch singles only for promotional purposes to discotheques and disco-flavored radio stations.
- Some companies are selling these 12-inches to the public as a new product idea.
- Some companies are offering two sides to a single by the same act.
- Some companies are offering two sides to a single by two different acts.
- Some companies issue their 12-inches in the 33 1/2 r.p.m. speed.
- Some companies issue their 12-inches in the 33 r.p.m. speed.
- Some retailers are hesitant to order 12-inch singles.
- Some distributors are hesitant to stock 12-inch singles.

So what's good? Enough to prompt Chuck Gregory, Salsoul Records marketing chief, to comment that 12-inch disco singles are "giving distributors and promotion guys a new tool to market. It's bringing promotion back to the record industry."

Enough to motivate Dave Colson of Amherst Records to enthuse: "It's a whole new way to make money. I love it."

Salsoul was the first U.S. label to release a 12-inch 45 for public sale last May. Previously, Atlantic had made the pioneering move in July of 1975 to introduce a 12-inch 33 1/3 r.p.m. for disco club promotional purposes only.

There's also enough going on for Bob Reno, president of Midland International, to wish that RCA had moved more swiftly to take his product and get into the 12-inch mainstream. Reno is still waiting.

Others have taken the 12-inch plunge: Pye, Roulette, CTI (with some limited releases) and Scepter, all joining front running Salsoul and Atlantic, who are leaders in their own ways. Other labels are taking the conservative wait and see attitude.

Salsoul's Gregory, who takes credit for bowing the 12-inch 45 for commercial sale, says the record has to have from seven to nine minutes of music.

Originally his company created 12-inches for disco spinners exclusively. But once it realized that the public was dancing to a lengthy cut and discovering that when it went to a retail store to buy the tune, the only thing available was a regulation radio-oriented timed tune, Salsoul began selling the lengthy version to a waiting audience.

Gregory says he saw spinners mixing or creating their own songs on their turntables by playing two three-minute versions of a song, so he decided "hell, let's edit the tune for six or seven minutes and give it to them."

"Once the public realizes what the product is, they buy it," Gregory says. He points to such retailers as the Grammophone Shop and Gary's Gift & Camera in Washington, D.C., as being good, aggressive dealers who move lots of 12-inches.

"Jimmy's on Fifth Ave. (in New York) has a wall of 12-inches and he sells them for $2.98 (the standard suggested list). People will walk out with three of them. It's a good consumer item."

Gregory says he's now thinking of using the seven-minute concept for other repertoire areas.

All 12-inches come in a standard jacket with a die-cut hole. "It's literally a sleeve but it's still a cover."

Salsoul's initial 12-inches have included: Moment of Truth's "So Much For Love"; Double Exposure's "Ten Percent"; and the Salsoul Orchestra's "Nice and Naasty."

Gregory says dealers were initially confused over where to stock the item but now they're creating a 12-inch 45 area. "Retailers have been generally slow to react to it," he says, adding: "except the hip dealers. Some dealers say they don't know how to price it. Some dealers say they don't want to bother with it, but the real marketing guys jump on it."

"We'll continue as long as there is demand. You can't put out 10 12-inches at once. You have to wait until you have a perfect disco record. You have to make a disco mix for the 12-incher and there are certain stations like WPX (New York) and WKYS (Washington, D.C.) that are geared up for disco music and we have to service them also with this length single."

Gregory says more than 2,000 discos nationally are serviced with Salsoul 12-inch 45s. "You can test market a 12-incher in New York."

(Continued on page 33)
THE
BIDDU
ORCHESTRA
AND
SUBIDDU
MUSIC LTD.
wish to thank everybody for the following:

BILLBOARD DISCO AWARD NOMINATIONS

DISCO SINGLE/LP CUT OF THE YEAR

JIMMY JAMES  "I'LL GO WHERE YOUR MUSIC TAKES ME"  (Pye Records)

BIDDU ORCHESTRA  "RAIN FOREST"  (Epic Records)

DISCO ALBUM OF THE YEAR

BIDDU ORCHESTRA  "RAIN FOREST"  (Epic Records)

BEST DISCO PRODUCER

BIDDU  "I AM SOMEBODY,"  "RAIN FOREST,"  "I'LL GO WHERE YOUR MUSIC TAKES ME"

DISCO ARTIST OF THE YEAR

JIMMY JAMES  (Pye Records)

THANKS Y'ALL *

*Thanks, too, for 12 1/2 million singles of "KUNG FU FIGHTING" (world wide sales)
AND WE PROUDLY PRESENT TO AMERICA

TINA CHARLES

(Epic Records)

4 MILLION UNITS SOLD WORLD WIDE IN 1976

AND

LEE VANDERBILT

WITH HIS DEBUT ALBUM IN THE NEW YEAR ON 20TH CENTURY RECORDS.

SUBIDDU Music, Ltd.
10, Chepstow Crescent London W1

In America:
SUBIDDU Music, Ltd. c/o Martin Machat
1501 Broadway New York, New York 10019
For cool feet. If you think music is just for the head, take a deep plunge. Feet first. Then give your ears a hit. Your body will get down to a language all its own.

NICE 'N' NAASTY
the new hit album from
THE
SALSOUl ORCHESTRA

Includes:
“Nice 'N' Naasty” / “Ritzy Mambo”
“Salsoul: 3001” / “It's Good For The Soul”
“Standing And Waiting On Love”
“Don't Beat Around The Bush”

Produced, Arranged and Conducted by
VINCENT MONTANA, JR.

Executive Producers:
JOE CAYRE, STAN CAYRE, KEN CAYRE

“A winner chock full of dance tunes . . .
This one has the magic ingredients that set it apart from the disco pack.”

Billboard

“The Salsoul Orchestra has done it again.”
— G. F. Izzy Bartley, Soul.

“Another sure hit album for this up and coming record label.”

“The Salsoul Orchestra’s debut lp was among the most important disco releases of 1975 and this follow-up has an even broader appeal, making it the essential new dance album with great pop potential.”
— Vince Aletti, Record World.

Salsoul Records • Manufactured and Distributed by Caytronics Corporation • A Cayre Industries Company, 240 Madison Avenue, New York, N. Y. 10016
www.americanradiohistory.com
Musicians Impatient As Live Music Develops

By IS HOROWITZ

NEW YORK—If working musicians are not the most enthusiastic supporters of the disco phenomenon, there are yet some among them who feel that it has stimulated the desire to dance, and somewhere along the line that will pay off for the live musician.

Once the habit is firmly engrained, people want to dance to live music as well as records, and that can’t be all bad from their point of view.

But it would be foolish not to recognize that most instrumentalists who rely on club dates and casual engagements for their livelihood wish that discos would disappear from the scene just as fast as they multiplied. And this is particularly true of the organized musician, as represented by his union, the AFM.

“It shouldn’t happen to a dog,” says Al Brown, in charge of single engagements for New York’s Local 802, in speaking of discos. "It’s cutting into the work of our members. They take our records, and with them our jobs.

And Brown seems almost as exercised at the frenetic excitement generated on the disco floor. His local headquarters is in the same building as Roseland Dance City, where live bands still perform for dancing. “There, you can still see couples in tender embrace, whispering of love in each others’ ears. You can’t even be heard if you shout in a disco,” he says.

Local 802 executive Buddy Kane, whose area of responsibility is Long Island, where large numbers of discos have been spawned in the last couple of years, is somewhat less rigid in his outlook.

For one thing, he is convinced that the creation of new dances in the disco, such as the hustle, has led to revived interest in dancing generally and has worked to provide some more dates for live musicians. This has offset somewhat the loss in jobs to discos. However, his estimate is that, overall, jobs have been lost.

From his vantage point, Kane considers discos that mix live with recorded music as the lesser evil. “Still, I’d prefer that these clubs would alternate two live bands,” he says.

What raises his blood pressure a visible notch, however, is the inroads disco operations are beginning to make in that most sacred of all single-engagement areas, weddings and bar mitzvahs. It’s the mobile disco he’s worried about, and they are starting to play such dates.

One deejay and box of records will replace five musicians, he mourns.

Kane is seeking to protect a job universe that totals some $50,000 single engagements a year, each employing an average of five musicians, in Nassau and Suffolk, the two Long Island counties that are his concern.

The attitude of the musicians’ union to discos parallels the traditional view it has long held toward any technological development that appears to threaten jobs. The AFM fought its battle with record companies in the 1940s, twice striking the industry, and later came to an accommodation with manufacturers that saw record industry royalties funneled into a trust fund and a special payments fund. These funds now provide millions of dollars a year to help finance live concerts and to supplement the earnings of sidemen playing record dates.

The AFM has still not yet given up its fight for a record performance royalty, and even though such a provision has been excised from the copyright revision bill now nearing congressional passage, the long-term hope is that such a formula will eventually be adopted.

Paradoxical, in the historical

(Continued on page 9)
While You're Dancing
Your Ass Off . . . We're
Working Ours Off

We've been doing "The Hustle" non-stop . . . creating artistic, meaningful public relations for the entire music industry. We congratulate our disco clients featured at Billboard's Disco Forum. Keep America dancing!

Say Hello to Ronnie D.J. at the Americana (that's Ron Baron, who always has his lights on!)
Burgeoning Hardware Field Attains Maturity

BY STEPHAN TRAIMAN

NEW YORK—"New sight and sound technology for the discos of tomorrow" is a big mouthful—but the phrase alone tells a lot about the maturity of the evolving audio and video components available to the disco industry.

From the simplest colored spotlights to the most advanced lasers, from the low-cost portable disco sound system to the custom thousand-watt plus tri-amped audio setups, the single video projector and wall screen to the multi-source ceiling-mounted video system—virtually every type and price imaginable is now represented by dozens of old-line and new firms.

It is a mix of the old—traditional hi-fi or theatrical-oriented sound and light firms that have developed components tailored for disco needs—and the new, the growing number of custom audio and video companies that either stepped in at the start of the new boom, anticipating the vacuum for high-power-capacity equipment, or keep climbing on the bandwagon.

The really new element is projection television—the large-screen technology that is just moving into the homes from such firms as Advent, Munza and others, and rapidly expanding to a number of discos that can "afford the freight." The big need here has been, and still is, an adequate supply of programing to feed the large-screen projectors on a regular basis.

The Billboard Disco Forum II hardware panel is another symbol of the industry's emerging maturity. In contrast to the Disco I session in January which had a number of manufacturers extolling the virtues of their own equipment—justifiably so, given their role in the industry, this week's speakers will look to the future—never mentioning their respective firm's names or products.

- Vince Finnegans, national sales manager, Meteor Light & Sound, will cover custom mixers and consoles.
- James Fox, vice president and product manager, professional products and pickups, Stanton Magnetics, will look at cartridge evolution.
- Mike Klasco, president, Ceran- tum Laboratories Inc. (GLI), will focus on speakers.
- Ralph Martin, vice president and sales manager, Video Disc of Mid-America, will examine large-screen projection systems.
- William McDaid, president, BSR Consumer Products Group, will put his emphasis on turntable development.
- Jim Parks, national sales manager, Technics by Panasonic, will concentrate on power amps, preamps, equalizers and other hi-fi tailored components.
- Jack Ransom, general manager, Capitol Stage Lighting, will cover the evolution of theatrical into disco lighting, including controversial laser usage.
- Graham Smith, vice president and sales manager, Digital Lighting, will explain the lighting effects that attract the designer/decorator.

A question and answer session with the audience will follow concise five-minute presentations from each speaker, with other company representatives in the sound, light and video areas also available to field any specific queries on equipment.

Of the more than 60 individual firms represented on the exhibit floor at more than 80 display booths, nearly two thirds are offering some type of "hardware" with a growing number of "working arrangements" among various firms to come up with total packages.

The newest such triumviate involves Disco Scene, Projectionvision and Interevision Distributors of the U.S. The latter is the American marketing arm of London-based Interevision Ltd., a supplier of top-name entertainment on videocassette on a monthly program basis.

Disco Scene is a custom equipment packager based in Richmond, Va., with a number of major installations to its credit, including the current setups of the expanding Marriott Hotel chain of clubs. Projectionvision is a New York-based distributor of the Advent VideoBeam & Video projection systems, and was involved earlier this year with a pilot program involving videotapes of sets at the Bottom Line, major Manhattan pop-rock showcase.

Billboard's Disco II is going far beyond the Summer CES which had a goodly number of disco displays spread throughout the giant McCormick Place Hall. Among CES exhibitors showing at Disco II are Meteor Light & Sound, Cerwin-Vega, Dynaco, Crown International, Audio Electronic Components, Stanton Magnetics, Technics by Panasonic and GLI.

A list of some other CES exhibitors with disco involvement is further example of how the interest has spread, with equipment offerings from such firms as Monogram Professional Audio (U.K.), New York Sound, Showco of Dallas, Three J Enterprises, Data Display Systems division of Decora International, Audio Dynamics Corp., Yamaha International, Omex Products Ltd. (U.K.), Maytronics, Lenco (Uher of America), Pyle/Phillips Communications and Acco Sound Products Division, among others.

Large-screen projection TV was very big at CES, with Advent showing its new home-model Video Beam, and new entries from World Wide Entertainment (Stereo-Vision, Mega-Vision), P.M. Systems Corp. (Cinema IV), Brown's Music Store (Video-Master), Global Video Industries and Video-1.

Repeating just two weeks later at the National Assoc. of Music Merchants (NAMM) were Meteor Light & Sound and Audio Electronics Components, joined by several new faces, including European firms that are showing a growing interest in the U.S. disco market.

From the U.K. were Sound Advice Installations Ltd. (SAI), and Soundout Laboratories Ltd., with Germany represented by Dynacord and its Philadelphia distributor, plus Disco Entertainment Ltd. for the U.S., among others.

The accent will be on sound at Disco II, with new equipment from such traditional hi-fi firms as Cerwin-Vega, Electro-Voice and others.
The Definitive Disco Album
Spring Affair  Summer Fever

The Definitive Love Album
Autumn Changes  Winter Melody

Four Seasons Of Love
Donna Summer
The First Lady Of Love

OCLP 5003
Certified Gold

NEUP 7038
Shipped Gold

OCLP 5004
Certified Gold

An Oasis Recording on Casablanca Records and Tapes.

Management:
Joyce Bogart & Dick Broder
Summer Nights Inc.
Dick Broder Personal Management Inc.
9151 Sunset Blvd., Los Angeles, CA.
(213) 278-4071

Booking:
William Morris

www.americanradiohistory.com
NEW YORK—Legitimate discotheque consultants and package suppliers, concerned over the growing incursion of "fly-by-night" operators into their business, are urging the International Discotheque Assn. (IDA) to help police the industry. The Washington, D.C.-based IDA, was originally created as an organization to assist club operators and consultants, but according to Michael O'Haro, the IDA's president, consultants and package suppliers feel the organization is ideally suited as a watchdog for the entire industry.

Says O'Haro, "Because of the large number of ripoffs that are cataloging their way into the industry, legitimate people are growing increasingly fearful that if the industry does not police itself, an outside government agency will eventually step in to regulate the business. This should not have to be the case when we can do the job ourselves."

Spurred by the urgency of the problem, O'Haro has already taken steps to retain a professional management firm to run the IDA. He is also working to get key persons from all facets of the industry to sit on the organization's board of directors, and help establish guidelines for coping with the problem.

Consultant design consultants and package suppliers can be of invaluable help to this fledgling industry, and we want a genuine intention of seeing them forced out of the business by unscrupulous elements.

Graham Smith of the recently formed GSA Co., is among those lobbying for the formation of a regulatory agency. He stresses that consultants and package suppliers are needed in an industry where there is still a lot of ignorance and misinformation. "But," he says, "the influx of fly-by-nighters is doing more harm than good, and are setting back all the efforts of the legitimate companies."

While waiting for the formation of a regulatory agency, Smith feels some advice to prospective customers could help them steer clear of the "get-rich-quick operators with little interest in or concern for the longevity of their business."

Smith advises unknowable club operators to avoid buying dilapidated equipment, as it could lead to lost sales and a bad reputation. He also advises the need for tighter regulations. He too urges club operators to ask a lot of questions before hiring a consultant or supplier.

Ransom's suggestions include written estimates, certified information on the legitimacy of the organization with which the operator is working, a guarantee of the completion date for the project, and in case of delays, assurance that the supplier is in a position to ariach equipment.

Ransom continues, "It is also advisable that club operators know in advance whether his supplier has an open account, or whether he is required to pay in advance for supplies. This information can generally tell a club owner whether the firm is established, or a penny-come-lately."

"The club owner should also have an electrical contractor talk to the supplier to see whether he knows his business, and in the case of sound, a good audio equipment salesman, or a radio station technician would know enough to tell whether the supplier is genuine or just bluffing."

"The customer is also entitled to know about the financial strength of his supplier company, and in the absence of this information, the backing of a larger, more-established company, could act as proof that the supplier would not disappear into the night with the customer's money."

Ransom adds, "Pricing is fine, and is needed, but it is even more important to have educated and alert consumers, for in most cases of ripoffs, the fly-by-nighters are long gone by the time the law gets to the scene."

Design Circuits is a consulting firm that has worked on many of the larger, more established discotheques both in this country and abroad. Its president, Bob Lobo, is also concerned about the influx of shysters into the industry, and urges the formation of a regulatory agency.

Lobo reveals that the fly-by-nighters not only rip off customers by supplying them with inferior equipment and shoddy workmanship, but charges that they are also plagiarists, that steal the ideas of legitimate designers and recreate them in other clubs.

Lobo who is also against poaching by government agencies, urges club owners to educate themselves, and begin by dealing only with well-established organizations with impeccable credentials.

He says, "A really good consultant must have a complete understanding of sound and lighting equipment, as well as the ambiance of the room that the club operator is trying to create."

Lobo discloses that evidence of supplier ripoff is often documented in clubs where the sound may be good but the lighting fails short, and vice versa, and in instances where clubs are fortunate to get both, but ambience is lacking. "You seldom find all three elements working in harmony in those clubs created by inexperienced package suppliers."

Lobo theorizes that many of the fly-by-nighters in the disco business come from industries peripherally related to disco. "They see the business booming, and are after a quick buck. They leave a trail of discontent and ill will behind of little concern to them," he says.
Do You Believe In Funk After Death?

Funk upon a time...

... in the days of the Funkapus, the concept of specially designed afronauts—capable of funkatizing galaxies—was first laid on man child, but later re-possessed and placed among the secrets of the pyramids until a more positive attitude could be obtained. There in these terrestrial projects, it, along with its co-inhabitants of Kings and Pharaohs, would wait like sleeping beauties for the kiss that would awaken them to multiply in the image of the chosen one...

DR. FUNKENSTEIN!!
a new experience...

"THE CLONES OF DR. FUNKENSTEIN"

from the outrageous

PARLIAMENT

believe...and funk is its own reward...!!
Odds Higher On Club Profit Breakthrough

NEW YORK—The potential for turning over either a short or long-term profit from a disco is as strong now as when the dance craze was reborn some four years ago. Only the odds of success today are a bit steeper than faced by those who hopped aboard the bandwagon in its early stages.

Very simply, the level of competition and the pitfalls of doing business in most major markets has kept pace with the high-stepping fortunes of the disco phenomenon. The stakes are high. Turn the opening key to a dance club and it’s sure to cost anywhere from $25,000 to $100,000. It can even climb to the $250,000 mark.

Whatever the amount of investment, the wrong moves can produce a long and hard fall.

The pressures and decisions when debuting a club, and even afterwards when it’s in full swing, are numerous.

• What about rent or real estate investment?
• How much should be spent on a sound and lighting system?
• Should the operation be public or open to members only?
• What type of clientele is desired?
• What is the best way to meet competition already in the market as well as that which will follow?

There’s no way of getting around it. Discos mean “in” today, but doing business, whether it’s running a nightclub, singles bar or dance spot, means balancing costs with revenue.

Most club owners and managers say that the first concern should be the amount spent on rent each month. Make sure that bottomline receipt projections more than cover rent and basic overhead costs like salaries and utility charges, they say.

Don’t open your club unless there’s enough capital to maintain operations for at least the first three to six months when profits are unlikely.

In New York, the drift lately has been to either open super discos capable of handling 2,000-4,000 persons a night or go the route of opening an intimate (very expensive) membership club for well-to-do patrons.

The latter has occurred mostly in midtown where rents are extremely high, but where easy access for the wealthy is assured.

The grand ballroom approach has been strong in downtown areas (Greenwich Village, SoHo District) where warehouse and/or loft space

(Continued on page 50)
DISCO SERVICES... "the best buy in the market..."

"At Disco Scene our by-words are 'creativity' and 'versatility'.

RSI is part of our versatility in creating custom systems for any situation. We consider your product part of our creativity, because after testing and evaluating audio components, and merging them into the best possible system, the system serves as merely the medium by which your message is carried."

Randy Vaughan,
President, Disco Scene

JOIN THE TRENDSETTERS . . .
GET AHEAD OF THE HITS!

TWO RSI SERVICES AVAILABLE

1 The RSI Starter Package:
50 singles and 90 albums to make an instant Disco library . . .
Disco standards plus the current hits.

2 The RSI Disco Subscription Service:
2 new LPs and 3 new singles or 2 new LPs and one new 12" disco single per shipment . . . 52 shipments per subscription.
Double copies of vocal/instrumental singles for continuous disco play* Send for a free list of the records in the current RSI Disco Starter Package.

*2 copies of a part 1-part 2 single may make up 2 of the 3 selected disks.

ORDER FORM

NAME

STATION CALL LETTERS OR DISCO NAME:

ADDRESS:

CITY, STATE, ZIP:

Full payment or purchase order must accompany your order form.

RECORD SOURCE INTERNATIONAL, 1 Astor Plaza, N.Y.C., N.Y. 10036
YES, I want the best in discotheque programming. Please enter my order for:

☐ The Disco Starter Package: 50 singles and 90 albums @ $210 $210

☐ The Weekly Disco Subscription Service: 3 singles and 2 albums per package . . . . 52 packages in all @ $232 + $34 postage and handling $12,464

☐ Special Disco Subscription Trial Service: 3 singles and 2 albums per package . . . . 18 packages in all @ $2.57 + $.17 postage and handling $470.94

Massachusetts .5% sales tax
New Jersey .5% sales tax
Ohio .4% sales tax
Tennessee .5% sales tax
New York .8% sales tax
California .6% use tax

Tax $0.00

Postage & Handling $0.00

Total Amount Enclosed $0.00

☐ Send me a free list of the records in the current RSI Disco Starter Package

Randy Vaughan, President
Disco Scene

Packages are shipped approximately every ten days. RSI guarantees 52 packages in the course of a full subscription.
Mobile Discos: From Nursing Homes To Country Clubs

By ALAN PENCHANTSKY

CHICAGO—In country clubs, restaurants, banquet halls, churches, nursing homes, high schools and colleges from Miami to Seattle, mobile discotheque is happening.

The simple truth is that disco on wheels has taken the place of live entertainment at most of these engagements, just as clubs are replacing live acts with disco.

Though crucial, cost is only one factor in the trend. Mobile disco operators say their services are cheaper, but also more flexible, more danceable and more entertaining than live performances.

"The bands have done it to themselves," argues Earl Matzkin, an importer of portable disco systems and formerly a supplier of musical instruments, who views the disco phenomenon partly as a reaction to the rebellious music of the sixties.

"The bands had the idea they were going to get up there and do their thing," Matzkin explains. "Well, they can do their thing but people are not going to pay for it. People want entertainment, and music they can dance to. Bands must be entertainers just like anyone else."

Matzkin's Disco Entertainment Ltd., of Des Plaines, III., markets three British-made SAT complete portable discos. Maverick, $599; SP, $599; Stereo, $1,195.

The units, built with the same rugged construction widely used throughout Europe, where mobile disco traditionally has been strong, Matzkin says.

With 60% of his sales of the European model through music stores, Matzkin notes that bands themselves are getting into the disco act, sometimes alternating sets with disco music, or simply filling in with disco while the band is on break.

Sales are booming, particularly in the South, Matzkin says, where disco is a relatively new phenomenon. The Northeast is "quite saturated," with "a lot of equipment laying around," he notes.

Matzkin was sold out in mid-September; he says he regularly sells out and has urged the manufacturer to up production.

Portable disco is spreading in the Midwest, too. In Minneapolis, six portable's are operating, where a year ago there were none, reports Bill Alan of Apollo Disco, one of the Twin City mobiles.

Alan, 23, and Bill Tasker, 23, play high schools, colleges, roller rinks, bars, nightclubs, country clubs and record company parties, touring with a light/sound system they value at $20,000.

When Apollo entertained at a nursing home, Alan brought his parents' Longines Symphonette albums, but the residents would have none of Dorsey, Dean Martin or Sinatra. "They wanted Earth, Wind & Fire and Van McCoy," Alan recalls. "The young spinner confirms that (Continued on page 52)"

Imagine if in the morning a new single hits the charts and that same night your discotheque are not only rocking to that single... they're actually seeing it being performed on DISCO SCENE, the audio visual disco system producers, can now supply you with "Disco Live" video cassettes of these recent star performances through INTERVISION. You can not only get recent performances of hit singles but also a constantly expanding library of new video concepts and subjects that feature Major Artists on high quality, first generation video cassettes produced by INTERVISION. These video performances are made even more fantastic by your DISCO SCENE audio visual system. DISCO SCENE merges video tape, color video projector, and advanced, highly sophisticated sound into a disco-wonderland. And now, when DISCO SCENE installs a custom sound and lighting system in your discotheque, they can also supply you with INTERVISION "Disco Live" cassettes. Write or call us today and see the Rolling Stones tomorrow.

For information write DISCO SCENE, 2003 West Pembroke Avenue, Hampton, Virginia 23666. Phone (804) 244-0333.

See the People's Choice, Gloria Gaynor, Tavares, The Rolling Stones, and more in your Disco!
Looking for images sized by "and look" different types of help you best site the system made. CUSTOM DESIGNED AT STOCK MADE

Your mood will have not called, further if remote control customers actually consultancy service. All projection functions are oper-ate by remote control by the disc jockey, and the King sze images are large enough for any discotheque. And we even have a consultancy service to help you best site the system itself. Your customers can actually see and hear their favourite artists performing. Or you can play mood films of live visual effects to compliment different types of music.

And if you're wondering what films are available, look no further. It just happens we have a vast library of all the top rock and soul acts and exciting live visual effects. All beautifully produced in colour video or film cassettes, you'll receive them on a monthly basis through our distributor in your particular territory. So fill in the coupon today and we'll post you all the facts about the Intersonic Projection System. It will be the first step towards taking your discotheque into the 1980's.

“HAPPY NEW YEAR, DISCO DJ’s!”

With 3 months to go, it's already been a dynamite year! We now represent MCA nationally, Warner Bros., Ariola-America, Capricorn, Whitfield Records and many other important labels for disco promotion. We also program 35 discs across the country. Without your help and believing in us, it could not have happened.

Happy New Year now!

—Marc Kreiner, President

MK PRODUCTIONS
4419 Fulton Ave., Suite 18
Sherman Oaks, Ca. 91423
(213) 789-4343

Drop in to see us in the Warner Bros. suite at the Americana during the Disco Forum.

This little box is probably the most revolutionary concept to hit discotheques since the invention of psychedelic lighting.

It will have a profound effect on your customers, and your profits. And it's called, quite simply, The Intersonic Projection System.

It's not a boring, outdated visual effects machine, but a beautifully made cassette projector. All the projection functions are oper-ated by remote control by the disc jockey, and the King sze images are large enough for any discotheque. And we even have a consultancy service to help you best site the system itself. Your customers can actually see and hear their favourite artists performing. Or you can play mood films of live visual effects to compliment different types of music.

And if you're wondering what films are available, look no further. It just happens we have a vast library of all

Project yourself into the 1980's.
The Jumping Campus Instant Disco

By JIM FISHEL

NEW YORK—Discos are nothing new to the collegiate area, since most rathskellers have been operating in this setting for many years. Still, the disco scene does have a strong impact on campuses, where students are constantly looking for a recreational release.

Perhaps the most popular disco setting on campus is the above-mentioned campus pub or club that transforms into a discothèque on weekends via a portable set up. In most instances, the campus has its own equipment but in some cases a mobile jock is brought in.

The mobile jock is a kingpin at the fraternity and sorority parties, according to several collegiate observers.

Ever since disco began to rev up, the party scene on campus has changed from five bands to disco, since most people like to hear specific records that they know,” says one of these people.

Among the more successful of the mobile operations is a Houston-based firm, Jack Flash Enterprises. This company transforms a college gym or fieldhouse into a “living breathing” disco with the aid of special sets, lights and a mammoth sound system.

Instead of playing only the traditional disco records, owner Jack Hackett plays everything from a Beatles hour to hard rock—anything with a dance beat to it.

Because discos continue to thrive on the confines of campuses, there is a decline of live talent.

Most schools don’t have the budgets to bring the continual top name acts to the campus, so they depend on operations like Jack Flash to provide them with entertainment.

But, for the most part, schools are looking to discos as a change of pace more than anything else.

Odds Higher on Club Profit Breakthrough

Continued from page 46

can be had at a price in line with sought after profit margins.

Interestingly, the mid-range clubs (price and size), many of which a year or two ago made up the hub of disco action in New York and surrounding areas, have turned to side attractions (live T-shirt dances, strippers, topless, etc.) in an effort to maintain business. In general, it’s been a losing proposition.

On the other hand, both “exclusive” dance spots and the larger clubs have been raking it in. Consider that annual membership dues to several of the “in” intimate discos exceed $300, while even the balcony operations garner yearly dues from patrons from anywhere from $20 to $50. Practically all the clubs in both categories have healthy cover charges ($6 to $15) or minimums.

In the question of sound and lighting, a consensus is that big bucks aren’t always necessary, but are sometimes unavoidable in the case of a large size operation.

“Start off with what you can afford and, at the same time, try to maintain quality,” offers one owner. “As business picks up, sound systems and lighting effects can always be enhanced, especially when the initial system, no matter what the size, is professional,” he adds.

Practically all stress the need for comparison shopping and professional consultation when buying hardware equipment.

Competition in the field grows each week and many owners stress that the idea is not to try to over-spend competitors when it comes to hardware systems or decor, but rather to develop a concept for the club which will give it an identity of its own. Again, moneys spent should be budgeted accordingly.

The best promotion for most clubs seems to be word of mouth. Provide the best in music, service and ambience and the return is most always there. A number of discos brown on radio or print advertising anyway, believing that it can attract the wrong crowd and, at the same time, break down the uniqueness the place has that draws a regular dance audience.

One of the best methods of promotion owners have found is guest artist nights (many in the middle of the week when business can be soft) coordinated through label promotion departments. Another suggestion frequently given, and one which keeps the owner’s promotional expenditures down, is trying to arrange a live (or taped) remote by a local radio station into the disco dance sound.

Overall, the formula comes down to business, pure and simple. On the surface, the flair and color has to be there to attract the crowds, but scratch it away and you’ll find the same rules governing any bar or restaurant operation.

The first and only directory covering the expanding disco field.

Includes disco labels, manufacturers of playback equipment, lighting hardware and disco designers.

To order send check or money order (no cash please) to:

Billboard Directories, 2160 Patterson Street, Cincinnati, Ohio 45214.
Retailers Must Hustle Disco Product

By JOHN SIPPEL

There's disco retail business. But you must be prepared to work for it. That's the consensus of store and chain operators who have built consistent disco-dancer clientele.

It means hours of footwork and birddogging discs as they evolve in a community, and maintaining a close personal watch on a consistent basis. Jim Bonk, store operations manager for the burgeoning over-70 store Camelot chain, says the Paul David-operated national chain has been on the disco case for a year. And it's paid off.

At last year's national meeting at the North Canton, Ohio, headquarters, disco was something Joe Bressi, chief buyer, and Lou Garrett, his aide, spearheaded. Patti Tidwell, singles buyer, also works closely with them in seeing that both 45s and the 12-inch 45 LPs are in the stores in advance. Bonk, and those like him, who have harvested a profit from inventorying and spotlighting a disco section, feel the key is premeditating what the dancer will want. Retailers desire the disco music buyer as analogous to the headshop customer.

He or she is hip to new releases. An established act like Donna Summer or Johnny Taylor produces a new single or LP and you better place an advance order. Those interviewed admit the track record on disco stars is better than the norm in contemporary music.

Then a manager or store owner must visit several clubs regularly. It's there where the early reaction is almost immediately manifest. Andy Anderson, long-time bastion of strong singles sales, caters to mobile DJs and disco managers and DJs. "Between 30 and 50 of them buy regularly at the store. We buy new releases immediately. Not all of our professional customers are big-time disco operators. Many are musicians with good stereo rigs who are part-time disco personalities. We've got good isolation on 45 singles and 12-inch 45s, and nearby, we've put the albums."

Jean Murata, his singles buyer, feels the 12-inch disco single isn't making it with her customers. She feels they don't get enough for their money. As an example, she points up "Ten Percent" by Double Exposure, where the 45 single had a seven-minute cut, while the 12-inch cut was only 2 minutes longer and cost three times as much. She feels they'll buy an LP.

Bonk says Camelot stores have put disco releases near soul and jazz product. He feels the strong interrelationship of the three kinds of repertoire creates natural buy mix. Arresting three-color signs, made in-house, must direct the disco buyer to the section, Bonk says.

Al Geigel, Montgomery Ward's veteran recorded music topper, says his over 500 record/tape departments will soon try some disco sections. He's been watching the trend. He feels now's the time to swing his multimillion-dollar entity to grab some of this business. Geigel analyses the disco buyer as kind of a community leader in music in his area. His research indicates to him that the disco buyers have many followers, who will recommend to friends that they buy at a properly stocked department. Anderson agrees.

Debbie Backus at New York Experience.

Richie Kaczor at Zeigfeld's Washington, D.C.

Mike Capello at Le Jordia in New York.

with ATS it's YOUR CHOICE

OR

TAKE IT LEAVE IT

MANUFACTURERS OF DISCO MIXERS, SPEAKERS, & ACCESSORIES FOR PORTABLE OR PERMANENT APPLICATIONS

AUDIO TRANSPORT SYSTEMS

985 PLEASANT ST BRIDGEWATER, MA. 02324 617 697 3322
From Nursing Homes To Country Clubs

mobile disco programming is broader based than stationary play. Alan carries 600 discs ranging from big band to country. "You face a different audience every night, not just a disco crowd," he notes.

Apolo charges a flat $200 per date, for which Alan includes giveaways: albums, T-shirts, movie and concert tickets and free dinners.

"Low overhead, good reproduction and the sounds people want to hear," is why Alan believes disco is superseding live entertainment.

George Kubin of Octave Entertainment Co., St. Louis, Mo., provides essentially the same explanation. "We're replacing a lot of live acts because we're offering music people like to dance to. We play music they can dance to every song and our volume levels are comparable to that of most local bands."

Kubin and two partners tour their light-source package within a 60-mile radius of St. Louis, in Central Michigan, charging $125 for two hours and $25 each additional hour. Shows over 50 miles from the city are subject to a 10-cent-per-mile travel charge, assessed one way.

The 19-year-old college student, who devotes half his time to the business, says he would like to take the whole state on.

Octave Entertainment does not specialize in disco music. "Our programs are mostly progressive rock, but we play everything," Kubin says.

Kubin indicates that the biggest problem he faces is equipment costs, between $4,000 and $5,000 for each club's sound system. The firm presently is building its second.

Set up also can be problematic, Kubin observes, but notes, it's a "fairly easy business to run, if you know what you're doing."

Since owner Lee Windmiller also is a supplier of disco sound components, portable disco has a multiplicity of systems to choose from:

"If we have to go out to the grand ballroom of a hotel we can come in with a big band," says Windmiller.

Windmiller explains: "If we are going to do a smaller place we come with a smaller pair of speakers."

Round Around has been operating for two years, but has become "much more popular in the past year," Windmiller notes.

"A lot of the jobs that we're doing now are really not for the disco crowd," observes the Ph.D. physicist turned disco installer. "It's for people who've heard about disco and are having parties, and think a disco party would be real neat to have. We treat it a little more subtly in the light show, but the big thing is how you treat it as far as the music is concerned."

Windmiller says his portable offers a full selection of music, including "cha cha, merengues and jit-lut-bugs." And polkas were on the bill last year when Round Around entertained at a bowling league banquet.

"Portable disco does not necessarily have to mean disco music, and it also doesn't have to mean ear-shattering volume levels," Windmiller observes.

In Windmiller's opinion, discos, portable or stationary, should be willing to pay "anything danceable."

Sound Around does not advertise. Windmiller says, depending only on word of mouth and personal contacts. They do use mailings.

The portable, that includes a light show, has charged as much as $700 for an evening and as little as $25. Windmiller says. Most of the bookings are private parties.

Avron Fager, part owner and spinner for Chicago's Disco-Trek portable, says weddings, bar mitzvahs and country club affairs account for most of his work. Fager, who spins at Chicago's Faces disco, averages two outside gigs a week, he says.

Fager believes live entertainment increasingly will be supplanted by mobile disco, as people are "educated" about it. "They need to understand that they control the sound, that there are no artists, etc. to deal with. They get all the artists and a better quality of sound."

"Quite a few times I've played along with live music," says Fager. "Everytime I've blown the band away."

With its audio Disco-Trek employs four channels of lighting effects and fog and bubble machines on request. Like other mobiles, Fager works with dancers, who, for an additional sum, provide instruction and entertainment.

The basic charge is $400 per night.

Like the others surveyed, Fager says lighting set up is the most difficult of the mobiles' tasks.

Fager similarly relies primarily on word of mouth for business, the mode of advertising that seems to characterize the mobile disco scene.
Jumbo Size Singles Spark Controversy

Continued from page 15

with key discs over a week and know by the next Monday morning if the record has any "grip." Gregory claims disco singles break weeks and months ahead of those being played on key Top 40 stations. "People are hearing them faster and they also die out faster."

The disco singles are mixed from a 2-track tape and Gregory says they can tell after three minutes of observing people dancing or not dancing to a tune in a club whether it has any "grip." He proudly says that his last distributor holder, Associated in Phoenix, ordered 120 pieces of a Salsoul Orchestra single and 650 copies if its LP. "Now he's promoting this product in his market and he doesn't have any r&b radio."

Roulette Records has been selling 12-inch 45s for 20 years and usually pairs two acts on a single. Says fra Leslie, national promotion and sales manager, "It's like two hits for the price of one."

Two singles have gone beyond the 30,000-unit sales mark. Leslie claims: D.C.Lafue's "Cathedral" backed with Pat Lund's "Day By Day/My Sweet Lord" and "Sun, Sun, Sun" backed with Phil Medley's "Snap It." These two singles are on Pyramind, owned by Dennis Gavin.

Disco 12-inches on Roulette have been by Stravarius, "I Got Your Love" backed with "The Two Of Us", "Don't You Want To Dance"; Ecstasy, "Passion & Pain's" "Touch And Go" backed with Whirlwind's "Between Dust And Dank." Leslie says the company has adopted a rule that there must be two strong disco oriented tunes before it releases one 12-inch. "We were holding off on Ecstasy, Passion & Pain's single which we had last January until we had a second side."

The times range from six to nine minutes of specially prepared material, either done originally during the recording session or remixed later.

Disco spinners haven't always responded to the two 12-inch record, but Roulette's been receiving requests for this service. So the label is now starting to service its spinners with the commercial two-sided disk, meaning the spinner wins up with two copies of this side. Leslie says we've got our commercial disk ready for this kind of thing. The small record companies don't seem to think there's a market for it, but we feel there is."

Amherst makes 1,000 copies of a 33 1/3-inch 12-inch which goes to record pools which then tell the label how many copies are additionally needed to cover discs in their regions.

The retail copies go out at 45 r.p.m. This double duplication involves an extra manufacturing cost, Colson admits, but "it appears that that's what's needed."

By the end of the year, the label expects to have released 10 disco singles. "To date we've done for clubs has been 33% but some clubs are asking for 45s, so we'll service that way also."

Colson says that sometimes it is necessary to get a "hotter mix" for the disco single than was originally recorded on record. "Some discs have more bass and a hotter mix because when you fill the speakers with sound, it motivates people to move."

Some of Amherst's commercial disks have only one side: others have two. Sometimes the disc is released through Amherst, on Soul International—the Whole Darn Family's "Ain't Nothin' But Somethin'." The record is "Do it back with Seven Minutes Of Funk"; on Gold Plate—Chicago Gangsters "Feel Like Makin' Love"; on Amherst—Sanctuary's "Nice And Slow"; Black Ice's "It's Hard For Me To Go" backed with "I Feel The Weight (Over Losing You)"; and Cheech's "The Rub" backed with "Move It."

There have been two 12-inch releases this year which are not yet pitched: Final Approach's "We Like To Boogie" backed with "Quetha" and "We Make Love (All Day N' All Night)."

Colson says this is a market not yet tapped. He says there's been no problem with retailers. "They starved for it. We're into a lot of markets because as Transcontinental Sales we've been selling disco product."

Colson says some distributors have been baffled by trying to classify the product. "I can't make them buy but I can try and show them this is another way to sell music."

Atlantic uses its 12-inch 33 rpm phonograph for clubs, in-store and radio play, and live performances. "We haven't marketed it yet for the public," explains David Glew, senior vice president for marketing. "We're waiting and trying to see if it's an asset. It seems to be just a New York retail valued item."

Glew says the label looks for input from the field and for consensus from disco and radio people, as to what would be the proper track to dub over into the 12-inch form. In most cases the releases are one tune, with a few two-sided exceptions.

Atlantic's first promo 12-inch 33 came out in July of 1975. Larry Ycasar, single sales manager. It was "Melody Blow" by Barrabas. It's been followed by "Waterbed" by Herbie Mann; "Hooked For Life" by the Trammps; "Keep Holding On" by Ace Spectrum; "Magic Of The Blue" and "We're On The Right Track" by Blue Magic; "Baby Face" by Wing And A Prayer For Drum Corps. "Where All The Happy People Go" by the Trammps; "Love Or Leave" by the Spinners; "Lady Bump" by Penny McLean; "Strangers In The Night" by Bette Midler; "Wild Cherry" by Gene Page; "Huddle" by the LGX, "Hot Stuff" backed with "Crazy Mama" by the Rolling Stones. This single was done in black and blue vinyl. Why two songs? "Because the Rolling Stones wanted it," answers Ycasar simply and directly. And finally there were "Stuck," by Michael Polnareff; "Good For The Soul" by Luther; "Desperately" backed with "Broadway Star" by Barrabas; and "Happy Man" backed by "Give A Broken Heart A Break" by Impact. The Spinners' "Rubber Band Man" is due Oct. 9.

Ycasar says Atlantic went from 45 to 33 1/3 to attain better sound, the reason all labels using the slower speed advertis. Atlantic presses around 3,500 copies for national distribution.

Although the 12-inches carry a $2.98 suggested list, most dealers cut the price (what else do they know?) to $2.25, $2.50. Distributor costs run in the $1.25 to $1.28 range which take in free goods, and can top at $1.50.$1.54.“ 
**Don't waltz after the disco market**

The Disco industry is really moving. Don't let high priced, complicated equipment stop you from getting your share of this major market. Marlboro's portable, profitable, easy-to-sell Disco line really lets you move after all the market.

Come see us at Billboard's Disco II Show at the Americana Hotel, N.Y.C. Sept. 20 - Oct. 1, Booth 71-72

---

**Jumbo Size**

One label which has had great success with disco material, Midland International, hopes to have its first 33 1/2-12-inch out around Oct. 10. It should be Silver Convention's next single. Reno says he'd like the 12-inch to go out along with the regulation 7-inch 45 "because I think that's the right way to do it."

Reno feels 33 1/2 is the right speed for consumers since it allows them to interstack with albums on their home equipment. "It'd be more intelligent to go 33 for consumers," Reno emphasizes.

Reno, a bit frustrated at the delays at RCA which distributes his product, says the 12-inch is a terrific idea. "Where do you go with singles now? It's a new dimension for a single. It's the only direct, new innovative product to spin off the discos."

The 12-inch fills a void, Reno believes, in the "new dance era" as he is wont to call the disco craze.

---

**Burgeoning Hardware Field Attains Maturity**

The ripoffs are becoming all too common in the still-mushrooming video boom. All too many firms looking for the fast buck have moved in on legitimate operations—and many already have disappeared. Disco II should help establish the credibility of those companies that are in business to stay—and serve the industry by fully backing all products and services.

---

**... AND THEY TOLD US DIS**

**WHIRLWIND**

**ECSTASY, PASSION & PAIN**

**GENTLEMEN & THEIR LADY**

**BIMBO JET**

**POISON**

**STRATAVARIUS**

**DARREN WITH FLAVOR**

---

**ROULETTE**

17 West 60th Street, New York, N.Y. 10023 (212) 757-9880 TWX: 710-581-2847
Discos

British Expert Sees ‘Shakeout’

- Continued from page 12
first in England to popularize the use of the mobile disco.

Drawing on his 10 years experience in the European discotheque market, Squire talks at length about possible pitfalls for the U.S. industry.

He notes the trend toward super

discos like New York’s Infinity and Cleveland’s Last Moving Picture Co. which on any given night can cram several thousand people, and predicts that this concept can at best be successful only in carefully selected rooms with a personalized flavor. “The super discos,” he says, “are invariably too impersonal, and their operators generally have to resort to gimmicks to hold their clientele.”

Of laser in discotheques, Squire says, “They have been handled about in British discotheques, but have not caught on because of their inherent dangers and exorbitant cost.”

On video discotheques: “It has been tried, but it was too expensive, and the copyright problems could not be reconciled. The few club owners who experimented with it on a rental basis, found it to be less of an audience draw than conventional lighting systems.”

On package suppliers and design consultans: “They are needed, there exist markets, where the volume can be sustained over extended periods of time.”

“However,” he adds, “these have been tried with little success in Europe where disco audiences are more readily attracted to intimate rooms with a personalized flavor. “The super discos,” he says, “are invariably too impersonal, and their operators generally have to resort to gimmicks to hold their clientele.”

Bigger-than-life images of Morris Levy, Pres., Roulette

Dennis Ganin, Pres., Pyramid

Ira Leslie, Nat’l Sales Mgr., Pyramid

Fred Ballin, A & R

Phil Kahl, International

Roy B. Nat’l Disco Promotion

Get it all together with

IMI’s Better Big Picture
HUGE COLOR TV
for your
DISCOTHEQUE

Dazzling new life in the disco! Bigger-than-life TV—up to 20-ft. wide, LIVE or PRE-TAPED. IMI large-screen projectors are featured at

- BUTCH CASSIDY’S Kansas City
- CAT’S MEOW Milwaukee
- GRANDMOTHER’S Topka
- HE & SHE Milwaukee
- INTERNS EAST Milwaukee
- MAD HATTER Tampa
- SOMETIME ELSE Cherry Hill NJ
- THE BIG APPLE Kearney Neb

Now if it’s your turn! Write or call today...

538 Bloomfield Ave., Verona, N. J. 07044
Tel. 201/239 1141

Pyramid Recording Co., Inc. Dist. in USA by Roulette Records, Inc.

Pyramid

COS DON’T SELL RECORDS

D.C. LaRUE
JAKKI
PHIL MEDLEY & THE M.V.B.
PAT LUNDY

October 2, 1976, Billboard
many fast buck firms that have come into the industry—and disappeared just as quickly.

Interview, headed by Bill Hodges, is the U.S. distributor of video-cassette programs for Intervention Ltd of London. Firm is offering a monthly program of 12 half-hour programs at $2.00/month for a year pact, with Hodges claiming material from Gloria Gaynor, the Rolling Stones, the Beach Boys, Tavares, Kool & the Gang, Eddie Kendricks, George McCrae and others. First signed client, he says, are Duly Yule Club, Akron, Ohio, and Burghdory Woods, San Antonio.

Disco Scene, represented by Randy Vaughan, is one of the pioner sound and light custom design packagers, and is involved in the Marriott chain of discos, among other projects. Projectingview, headed by Greg Leopold, is a specialist in installing video hardware systems, and was involved with a test marketing program with the Bottom Line back here in 1972 for the disco market, he notes. Leopold reports three initial installations with IMI large-screen projection systems: Interns East and Cat’s Meow in Milwaukee, and the Hyatt House in Albany, N.Y.

“Half-hour of hour concert tapes from the Bottom Line just weren’t viable for clubs,” Leopold maintains. “We look at tapes by Roger McGuinn and Papa John Creek around, and just couldn’t get any response. For the $10,000 per hour we budgeted on production and duplication costs, there was no way to get a decent return.”

**New York Disco Forum**

- Continued from page 32


Lee Zito, Billboard’s editor-in-chief/publisher will officially welcome those attending on Wednesday and Larry Minard, reporter for Forbes magazine will offer the keynote speech.

Entertainment will be provided by the Ralph McDonald Band, Richard Tee, Eric Gale, Anthony Jackson, Steve Gadd, Rick Marotta, Hugh MacCranick, Nick Mares, Grover Washington, Bob James, Pat Austin and others.

Also: Mavis, Foxxy, the Ritchie Family, George MacRae and KC & the Sunshine Band (T.K.)

Also: The Commodores (Motown), Disco Tex and the Sex-O-Lettes (Chelsea), Vicki Sue Robin-son (RCA), Parliament (Casablanca), Brass Construction (U.S.), Exesty, Passion & Pain (Roulette), the Manhattan (Columbia), the Whispers (Soul Train), Gloria Gaynor (Polydor), and the Tramps (Atlantic).

Selousi Records will feature the Selousi Orchestra, Carol Williams, Double Exposure and Loleta Holloway. Jakki (Pyramid) will also be in town plus the Broadway cast from the all-black production of “Guys & Dolls.”

An awards banquet will be held on the final evening with accolades to be given in 26 categories. Award categories with nominees are: disco single/LP cut of the year, disco/radio single, disco/radio combined play, disco album of the year, best disco producer, disco record label of the year, disco artist of the year, most promising new disco artist, disco edit of the year, disco music publisher, disco composer of the year and regional disco deejays of the year.

Categories for which there are no nominees are: best new disco audio product of the year, best new disco lighting product of the year, disco LP cut of the year (not released as a single), disco concert promoter of the year, disco orchestra, disco franchiser, disco consultant, disco studio engineer, disco recording studio, disco instrumentalist, disco arrangement, disco label promotion person of the year, U.S. and international, most innovative disco club owner of the year, most important new disco software product of the year and disco deejay of the year (national).
CANADA! CANADA'S WORLD-REACHING MUSIC SCENE
One of the most dynamic tour attractions in the nation.

8 Chart Albums / 21 Chart Singles

Personal Management
Mel Shaw Productions
50 Rawlinson Ave.
Toronto, Ontario, Canada
(416) 489-3742

MWC Records
Distributed in Canada by Quality
Distributed in U.S. by Quality
Distributed in Europe & Asia by Phonogram
Distributed in Australia by Image

www.americanradiohistory.com
CARAS

n preparation for the next Juno Awards show in March of 1977, the Canadian Academy Of Recording Arts and Sciences headed by its president, Mel Shaw, has set its membership drive into full swing.

Along with the leaflets going out to invite industry personnel to join CARAS will be a brochure which explains many of the aims of CARAS. Shaw predicts that the result of this drive will be an increase in membership from 650 to 1,200.

The major development for CARAS this year was the agreement reached with the Assn. Quebecois de Producteurs de Disque (AQPD) for the Montreal-based association to stage a French language awards show later this year.

The show, which will be known as Le Grand Prix du Disque Quebecois, will be organized and administered by the AQPD under the direction of its president, Yvan Dutresne, who is also a member of the advisory board of CARAS. Some of the French language award winners will be showcased on the Juno awards show to be televised on the CBC Television network in March of 1977.

"Last year's Juno awards show was one of the highest rated shows of the year for CBC," says Shaw. "Of course, the CBC was elated by the ratings. It qualified as one of the top five shows for that month. This makes us optimistic that this year's Juno awards show will do as well or better."

This year's Junos will be set up as a dinner at one of Toronto's major hotels. Besides the change in format of the show, there has been a change in the voting procedure for the categories of best selling album and best selling single. Last year these categories were based on sales alone but this year they will be changed to a voting category with the nominees only based on sales and the CARAS membership voting a winner. In accordance with the change the category names will be changed to single of the year and album of the year. "It takes sales to qualify," says Shaw, "but once you are in the top five, you are eligible to be voted on."

As a result of the decision to recognize French language product and talent in a separate show.

(Continued on page C-19)
peak to anyone in the Canadian music industry these days about the state of the business in this country and it is almost a sure bet that the discussion will gravitate towards the topic of the industry’s relationship with government, both provincial and federal.

There is much to discuss. The federal government in Ottawa made it quite clear in January of 1971 that they were out to give the domestic industry a shot in the arm with legislation that committed Canadian AM radio stations to play at least 30% Canadian recorded product between the hours of 6 a.m. and midnight. Many people in the Canadian music industry felt that it was the panacea for all ills that were befalling the business in this country. They were to be proved wrong.

Many felt that the legislation would take their financial picture from red to black and turn their recorded product from black to gold. It was a naive hope to say the least. In reality what it has done is to color credibility with a rather undeserved whitish shade of pale in the international marketplace.

Sam Feldman, manager of the Vancouver-based band Trooper, explains his view on the subject from a management point of view. “To the question of whether the Canadian content rulings have helped us in our position, it’s kind of a yes and no answer. It’s hard to put your finger right on it. I’d say, ‘Yes’ in terms of the fact that in the beginning CKLW in Windsor went on our record and was probably instrumental in breaking it in Canada. That’s something that was falling back on. I’m not saying that I would never want the group to break in Canada. If it’s going to be a slower process in the U.S. — which probably is with things the way they are down there right now — then I’d like to have the entire Canadian market to fall back on as bread and butter. However, I have got some response from people in the U.S. that they can’t get a record played because people are looking at CKLW, for instance, as a major station. If CKLW is playing an American record, then a lot of program directors are watching the station to see what happens to it. If it’s a Canadian record, they’re right away got a bit of a negative in their heads because they think that CKLW is playing most Canadian records because they have to. Because of that they sort of turn off to Canadian singles right away, as opposed to giving them a shot.”

CKLW is definitely one of the powerhouses in potentially breaking a record into the U.S. But with that sort of power, it can also work against record companies here. If CKLW adds a Canadian record it has been slated many times by representatives of that station that there had better be sufficient product in the Detroit market to handle demand. The problem here is that most Canadian records released here don’t have an American deal and therefore find it tough to get the product into Detroit. It then becomes a vicious circle. CKLW drops the record, which not only kills its chances of an American break-out but also prejudices other major stations in the U.S. against the record.

Late last year, the Canadian Recording Industry Assn. held a seminar at which Rosalie Trombley, music director of CKLW spoke. She intimated that there was a relucance from American stations to playing Canadian content records and confirmed that most American stations are not interested in picking out Canadian records because they know that in many cases CKLW is forced to play them due to the content regulations.

Using Tom Middleton’s single “One Night Lovers” as an example she stated, “We do sell a lot of Canadian product in the Ohio market. It’s un-bee-leaf-a-ble. I’m averaging maybe one or two letters a week on the new Tom Middleton record. That record is doing well in Ohio but WXY doesn’t want to help us on those Canadian records. The reason for that is that they know that we are forced to play them. It’s no longer a choice.”

Trombley also felt that more could be done by the American record companies when a Canadian record is added to the CKLW playlist. “Record companies here in the U.S. have to get off their fanatics and promote those records in markets like Milwaukee, Minneapolis and some of those towns in Indiana— that type of area. If they did, in many cases, they would end up with a top ten record.”

The question of the Canadian content ruling’s real worth is a conundrum and an element of irony enters into the picture. Canadian nationalism has never seen more fervent. The government seeks to restrict the influence of the American culture in Canada while business interests live with the day to day reality that for the culture to survive it needs the lucrative American market.

One of the weaknesses that exists in our industry in Canada,” says Arnold Gosewich, president of Capitol Records EMI of Canada, “is that we have not matured to the point where we are prepared to be ‘honest’ with ourselves in what the reality of this market really is. So long as people in this industry—and regretfully there are too many of them—continue to live in a fantasy world, they will continue to wonder where their next pay check is going to come from or whether there is going to be enough money in the bank to cover the checks they’re issued two weeks earlier. I say that seriously because to me that’s one of the key drawbacks for the growth of this industry—the fantasy.

“Back in 1971, there was the fantasy that the CRTC content regulations were just going to make everyone rich. That’s bull! I can understand how people not wanting to be realistic or who were too inexperienced to really understand and buy it and get hope from it until they realized it wasn’t true of how they were destroyed by it.”

“Think of how many of the independent record producers that have been around for years have reached a significant level of financial success—forget about critical success. I think you’d be hard pressed to fill one hand. Is that a good sign of a viable record industry compared with others in the world?” Absolutely not.

“There will always be the guy who comes through with a great tape and all put money in his pocket and in his act’s pocket because of that single. But as everybody well knows, that is not what creates long-term artists. There are other requirements beyond that. Therefore it requires a significant investment.
ment before you really reap the benefits. April Wine is a good example and there’s Ted Nugent on CBS and so on.

“Because of this legislated programming in Canada, I think we are being hurt as an industry,” says George Struth, president of Quality Records Limited. “I have to go back quite a way, but there was no legislation in the time of the Guess Who, or the Stompers had an international hit with ‘Sweet City Woman’ or when Little Caesar and the Consuls had a hit with ‘Hang On Sloopy.’ Those were meaningful top selling items in the international market.”

The lack of credibility of Canadian acts in the U.S. was seen graphically when April Wine, which in its lengthy career has racked up four gold and two platinum albums in Canada, had trouble finding a deal in the U.S. following the expiration of their deal with Big Tree. Their last album “The Whole World’s Gone Crazy” shipped platinum in Canada and they recently completed a record breaking cross Canada tour. Ultimately the band signed with London Records the parent company of London Records of Canada that distributes the Aquarius label in Canada.

“I don’t seem to mean much that an act is successful in Canada to people in the U.S.” says Terry Flood, president of Aquarius Records and the manager of April Wine. “I think that the Canadian content rulings have hurt our credibility in the U.S. Canadians are basically the same as Americans so Canada should be a good test market. The Canadian content rulings, which commits Canadian AM radio stations to play 30% Canadian records, has distorted that. Now American companies have to figure out what is true Canadian hit and what is a turntable Canadian content hit that sells 10,000 to 15,000 copies, goes to the top ten on the Canadian charts and then disappears. It’s a hit because it’s getting a lot of play on a lot of radio stations.”

“It doesn’t seem to mean much that an act is successful in Canada to people in the U.S.” says Terry Flood, president of Aquarius Records and the manager of April Wine. “I think that the Canadian content rulings have hurt our credibility in the U.S. Canadians are basically the same as Americans so Canada should be a good test market. The Canadian content rulings, which commits Canadian AM radio stations to play 30% Canadian records, has distorted that. Now American companies have to figure out what is true Canadian hit and what is a turntable Canadian content hit that sells 10,000 to 15,000 copies, goes to the top ten on the Canadian charts and then disappears. It’s a hit because it’s getting a lot of play on a lot of radio stations.”

“It’s another thing if a record goes top five on stations across the country and sells 25,000 copies. Now that’s a hit record and if it’s a hit record in Canada, then it’s likely a hit record in the U.S. and England. In the end you’ve just got to look into the realities that make a hit. If a group has an album out in Canada that sells 20,000 copies, that’s quite respectable. It’s the equivalent of 300,000 units in the U.S. which is not bad sales for a band’s first album.”

Says Ross Reynolds, the president of GRT of Canada, “De spite the content regulations, Canada is still an effective test market. The regulations I think have a large help internally but not necessarily externally.”

David Clayton Thomas, a Canadian who found his fame and fortune in the U.S. with Blood, Sweat and Tears, has strong feelings about the effect of the content rulings. “The rulings have totally destroyed the credibility of the Canadian artist abroad. In the early days of the business you made it because you made a product that was good enough to stand up in the international market. You didn’t have Ottawa giving you a leg up. I fought the Canadian content rulings. I think they’re the worst thing that’s ever happened to this business. You get a group like April Wine that can do 200,000 copies of an LP in Canada and you take it to New York and they say, ‘So what?’ What the credibility is gone. It has given rise to a great wave of mediocrity. The artists that were around before the Canadian content rulings are still around but all those middle-range artists that weren’t really good suddenly got hit records. All you’ve got to do to get a record played is be Canadian.”

“It has not only ruined the credibility of the Canadian artist abroad but it has given credibility in Canada to this vast range of mediocre groups who have one record and disappear. The whole thing has been self-defeating.”

Now that the broadcasters are committed to playing 30% Canadian content records, there is an almost universal complaint from Top 40 stations that not enough Canadian records are being produced by the record industry to enable them to make a qualitative selection of the records that will be played. Perhaps that argument is less valid these days when more and more majors are making a commitment to the production of Canadian talent. The independent labels in Canada have always been a good source of domestic product.

Pierre Juxea, chairman of the CRTC at the time the regulations were brought in and now an aide to prime minister Trudeau, stated in an interview with Billboard last year that the content regulations were intended as only one part of a total plan to help the recording industry in this country. There were to be concrete incentives of a financial nature forthcoming from other areas of government.

That has not happened and in fact the government seems to now regard the boomng record industry in this country as a potential source of more tax revenue. Any form of incentives to the industry seem to have taken a back seat to government investigations. It is a situation that is not pleasing many of those in the major record companies of Canada.

These governmental issues are so time consuming, states Tim Harrold, the president of Polydor Limited. “This is a very demanding business so it is really hard to find the time to deal with these government investigations. The government has gone some of the way in removing the threat of de leons flooding the Canadian market but I’d like to see more government encouragement.”

“I think I resent the government’s involvement in the business but I don’t think there’s an awful lot we can do about it,” says Richard Bibby, the president of MCA Canada Limited. “We’re going to have to live with it and hopefully we can set up some good channels of communication with them.”

Says Gosewich: “Most record company executives share my concern over the growing effort on the part of certain government agencies to get into record company operations. It seems to me that all of a sudden over the past year these different agencies have decided to check with the record companies and see if they can add to their reserves. If this is the case, I have no criticism in terms of them doing their jobs. My criticism is more directed to the affect that the result of some of their investigations would do in terms of creating higher costs to record companies. They will not be able to bear these costs and they will have to be passed along to the consumer. That is somewhat against the government’s desire to dampen inflation in this country. Since records for so many people are
Shown as OurWinner is WEA Ltd's General Manager Ken Middleton, who clearly has the Biggest Button in Canada.
The Big Winner In Canada Is Clearly Warner/Elektra/Atlantic Ltd.

Warner/Elektra/Atlantic Sets Canada's All-Time, 12-Month Sales Record—44 Gold and Platinum Albums:

GOLD — ALBUM

Sweet Baby James — James Taylor
It Ain't Easy — Long John Baldry
Mud Slide Slim And The Blue Horizon — James Taylor
Hearts — America
The Dream Weaver — Gary Wright
Atlantic Crossing — Rod Stewart
Greatest Hits — Seals & Crofts
Takin' It To The Streets — The Doobie Bros.
Over-Nite Sensation — The Mothers
Fleetwood Mac — Fleetwood Mac
Gord's Gold — (Greatest Hits) — Gordon Lightfoot
Yessongs — Yes
Eagles — Eagles
Desperado — Eagles
Led Zeppelin III — Led Zeppelin
Full House — "Live" — The J. Geils Band
Average White Band — Average White Band
Bad Company — Bad Company
So Far — The Best Of — Crosby, Stills, Nash & Young
In-A-Gadda-Da-Vida — Iron Butterfly
A Trick Of The Tail — Genesis
Before The Flood — Bob Dylan/The Band

On The Border — Eagles
Sheer Heart Attack — Queen
A Night At The Opera — Queen
L.A. Woman — The Doors
Made In The Shade — The Rolling Stones
Black And Blue — The Rolling Stones
Minstrel In The Gallery — Jethro Tull

PLATINUM — ALBUM

Volume 4 — Black Sabbath
Toulouse Street — The Doobie Bros.
History — America's Greatest Hits — America
After The Goldrush — Neil Young
Fragile — Yes
Led Zeppelin II — Led Zeppelin
Presence — Led Zeppelin
Welcome To My Nightmare — Alice Cooper
One Of These Nights — Eagles
Their Greatest Hits 1971-1975 — Eagles
No Secrets — Carly Simon
The Best Of Bread — Bread
Sticky Fingers — The Rolling Stones
Goats Head Soup — The Rolling Stones
It's Only Rock 'N Roll — The Rolling Stones

In Canada, Too, the Biggest Button in the Business Belongs to Warner/Elektra/Atlantic.

A Warner Communications Company
The province of Quebec and its major city Montreal are totally unique pockets of culture within Canada. Not only does it have the mixture of English Canadian and French Canadian culture but also the influence of the U.S. through TV, radio, film, print and records. It is a melting pot of all three cultures.

In terms of the music today in Quebec, the French chansonniers such as Charles Aznavour, Jacques Brel and Gilbert Bertaud, for instance, are not as influential as they were but their influence in this market is very evident in the styles of artists such as Jean Pierre Ferland and Robert Charlebois. Charlebois is the bridge between the well known Quebec composer star and the new so what we have now is this new breed of young Quebecois artists who have grown up listening to English and American music. The resulting style is a rather interesting mixture of all three influences in their music.

For example, when you speak to the current Quebec supergroup Beau Dommage and ask them who their prime influences are, it's names like James Taylor and Crosby, Stills, Nash and Young that come up. This whole new influence when combined with their cultural heritage produces a music form that is totally unique.

Surprisingly enough and despite the language barrier in Quebec the acts that receive the largest following are the classically oriented bands that for the most part come from Britain. Acts such as Genesis, Supertramp, Pink Floyd, Gentle Giant, Babe Ruth, the Strawbs and the like made an impact in Quebec years before they made it in the rest of North America.

Pink Floyd is perhaps the classic example. These days everything that they put out in America is almost guaranteed to go to the top of the charts but in Quebec they were huge before most people had ever heard of the act in the rest of North America. It is the province's European sensitivity that enables them to get the jump on North America on these kinds of acts. The language barrier seems to have little bearing on the success of these artists. It is the sound, the feel, the total musical piece that makes it popular. Keyboard based pieces seem to do well. Obviously there are poems involved but often the popularity of these groups does not come as much from the lyrical poetry as from the general overall feel.

The Montreal Gazette at one point ran a piece that perhaps explains the Quebec music culture as well as any other. Today's typical French Canadian rock devotee prefers the British cosmic sound over anything else.

"Sure he owns a few Led Zeppelin, Elton John and James Taylor discs like everyone else in America and some Harmo-

mum and Gilles Valiquette albums like his contemporaries in Quebec.

"But this record collection is dominated by the works of Pink Floyd, King Crimson, the Moody Blues, Genesis, Gentle Giant, Supertramp, Emerson, Lake & Palmer and other British 'cosmic rock' groups.

"It started underground here around 1969. Rock radio arrived with CKGM-FM which later became CHOM and now, due to its heavy exposure of the British cosmic sound, has become the most listened to FM station in Canada.

"When a 50 minute British concept album entitled 'Tubular Bell,' recorded by 19-year-old Mike Oldfield in his studio in the English countryside was debuted on CHOM, the disk was gobbled up by local rock fans like a lot of these like pharmacies as Galway (now defunct), Phantom Mora and that Alternative stores that built their reputations by offering to the local rock taste, often importing the albums from Britain before their release in America."

"The Quebecois rock fan likes to think of himself as a definite connoisseur of the cosmic rock realism and relishes discovering such acts as Babe Ruth, Shawn Phillips and King Crimson before anyone else. That he does not understand the lyrics of this heavy British schoolboy rock seems to work for rather than against their devotion to this music."

A number of CHOM listeners after having been asked their opinion on why this type of music was more popular in Quebec than the rest of North America answered rather diversely. One felt that it was due to the fact that "this kind of music is stoned and since Montreal is the most stoned city in North America and smokes more hash than anywhere else, it appreciates this music more."

Another listener contended that it was the multitude of this type of music that made it popular in Quebec. "The Quebecois are not as shallow as the rest of North America," was the obvious reply.

The Gazette article continued: "Bobby Boulanger, a former CHOM announcer who is now living in Los Angeles, felt that much of the music was rather schmaltzy which was just fine for anyone who had grown up listening to the French chansonniers."

"In all those groups, there's something very middle of the road about them. People don't like to admit they like the romantic side of those groups but they also have a rock side they can admit to liking."

Perhaps because we're French Canadians and alone in North America, we have to find something only we can like.

"Much of this music is based on organ-synthesiser with choral vocal effects. Quebec rock fans are quick to embrace this sound that has been familiar in churches since early child hood. "It relates to their heritage of being Roman Catholic," suggests Leslie Sole, CHOM program director.

"Another reason is Quebec's European feel. Europe has had a long tradition of appreciating the classics and much of this rock music has a distinct classical feel to it.

"English North America seems to accept artists such as the Beatles, the Rolling Stones, Elton John, Led Zeppelin and the like readily. This is not surprising because of these groups an incipient in the North American rock of Chuck Berry, the Everly Brothers and so on. Their sound was brought up to date and fed through Liverpool or London and back to America."

"However, the music of artists such as Rick Wakeman and his like owes as much, if not more, to Mozart, Bach and other classical composers and is more readily acceptable here because of that."

Most people would agree that radio station CHOM FM, which is a totally bilingual station, had more influence on the emergence of the progressive Quebecois scene than any other factor. Before CHOM came along, the French stations for the most part would not play any progressive Quebecois acts. The most progressive they would get would be Robert Charlebois so there was nothing for progressive rock music on radio. When CHOM came along, that void was filled. Obviously the talent existed before CHOM came along but now it was possible for these artists to get recording contracts because record companies now realized that there was a market. For instance, local act Harmonium got their recording contract through a live broadcast on CHOM. From there they went on to sell over 100,000 of their first two albums in Quebec.

Now the French stations are playing progressive Quebecois acts, not only the FM stations but also the AM stations and Beau Dommage and acts like them are having hits.

Recently the Canadian Radio and TV Commission ordered CHOM to again become a totally English speaking station geared to the English speaking market in Montreal. The station at the time was running with a totally bilingual announcer policy and has a listening audience that is close to 75% French. When the announcement came out and received widespread coverage across Canada, the reaction was immediate from coast-to-coast. People felt that it was unique in its bilingualism and should be allowed to stay that way.

The feeling of the music industry was basically summarised in a telegram that Bernie Finkenstein, President of True North Records, and Murray McLauchlan sent to the CRTC. "It is unfortunate that at a time when bilingualism is such an important issue in Canada that the government has seen fit to ask CHOM FM in Montreal to quit bilingual broadcasting. We feel that CHOM is a fine example of bilingualism working at its best and would ask you to reconsider the above decision."

One reporter referred to the statement from the CRTC as "judicious" and the Montreal Gazette headed up a piece by music critic Juan Rodriguez on the subject. "CRTC ruling on CHOM fails to reflect cultural reality."
The region of Quebec, and the rest of Canada, has an embarrassment of riches when it comes to its own musical heritage. The French Canadian population, because of the unique cultural landscape of New France, has always been known for its rich musical traditions. The French language and its unique musical styles, including folk music and chanson, have always been prominent in Quebec. The province has a strong sense of regional identity and pride, which is reflected in its music. Quebec has produced many famous musicians, including singers, songwriters, and instrumentalists. Some of the most well-known Quebec musicians are part of a bilingual rock band called "La Mort," which has gained popularity throughout the province and beyond. The band's music is a blend of French and English, reflecting the province's bilingual nature.

In addition to "La Mort," other Quebec musicians have gained fame and recognition for their contributions to the province's music scene. Some of these musicians have achieved international success, while others have remained primarily within Quebec's borders. Many Quebec musicians have also worked with the Canadian music industry, which is known for its diverse and inclusive approach to music. The Canadian music industry has a strong sense of community and support, which has helped to nurture the growth of Quebec's music scene.

One of the most notable Quebec musicians is Pierre Péladeau, who has achieved success both in Canada and Europe. Péladeau's music is a blend of rock and roll, country, and folk, and he has been recognized for his contributions to the Canadian music industry. Other Quebec musicians, such as Leif Vollebekk and Nikki Lane, have also gained international recognition for their music.

Quebec's music scene is diverse and vibrant, with a strong sense of community and support. The province's musicians are proud of their cultural heritage and are committed to preserving and promoting their music. The Quebec music scene is a testament to the province's unique cultural landscape and the strength of its music industry.
10 only English language product will be eligible for the 1977 Juno Awards, as was mentioned in the policy for 1976 which, provided it qualifies under the Canadian content regulations, will be eligible.

A more significant announcement that the French language awards were to be a separate entity was made. We have been working with the AQP for a number of months with the prime objective of encouraging the industry to recognize and honor artists and material in both languages. We feel that the setting up of a second awards show, using the Juno format, would be a good way to go. A meeting of the AQP was held to discuss this matter. It represents a unique opportunity for cultural identity...
Striving For Success

Continued from page C-10

In Canada a substantial Canadian content should increase; employment in Canadian recording studios and the record manufacturing industry should increase; more employment opportunities for songwriters, composers, musicians and other artists; payment of royalties to other countries, on account of imported master recordings, should decrease; and, that additional export revenues should result from the publishing rights to music included on master tapes sold abroad as well as foreign performances of Canadian music.

The year 1976 in the Canadian music industry will be remembered as one in which the efforts of Canadian artists in the star potential of their act Heart and spurred on by some initial success in the Pacific Northwest made the gutsy move into the U.S. market. The Canadian artists formed an corporate entity under the name Mushroom Inc. and then went with independent distributors and promotion people across the U.S. The move was a huge gamble, but their faith in Heart proved well-founded. The band came up with two hit singles "Crazy On You" and "Barracuda". (Continued)

Quebec Scene

Continued from page C-9

A Quebec record company, the radio stations welcome us. They don't say we have to wait to see what CHUM does or Vancouver does. They look at each song on its own merits. The radio stations have a reputation of not giving room to new bands. The addition to radio, the two French TV channels are just as enthusiastic about the Quebec recording industry. Let's also not forget the press.

Journalists of CBS Disques who was on the same panel agrees that the media has played an important part in the development of the Quebec industry. "In Toronto, they fight the CRTC and the competition won't be so bad. In Quebec, it's different. "A news conference in Quebec attracts at least 100 media people. In Toronto you are lucky to get 12 major media people interested in the things you are doing. I think that one company gives another company, it's incredible!"

I don't think that the consumer in English Canada has any choice in listening to records or looking at records because I think the media is preventively and positively consumed to the point that the number of records that our company produces and I know the number that is not being exposed to the public. I would rather the public believe than the record is a piece of crap, as opposed to some guy in a radio station.

There is a totally self contained music scene thriving in Quebec. There has always been a major star in Quebec and with his recent signing to CBS in the U.S. has set his sights for international acceptance. Eclipse on their debut album for Columbia have sold more than they expected and have English acceptance. Their first album is almost bilingual.

The basis of everything that is happening in progressive rock has to be rock 'n' roll, a cross between the rhythms of Chuck Berry and the lyrics of Bob Dylan. It was Buddy Miles Presley. In '64 the Beatles used that base and branched out. Quebec has not gone untouched by that influence and Pag-lag has been a part of this. It's a Quebec band. In the 1976 genre. He's really in touch with the roots and not in a phony way. He is the first and possibly the only person in rock 'n' roll to get to the point where you want to buy his music because you want to buy his music, not because you are a fan of trum of sound but they are undoubtedly strongest when it comes to creating a spacy mood. A lot of this has to do with Pierre Huret, the band's lead guitarist. He's a fan of Zappa and Aut Chose. They are a band with truly international appeal. They sing for the most part in French but lyrically it could be anything. True international appeal, they truly have to be the most important thing. It is the over-all sound.

A lot of Americans have come to Quebec, settled here, learned the language and are part of the Quebec music scene. Nanette Workman is a prime example. She was born in Brooklyn of show business parents. Her father played with Pee Wee Russell, her mother was a dancer who ran away. When she was six years old she moved to Jackson, Mississipi and from there she became a young TV celebrity, playing "Do You Know What It Means to Miss New Orleans?" while "Trying Without Really Trying" on Broadway and then moved to Montreal for three years before moving on to England. In England she played some of the top major shows, started her own band, and then came one of the most sought after backup vocalists in the business. She sang with Mick Jagger on their hit single "I Can't Get Used To Losing You". She then joined the band "Buddy Miles Presley" and met Paul Bennet. Bennet convinced her do her a French cover version of "Lady Malayade". It went gold as did the follow-up single "Dancer, Dancer". With in the U.S. and in Canada. "Dance, Dono". The group also had two hugely successful French albums and had an English album released on the B.B.D. label in the U.S. and Canada.

Walter Rossi came from Naples, Italy when he was young and then went on tour with acts such as Wilson Pickett. But Rossi decided to make his own way, starting up his own band "The Apostles" and eventually forming his own band "Charlie in Montreal and then joining Pagliaro as his guitar player while doing local session work on the west coast. Rossi's band is also making its mark and is currently in the middle of negotiations for a record deal.

Musicians like Nanette Workman and Walter Rossi are all part of the Quebec scene. They are part of the Quebec music scene. They are part of the Quebec music scene. They are part of the Quebec music scene.
A&M'S NEW LOCATION

WE CALL IT HOME

SO DOES:

Charity Brown
Cano
Michel Deloir
Cliff Edwards
Sean Fagan
Bruce Miller
Offenbach
Cherrill And Robbie Rae
Symphonic Slam
The Hometown Band
Valdy
Gino Vannelli
David George

939 Warden Road, Scarborough, Ontario Canada (416) 752-7191
Beyond the 49th parallel

GRT is pleased to announce the American distributors for five of our top Canadian artists.

Meanwhile, the latest GRT Canadian releases are making the same strong showing that has brought us international recognition.

MOE KOFFMAN
Jungle Man

STANLEY SCREAMER
I Ain't Lookin' Anymore

TOM COCHRANE
Sail Away

A FOOT IN COLDWATER

One aspect of the meeting that gave rise to some optimism from CIRPA members was the interest that the minister took in the problems which would be caused by the reintroduction of the 7% sales tax on studio costs. That 7% tax was revived under the government's budget of 1974 because it was classed under the heading "production equipment." On Jan. 1 of this year it was reinstated which means in essence that it now costs 7% more to record in Toronto than anywhere else.

In Quebec a similar problem arose with studios. The government dropped the 8% tax on studio costs but turned around to the studio owners and asked for back taxes for the period prior to April of this year. The tax bill for many of the studios there could come to thousands of dollars and many have intimated that if they had to pay it they would certainly be forced to close down.

Another problem that CIRPA has run into is the method of calculating the 12% federal sales tax on records which bears increased the amount of taxes payable by several companies.

Williams explains, "This is a problem in Quebec that any independent who is distributed by London or Polydor records and who is based in Montreal has to face. What the government there has done is raise London and Polydor as the manufacturers. Now the ruling is that anyone who controls the production of the record is the one that should be taxed. Most independents choose the plant that the records are to be pressed in and pay all production costs so in my mind that makes us the manufacturer legally speaking. If London pays the tax, we as independents end up paying more because they pay tax on the rackjobber price and then it is deducted off our money from London. That can be as high as 45 cents on an album. It hurts artists in the end because the independents can't sign as many and also can't record as many. The cost cannot be passed on to the consumer so most of the loss must be borne by the producer."

Basically CIRPA was set up not only to keep its members aware of the changes going on in the business but also to keep people across the country more aware of what is going on with independent labels. Williams points out that a high percentage of Canadian records on the charts at any given time is produced by CIRPA members.

A seminar has been arranged for the spring for CIRPA members which will literally cover all aspects of the business. A similar seminar was held two years ago and was regarded as successful.

Another immediate project by CIRPA is the gathering of statistics and information about its membership. Every member will send in figures of how much they have made or lost in the year and then we will compile these figures into one lump so that we can see how much money we spend and learn if..."
The brightest stars in Canada are on CBS Records & Tapes

CBS DISQUES: Nous sommes fiers de nos artistes et le prouvons!

We're proud of our artists and show it!
CAPITOL RECORDS HAS ALWAYS BEEN THE BEST VEHICLE FOR CANADIAN TALENT.

AND WE'RE USING THIS BUS TO DRIVE HOME A POINT:

1. SOME OF THE BEST MUSIC IN THE WORLD ORIGINATES IN CANADA!

Capitol salutes these artists

BILL AMESBURY  JULIE AREL  THE BAND  BEAU DOMMAGE  GASTON BRISSON

CONSPIRACY  COTE  DEJA VU  DIONNE—BREGENT  RAOUl DUGUAY

PETER FOLDY  RAY GRIFF  LE GRANDE CIRQUE ORDINAIRE  MANEIGE  GENE MacLELLAN

ANN MORTIFEE  MORSE CODE  ANNE MURRAY  COLLEEN PETERSON  SUZANNE STEVENS  SYLVIA TYSON

TAKE A CANADIAN RECORD FOR A SPIN!

CAPITOL RECORDS — EMI OF CANADA LIMITED  DISQUES CAPITOL EMI DU CANADA LIMITEE
Coast Industry Focuses On Its Uniqueness

By JEANI READ

Hammersmith, out of Vancouver and into the international scene.

Shelley Siegel, president of Mushroom Records, the small Vancouver-based independent label that opened an office in the U.S. and broke Vancouver band Heart.

Tommy Banks, "Mr. Music" in Edmonton.

Evaluations of the West Coast’s role in the national music industry have traditionally focused on considerations of identity and isolation, it is primarily because its natural allegiances of temperament and attitude run strongly north-south, and its business priorities extend east-west. Much time has been spent analyzing this conflict and its effect on the industry here, and attempting to circumvent the geographical obstacles that prevent easy access to Eastern music centers and markets, and the political ones that prevent similar access to those in the South.

Recently, however, Vancouver has begun to resolve the predicament by opting for the only reasonable solution, which is simply to accept its unique position and cultivate its advantages rather than dwell on its limitations. A growing spirit of pragmatism, perhaps, is the way to characterize the atmosphere of the coastal industry in the past 12 months, pragmatism in regard to dealings both within the immediate community and in relation to the larger musical arena.

This has been a period of accelerated activity and of increased confidence in meeting the challenges of national and international recognition.

Several major changes in both business and artistic community have resulted, as well as some dramatic developments in both U.S. and Canadian markets.

Last year’s unbalanced activity graph, which began with six months of low and erratic productivity and closed with a rush of intensive revaluation and reorganization, has stabilized considerably. Navel contemplating is scarcely an issue any more, if Bachman-Turner Overdrive, in spite of a recent leveling of momentum, remains statistically the major commercial force in the area, then it is entirely appropriate that “Takin’ Care Of Business” should be the coast’s 1975-6 theme.

The most striking example of this new emphasis comes, somewhat ironically, not from BTO this year but from Mushroom Records, whose premier group, Heart, made a strong debut in the American market this year as a result of an unprecedented move by the label itself.

Heart’s first album, “Dreamboat Annie,” released in Canada last fall, was certified Canadian gold in August. Its three Canadian singles releases, “Magic Man,” “Love Me Like Music” and “Crazy On You,” were enormously successful in establishing an MOR (“Love Me Like Music”) as well as a Top 40 identity for the group. Heart’s American success, however, has all but eclipsed these achievements.

On March 1 of this year, Mushroom head Shelly Siegel opened the label’s L.A. office after having incorporated Mushroom as an American company and setting up a national network of independent U.S. distributors and promotion personnel and released “Dreamboat Annie” and “Crazy On You.” Siegel had done extensive market-feasibility studies in the late fall after Heart’s product had been turned down by several U.S. majors, and test-marketed “Dreamboat Annie” in the Pacific Northwest states in early 1976, shipping product directly from Canada. When “Crazy On You” was released nationally, it was instantly charted in national trades on the strength of the new record, and went on to hit top 30 in national trades. “Magic Man” was released early in June, and was also almost immediately charted.

Sales on “Dreamboat Annie” are now reported to be at 500,000, with official gold certification expected soon. The group, which is managed by Seattle’s Allatross Productions head Ken Kinnear, has been constantly on tour in the U.S. and Canada since late spring, performing on bills with acts like the Doobie Brothers, Loggins and Messina, Elvin Bishop, Jefferson Starship, Ritchie Blackmore’s Rainbow and RED Speedwagon, and has recently re-negotiated its Mushroom agreement.

Between tours, Heart has been returning to Vancouver’s Can-Base studio to work on sides for a new album, entitled “Magazine,” which is scheduled for release this fall.

No Heart product has been released in Canada since “Crazy On You,” in January, with Mushroom concentrating almost entirely on its American operation. Other artists in the Mushroom stable have been keeping low profiles; only Jaylon Hooper has had a release on the label this year, “Free The People,” which was shipped in January and received modest national airplay. There’s been product from the New World

Le Studio, Morin Heights, Quebec.
and Workman musicians like Angelo Finaldi, Pagliaro, Bob Segnan, Jack August, Havness Hagopian, Derek Kendrick, Chico Barette and others. They in essence represent rock'n'roll in Quebec.

The other Quebecois music is "chez nous" and influenced by America yet it's heavily Quebecois lyrically and everything由此, Beau Dozen..."

...musicians in Quebec had come huge in Quebec by writing lyrics that the people there could relate to. Both of their albums went platinum just from selling in Quebec. The second project, "Fais Le Noise!" had the distinction of being the first recording by a Canadian act to ship platinum with initial orders of over 100,000. The album was produced with nearly $2 million in sales in Canada for the twelve months ending Dec. 31 of 1975 by Capitol Records—EMI of Canada Ltd. indicated that Beau Dozen's album was the first Canadian album to sell over $2 million mostly in the Quebec market. They sold over 350,000 albums in one year, effectively beating out other period such as Alannah Myles, McCartney, Pink Floyd, Glen Campbell and Helen Reddy.

Another big success story in the Quebec market this year was the chart success of Boule Noire led by George Thurston. Boule Noire was a group formed by Thurston who worked with many studios along the line "Aimes-Tu La Vie Comme Moi" and "Loin Loi De La Ville." The latter was released on their own label, the only CHUM-FM in Toronto, CBC Radio and KJAN in Lafayette, Louisiana made Boule Noire one of the first French-Canadian groups to cross over, according to "Loin De La Ville." "Loin Loi De La Ville" even went into the top ten on CKGM in Montreal, a station that caters to the English audience.

Realistically it is the Quebecois rock'n'roll that is the hope of Quebec's music breaking internationally though CBS is optimistic about one of their recent signings, Harmonium, having a strong group of loyal supporters. CBS actually signed to Quality Records, Harmonium earned considerable success with two records released over the past two years. The most successful of the CBS releases was "L'Amour Ne Me Manque Pas." Their first Quality album was broadcast from Montreal's Tempo Studio on CHOM-FM and CKGM resulting in mass orders on the album. In fact, Sony never issued the single before she was later nominated under two categories in the 1976 Juno Awards: Best Selling Album for "Les Cinq Saisons" and Group of the Year. The latter added to the group's engine Michel Chance was nominated under Recording Engineer of the Year.

There is a significant difference between Toronto and Montreal when it comes to the recording industry. In Toronto there are over 50 clubs where live acts are booked but they are not as diverse as in Montreal where there are only a handful. For the French Canadian acts there is a close relationship of clubs and CECEPs (union offices) but for the English speaking acts there are only one or two places that they can get any exposure. The Moustache is the main urban venue for English acts and there is L'Eveche in the Hotel Nelson which is for the most part a venue for French speaking audiences. Other than those venues there is the Maple Leaf, the Commodore Coffee House, the Yellow Door and the Edgewater which is a concert venue but also does its own booking. Francine Herschorn who runs L'Eveche indicated that she was operating on a shoestring and was currently showing a deficit. The Klick and Cinema have opened their doors as well as Cinema V concerts will be broadcast live every Thursday over radio station CHOM in Montreal and taped for syndication across Canada.

This lack of venues open for live entertainment means that the major source of income for local musicians is session work which is starting to be more organized. A recently announced government decision to increase sales levies on each province is being held up pending a provincial sales tax against recording studios in the province. That was fine but they also voiced their intention of making tax retroactive. According to the provisional deal the government would not be able to be imported into the U.S. until the late 1970s. The record industry is audacious but they do have the backing of the Canadian parliament, though not yet promulgated and the U.S. government trade representatives are pressing for increased Canadian radio airplay in the U.S. for U.S. commercials from U.S. broadcast signals carried over Canadian television cable systems.

The letter which was sent to Jeanne Sauve, minister of community relations, was a member of the Canadian government, to express the concern of the Canadian music industry, the letter said that it was "in the public interest that the government take action to encourage Canadian music in Canada and the world and to protect the interests of the U.S. border, and that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no doubt that this would be opposed by the American record companies and record distributors and has no
TROOPER
TWO FOR THE SHOW

ONE
is the album [MCA-2214]
TWO
is the single [MCA-40583]
BOTH
hits...and good for the show

Produced by Randy Bachman & Mark Smith

Distributed by MCA Records
Management: E.A.T.P., Sam Feldman, Suite 1C8
#12 Water St., Vancouver, B.C., Canada
(604) 688-6145 or 688-7274
The Biggest Rock in Canada this Year

With their 2nd platinum album in 6 months and “The Whole World’s Goin’ Crazy tour” grossing over one million dollars.

Now breaking in the U.S. with heavy FM action from coast to coast.

Direction: Terry Flood Management
354 Youville St.
Montreal, Quebec H2Y2C3
(514) 284-1001

Public Relations: C. J. Strauss & Company
221 West 57th St.
New York, N.Y. 10019
(212) 765-7730

www.americanradiohistory.com
Bandar

AQUARIUS RECORDS

APRIL WINE
THE WHOLE WORLD'S GON' CRAZY

LONDON RECORDS & TAPES
PS 675
Paul Anka carries sound insurance.

Paul is a true one-of-a-kind on the contemporary music scene. What performer today could write such pop classics as "My Way" and "Jubilation" — and then perform them with a song style and stage presence that's known and loved from Caesars Palace to San Juan? Small wonder that Paul takes vocal sound systems seriously, and no matter where he appears, the equipment he takes is the Shure SR system. Even though he can afford any system made, he carries and uses the SR, even in preference to built-in "house systems." Why? Because the SR components give him recording studio control over live performances . . . because the control console provides ease of operation and feedback control . . . and because it is expandable to provide enough amplification and power to cut the largest showplaces down to size. Added to all these features is reliability that's already legend among professional entertainers. Write:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
**West Coast Industry**

*Continued from page C-20*

independent &M deal, made with the Canadian company but guaranteeing U.S. release of product. The group (originally Geoff Eyre on drums, Shari Ulrich on fiddle and vocals, Bert MacGillivray on sax and Tave Dave Sinclair on guitar and Elvis Peter on bass) was assembled early this year as a session band for Valdy and a supporting act for his major spring tour, the "Over The Rainbow," which played to 90,000 and grossed more than $250,000. In addition, Valdy, the Hometown Band and the "Over The Rainbow" are contributing to a new series of rock songs to Valdy's folk music and introduced Hometown Band members, singly and ensemble, to the audience. The tour ended in late April, after which, upon returning to Vancouver, the Hometown Band recorded their second album but began recording one of its own after personnel changes that had Robbie King and Doug Edwards replace Sunny Heald and a single, "Fear Of Flying," is in the can. Release for album and single is set for early fall, with a schedule of Valdy and Hometown Band appearances negotiated for October, when all product will be available.

The over summer Valdy has been making regular appearances in Canada and in the U.S., and in late August performed at the 16th annual International Song Festival in Sopot, Poland. A CBC-TV special, produced and directed by Dave Sinclair and starring Valdy, the Hometown Band and Toronto's Homemade Theatre, will be filmed in Toronto and Vancouver in September and aired early in 1977.

Composer-Singer Ann Mortifee, with the album, "Journey To The West," was released on A&M Records in Canada. "Journey To The West," by the group, the Canadian market is Bruce Miller, whose debut album, "Rude Awakening," was released here early last September. A "Rude Awakening" CD single, "The Love You're Missing," was released March 31. The album received airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals. The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.

The group released a debut album on London late in 1975. A third single, "Stone," released with the album, and a second, "Sweetwater," released March 31, were received regional airplay across the country, with "Fiddle" making it as a solid West Coast hit. Negotiations for an American release of this album are currently under way. Dick Reade and several American majors, primarily London and Chrysalis. London, was reportedly interested in signing the act. If a deal is not made, others Canadian group Nick Gilder and lead guitarist Jim McCulloch to separate recording deals.
The fledgling Academy Of Country Music (ACME) has begun to enlist members in a trade organization to promote the best interests of country music through the unification of all individuals involved in any area of this medium. The new association's mandate was expressed as follows: "To promote the preservation, appreciation and development of those forms of entertainment known as country and country oriented music." President of the new national trade organization is Hank Smith, recording artist and performer based in Edmonton. Broadcaster Charlie Russell of CJCI, Woodstock, N.B. is the vp, and artist/executive Garry Buck serves as secretary treasurer. Directors are Larry Kunkel, Lanny Salazar, Sammy Jo and Stan Klees, all prominent in the production and promotion of country music artists and records in Canada. One of the first major projects for the young organization will be the balloting of its members to determine winners of Big Country Awards to be presented in cooperation with RPM, a Canadian trade publication, at the latter organization's annual "Big Country" seminar scheduled for Edmonton, Alberta. As broadcasters gather in Edmonton for the Awards ceremony it is expected that the Academy will hold its first national general meeting.

This kind of organization has long been conspicuous by its absence on the Canadian country music scene. Some token gestures were made towards the industry in Canada through the facilities of the Nashville based Country Music Assn. However, neither that body's membership, nor its executives was sufficiently Canadian oriented to accomplish any notable degree of success. Meanwhile, with or without organization, country music has grown, more or less like "Topsy". In the Toronto area alone there are three full-time country music radio stations. Their combined audience is in excess of 700,000. Full time country stations exist in all of the major Canadian radio markets with the exception of Montreal. A great many other radio stations program some degree of country music. Recently CJTFM, Toronto, has embarked upon a series of live radio programs. They are patterned somewhat after WSM's "Grand Ole Opry," carried for an hour on air, weekly on Sunday evenings. Indeed, they are called "Opry North." An experimental mini-series of these shows, utilizing only Canadian recording artists, carried through the late spring proved to be sufficiently successful for Dave Charles, program director, to assure not only that the series would be reinstated in the fall season, but also that an attempt will be made to syndicate the series of programs to other country broadcasters in Canada. However, the growth of country music north of the 49th parallel has not been without growing pains. An often-heard complaint from country music fan and broadcaster alike is their failure to secure the majority of records, both singles and albums, released in the U.S. Many of the broadcasters can and do get these records through American based contacts. They are played on-air, but infrequently made available at the retail level by the Canadian counterparts of the American labels concerned. There appears to be a reluctance on the part of major Canadian record firms to release anything but the biggest hits originating with their U.S. affiliates. The reason one hears most in record company circles is that, "country music doesn't sell." This has proven to be an exercise in negative thinking when the combination of concentrated airplay and ready availability of product is planned and executed. As in the case of their contemporaries, MOR colleagues, country music stations in Canada are required by law to program 30% Canadian content in their daily on-air activities. As a result of these Canadian Content regulations, or perhaps in spite of them, an independent Canadian only recording industry has been showing encouraging signs of development. While broadcasters are obliged to program 30% Canadian content, retailers are under no such obligation. A Canadian record that gets heavy air exposure is more often than not unavailable at most retail outlets. As a result record sales are few. Artists who are also composers realize income through the performing rights societies, and the record companies profit through the publishing wings operated by many Canadian labels. Beyond such independent, going concerns as Broadland, Cordor, Royalty and Boots, little or
Official Olympic Soundtrack

Games of the XXI Olympiad

Montréal 1976

Musique des Cérémonies officielles

Music of the Official Ceremonies

Marketed by Polydor

EXCLUSIVE DISTRIBUTION IN THE U.S.A.

by

International, Inc.

619 West 54th Street • New York, N.Y. 10019 • Tel. (212) 246-2400
Mama" and "Except You" by Doug Rulffte, "Clearing Out The Closet" and "Don't Ever Turn Around" by Elmer Tipte, "See I Told You So" by Dave Paul, "Marcia Kaye" by Ron West, "Mister Go Softly" by Linda Marlene and "Caring" by Shadow, most are primarily county product, the majority re- ceiving good regional or modest national play. An album by Doug Rulffte was also released. Rada released "Summer Love" by Kirk Leavesley, "Cloudy Day," "Why You Want Me" and "Tattle Tale" by Fay Stevens, "Quand Je Te Vois Le Matin" and "Kootenay Serenade" by Georges La Fleeche. "It's So Easy" by Bounty, "Pity You Pity Me" by Bill Cole, and "Nashville Number One" by Dion. Independent SGM production house has also had releases over the past year, notably singles from D.B. Watson, "Nothin' At All" and "Carrion Molloy, "Barrooms, Truckstops" in September, which received some airplay across the country. SGM president Stan Cayer released "My My Gemini" and, in July, a country single, "Barstool Fool," by Marv Wilson and a new Molly release, "Sweetheart of the Rodeo." Albums for Watson and Molly are tentatively scheduled for September.

Major administrative changes left Little Mountain studies without much of its operational personnel in mid-August. Chief engineer and general manager Geoff Turner, traffic manager Jeanne Turner, assistant engineer Mark McNair and members of the office staff left the studio after the studio operations head has yet to be named to replace Turner, who had been with Little Mountain since its inception, overseeing the building of the studio facility. Emphasis now, says GSP and Western, will be on developing the profile of Little Mountain as an important and desirable recording facility for Columbia Records of Canada. First to be courted was Bachman Turner Overdrive, which had had its own disagreements with Turner. BTO now plans to record its new album at the new facility.

Turner's Little Mountain label, which includes artists Keith Carter, Marilyn Hudson, Carr and Poole, Mark Benjamin and Smokey Pocket, will do all of the operation for the time being, says Turner. Only release on the label this year was Marilyn Hudson, Carr and Poole's "For Today," which received some national airplay. Turner intends to open his own 24 track facility in the area, perhaps, it is rumored, at Ken Singer and John Wells' Singwell Productions. Singer and Wells purchased, in November of last year, Creative Production Center, which had been up for sale through 1975, and have been attempting to establish a steady clientele for independent sessions and commercial jingle production.

Some notable changes have also taken place on the promo- tion scene, offices of both Sounds of the World, the promotion company originally formed to handle the Irish Rovers but branch out to tour a number of international artists across Canada, and International Promotion Consultants, which had toured such acts as Bruce Cockburn, Murray McLauchlan, April Wine, Tanya Tucker, Dave Brubeck, The Stampeders and Anne Murray throughout B.C. Alberta and the Northwest states, closed their doors this spring. Sounds of the World will continue to operate out of its Calgary head office.

Major rockers are still Bruce Allen Talent Promotion, which maintains a firm hold on most major major lower mainland clubs and several on Vancouver Island and in the B.C. interior. The disco craze has knocked some of the profits out of the agency business, but BATP's new emphasis on national tours for name acts like John Mayall, Slade, Black Oak Arkansas, Montrose and Creek Symphony, in which it works closely with major American agencies, primarily Premier Talent, ICMP and William Morris. Comfortably picking up the slack, however, is Axis Enter- tainment, which has long been the secondary booking force in the area, representing an extensive stable of local groups and clubs. Axis head Barry Samuels also reports the one-nighter market improving, and projects a strong club market return- ing after what he sees as a temporary disco set back.

New contender for a piece of the agency action is Studio City Musical, which opened a Vancouver office in November, managed by ex-BATP agent Garry Bunkowski. Studio City Mu- sical, with offices already in Calgary, Edmonton, Winnipeg and Montreal, books talent into small showcases as well as clubs, and works in conjunction with its other branches to tour high-profile acts and major artists.

BATP is starting to bring in major tal- ent to supplement larger concert venues, and provide alterna- tives to live and recorded disco dance rooms. Of particular note to Axis, relationships with fern showcase for many Eastern recording acts, like Brutha, Shooter, Ian Thomas and Downchild Blues Band. and the Commodore Ballroom, which regularly presents name artists in a semi- concert policy.

New and welcome after the demise of the Egress last year is a new folk blue venue called the Old Roller Rink, which opened here in midsummer, bringing in acts like Eric Andersen, Lee Hazlewood, John Prine, Ronee Blakely and Tom Rush, as well as providing opening spot showcase opportuni- ties for local talent.

The industry held a roast for record retailer Sam Sniderman this year. Left to right are Sam Sniderman, Eleanor Snider- man, Sam's brother Sid and his wife.

Supertramp had platinum album presented to them by A&M Records of Canada during its last tour of Canada. Left to right are Russell Pope, sound engineer; Dave Margerson, the band's manager; Larry Lacoursiere, managing director of A&M Records of Canada; Bob C. Benberg, Supertramp; Dougie Thomson, Supertramp; Rick Davies, Supertramp; John Anthony Hellswell, Supertramp; Jerry Moss, A&M Records, and Roger Hodgson, Supertramp.
Did you know those great Canadian recording artists -- Bachman-Turner Overdrive, Garfield, Hammersmith, Moxy and Rush -- are all on Mercury Records?

Well, I'll be darned -- a talking dog!

Mercury/U.S. and Polydor/Canada -- an insurmountable team.

Bachman-Turner Overdrive
"Best of B.T.O. (So Far)"

Garfield
"Strange Streets"

Rush
"All the World's A Stage"

Mercury (U.S) and Polydor (Canada) are distributed by Philips, Inc., one IBM Plaza, Chicago, IL, a Polygram company.

Mercury
SRM-1-1121
8-Track MC8-1-1121
Musicosserre MCR4-1-1121

Mercury
SRM-1-1122
8-Track MC8-1-1122
Musicosserre MCR4-1-1122

Mercury
SRM-1-1082
8-Track MC8-1-1082
Musicosserre MCT4-1-1082

Mercury
SRM-1-1115
8-Track MC8-1-1115
Musicosserre MCT4-1-1115

Mercury
SRM-2-7508
8-Track MCT4-2-7508
Musicosserre MCT4-2-7508
It has been a banner year for A&M Records of Canada in every way. Led by Gerry Lacoursiere, managing director, the company has set some precedents and achieved goals that might have been unheard of a couple of years ago.

One astounding fact is that out of 17 albums that went gold for A&M in Canada, 10 of those did not go gold in the U.S. Even more impressive is that of the nine platinum albums that A&M Canada presented this year, six of them did not go platinum in the U.S.

Supertramp, Nazareth, Paul Williams, Gino Vannelli and Styx achieved a variety of gold and platinum sales in Canada that was unequalled even in the U.S.

A few months ago, the subscribers of RPM Music Weekly, one of the Canadian music trade papers, paid tribute to A&M by voting it the top company in the categories of promotion company of the year, record company of the year, record manufacturer and distributor of the year, record company sales team of the year, most aggressive promotion team of the year as well as honoring their artist Valdy with the title of most cooperative artist.

This year A&M in Canada ran an unprecedented promotion for Valdy which included the packaging of his four albums in cluding his new release in a box along with a poster and bio material. A limited number of the edition was made available to the trade.

"We are doing more business in any given month these days than we did in our first year," says Lacoursiere. "We had one period this year where we went five months and in each of those months did over $1 million worth of business each month. Our fiscal year ended Sept. 25 and we were close to 57% over our previous year. We are optimistic about ’76 and are looking for a 30% increase in business conservatively. We have gone from $1 million to $12 million in six years and this year we are shooting for $15 million. I’m really pleased with the growth of the company. I was sitting here the other day thinking back to 1970 when we first opened and had four em ployees. Now we have 66 employees."

If you look at A&M’s top 10 in this country these days you will see that 90% of the acts didn’t mean anything in this market a few years ago. Currently building are Chris De Burgh, Nils Lofgren, the Tubes and Charity Brown.

On Sept. 18 A&M Canada held the grand opening of their newly renovated offices and visitors included Jerry Moss, Herb Alpert and Lani Hall.

A&M has moved into the production of French Canadian acts and recently signed three acts to their roster: Michel Delo ror, Cano and Offenbach. The first Offenbach album is to be 100% English while the follow up will be all French. The sign ing indicates a renewed commitment to the Quebec market by A&M Records.

The company is also more than optimistic over the signing of two new Canadian acts, Symphonic Slam and the Home town Band.

The Ahed Music Corp. with Bill Gilliland as its president has its fingers in a lot of pies.

The company at one point was activity in the marketing of records through its affiliated label Yorkville in the sixties but in the early seventies, Gilliland decided the company was better served by producing acts and licensing them through other majors. So production is one of the company’s major con cerns and thus far it seems to be having good success with those acts. Mow, a Toronto act that Ahed produced a year ago, was ultimately picked up by Polydor in Canada and Mer cury in the U.S. and it has become one of the most potentially strong heavy rock acts for both labels.

Bill Amesbury, who basically produces himself and others for Ahed, has been picked up by Capitol Records for the U.S. and EMI for most of the rest of the world. Ahed also has an affiliation with Power Exchange Records and Chappell Music in Britain. J J Barrie, who is in activity Barry authors, one of the heads of Power Exchange, has a number one record in England this year with the single “No Charge.” Authors, a Ca nadian, has worked closely on most of his projects for many years.

Another division of Ahed is its record pressing plant, Precision, which handles much of the product pressing for MCA, Motown, GRT and others.

Ahed is also in the retailing business through its Mr. Music outlets. These stores specialize in pianos and electronic or gan.

One of the most luxurious divisions of Ahed is Juke Box Intern ational which was set up to market a line of oldie but goodie records through tv and radio. The Platters and Roy Or bron were big acts for the company this year and according to Gilliland, the company did more business than anyone this year in this area. "The reason for this success is the number of years that we have put into the low end record business," says Gilliland. "It is a matter of knowing the taste of people who don’t just buy from the charts.

Ahed has just picked up world wide exclusive rights for all record and tape product surrounding the Fonz, the main char acter in the highly successful television series Happy Days. As a sideline, Ahed was one of the sponsors for the recent Canada Cup hockey series in Canada.

One of the major developments for Capitol Records EMI of Canada Ltd. headed by president Arnold Gosewich, was the integrating of a&r polices with Capitol Inc. in the U.S. In this

(Continued on page C-32)
A&M CANADA IS REALLY MOVING!

In the six years since it began, A&M Records of Canada has been at the forefront of Canadian recording companies. Due, in fact, to its spirited leadership, its vital and aggressive sales team, its energetic promotion operation, and its fine artist roster, it emerged this year in an undisputed triumph as the Top Record Company in Canada.

All those great ingredients can now be found at their

NEW HOME:

A&M RECORDS OF CANADA, LTD.
939 WARDEN AVENUE
SCARBOROUGH
ONTARIO M1L 4C5
CANADA

Congratulations!

*RPM magazine Canadian Music Industry Award

www.americanradiohistory.com
Presidents Speak Out

Continued from page C-38

way, all acts signed to Capitol in Canada will also be signed to Capitol in the U.S., affording the act a cohesive and significant push across North America.

"Canadian artists who commit themselves to their own career growth are visible artists. Have the capability and desire to tour, are able to accept direction with their career from a suitable manager who could bring them the direction that they need are the kind we are looking for," says Gosewich. "If you have that kind of artists on your roster then the most vital way to achieve the breakthrough is to provide what I call a financial and air link between the Canadian record company and American record company. In this way the opportunities would be improved over any of the other methods that have been tried in the past."

Another major highlight of this year for Capitol is the opening of its own manufacturing plant. "This will give us full control over the distribution of product to our customers," says Gosewich. "In the tape manufacturing area we are getting involved in the manufacture of many of the parts that are required to make 8 track or cassettes."

"We are also pleased with the growth of our retail chain of stores across Canada and we like opening a minimum of four more stores over the course of the next few months with a number of other stores opening before the end of our fiscal year. That side of the company is becoming a more important part of our business in Canada."

"We are also very happy with the way things are going at Capitol Industries. Overall there has been a great improvement in the total picture over last year and because of that, certainly provides a sound basis for continued growth that has to have a beneficial effect on us as well."

"In our marketing area over the past year there was a lot of deep, often difficult, soul-searching that went on because of a constant desire to improve and it has resulted in a number of organizational changes made within the structure of the company that will become evident as the year progresses. The changes will show up in our marketing services to our customers and our sales potential. The old days of just walking into a record store, taking an order and checking inventory is over. We are excited about some of these internal improvements being made in the market."

"The year 1976 is an achievement year for CBS Canada," says President Terry Lynd. "I think our company has shown the market the results that can be obtained from the marriage of artistic talent with dedicated people. It was a year in which CBS marketed the music of the world. For us it was a year of growth for established acts and some new ones, both national and domestic.

"Of course there are our superstars like Neil Diamond, Chicago, Aerosmith, Santana, Bob Dylan, Paul Simon, Bruce Springsteen, Jeff Beck, Janis Ian and others who had a fantastic year. The Manhattans, Johnny Taylor and Lou Rawls all came up with big hits this year and acts like Boz Scaggs, Mahogany Rush, Starcastle, Wild Cherry and Ted Nugent indicated that they are emerging as stars of the seventies. It was also a year of rebuilding superstars like Burton Cummings and David Clayton Thomas.

"1976 also signified a maturity of success for CBS companies within the international family. There is a harmony of effort as each company works with the other to achieve success. Michel Lenormand signed to CBS France has been big for us and we were glad to hear of the signing of Joe Dassin to CBS. Adamo has also signed to the company which gives some indication of the strength of the international organization."

"From the U.K. came the largest single that we have ever had in the Canadian market—"I Love To Love" by Tina Charles. The Buddha Orchestra has also been excellent for us. CBS Canada in the last year has become one of the most active companies in Canada in the area of domestic talent development. The company has had excellent chart success with Crack Of Dawn, Tom Middleton and Jackson Hawk and two CBS Canadian artists, Patricia Dahlquist and Myles and Wennlo Jundo Awards this year.

"Murray McIachiel has reached a superb status as an artist," says Lynd. "He can't be touched. Bruce Cockburn is another artist that is a great professional and someone from whom we are looking for great things. Of course, we can't help being excited about the potential of Michel Pagliaro in the world market and this year, we were all pleased to pick up the Acadiana classical label, run by Eleanor Snerdiner, for distribution.

"It is our people who deserve all the credit for any of the successes that we have achieved. There have been a number of changes made this year in the area of sales, merchandising, promotion, retailing and rack piling and now it seems to all be coming together."

The main story surrounding GRT of Canada Ltd. this year is the development of a strong, progressive music catalog. For much of the year the company did a tight grip on progressive album sales nationally with Island. Chrisma, Sire/Passport and Canadian artist items.

"Strong sales were recorded on releases by Dan Hill, Moe Koffman, Shooter and Downchild Blues Band as well as by artists that GRT had acquired during the past year for distribution in Canada. Chrisma was one of the strongest labels for the company with sales on Steve Hackett's solo album, three records by Monty Python's Flying Circus, and albums from Van Der Graaf Generator and Lindysfarne leading the way.

Island was a big label for reggae this year especially in Quebec where artists like Jimmy Cliff, Toots and the Maytals and Bob Marley and the Wailers do extremely well. Fairport Convention, John Cade Sparks and Robert Palmer also racked up significant sales.

On Sire/Passport the big sellers were the Climax Blues Band, Renaissance and Larry Fast's "Synergy."

"It was not a particularly good year for singles but the market was quiet anyway," says Ross Reynolds, president of GRT of Canada Ltd. "We really have developed a catalog without a single big album and we had a good year in spite of it. I find encouraging.

"The major thing to transpire at the company this year was the acquisition of the ABC line of product. That afforded us a chance to expand and we opened an office in Calgary and Winnipeg. We strengthened this setup with regional people. For instance, we expanded our staff in Montreal. We geared ourselves for more in-store exposure and upgraded that brought in someone to handle press relations out of the head office in the person of Liz Braun."

GRT's philosophy this year with Canadian acts signed to their roster was that the thrust of the company's efforts was to launch the product internationally. Under the guiding hand of Frank Davies who handles international matters as well as publishing and his own record label Daffodil, this philosophy has been successful. Dan Hill was signed to 20th Century outside of Canada, Chrisyals picked up Ian Thomas, Kissat was placed on Capitol in the U.S., Ralph Murphy is on Janus outside of Canada. On the reverse of the coin, C.B. Victoria was picked up by GRT of Canada from 20th Century and Janus.

The company is gearing itself up to place Shooter, Bruce Cockburn and Stanley Screamer.

According to Lain Mullan, director of operations for Island Records in Canada, the company will close its year 75-90% ahead of last year's figures. Mullan optimistically predicts the company will have moved close to 250,000 units of product by the end of the year.

The major strength for the label of course is its reggae stable of artists and Island can basically take credit for the popularity of reggae in Canada. Interest in that music form has increased so much that Bob Marley and the Wailer's latest album "Rastaman Vibration" has doubled the sales of their previous album "Natty Dread" in this country. Add to that the growing acceptance of such acts as Burning Spear, the Hep-towns, Third World, Toots and the Maytals and others, and you can see that Island has got the reggae market covered.

Says Mullen, "There is a broad acceptance of Island Records as a label in this country. We put out a wide scope of releases and as much of it is so esoteric, getting radio play on some of the material is sometimes difficult so we really have to work hard on in-store promotion. It also means that we...

(Continued on page C-39)
From The Country That Gave You Mounties, Maple Leaves and Hockey Pucks

RCA
PROUDLY PRESENTS

GREAT CANADIAN TALENT

CANADIAN FAMILY OF STARS

RCA Records and Tapes
Heart And April Wine: 
New Acts Excitement

Ann Wilson of Heart.

Myles Goodwyn of April Wine.

Nancy Wilson of Heart.

One of the biggest success stories to come out of the Canadian music industry this year was the emergence of the Vancouver-based Heart into the international market. The story takes a unique twist in that the success of the band has been concurrent with the launching of a small Vancouver label called Mushroom Records, headed up by Shelley Siegel and Mike Flicker, into the U.S. It was a gutsy move for a small independent label but it proved to the rest of the industry in Canada, that was faced with the

corundum of how to break into the lucrative U.S. market, that with a little determination, hard work and belief in their acts, anything is possible. Of course, the undeniable talents of Heart in a concert setting and on record definitely made the whole operation a lot easier.

At this point the band has had two hit singles in North America—"Crazy On You" and "Magic Man" and their LP "Dreamboat Annie" is still high on the Top 100.

This dialogue with Ann and Nancy Wilson and Roger Fisher of Heart took place following a triumphant concert for the band at the Montreal Forum. Though they were the support act for Loggins and Messina, they received a standing ovation when first setting foot on stage and then were called back for two encores. At a reception later they received Canadian gold albums for "Dreamboat Annie.

Q. How did the band come to be based in Vancouver?

Ann: I was about 19 or 20 and playing in rock and roll bands in the Seattle area. About that time, I met Roger Fisher and Steve Fossin and we formed a band called Hocus Pocus. Roger Fisher's brother, Michael, lived in Vancouver. He came down to see his brother, and he and I really hit it off. I decided to go to Vancouver so I could see him more often and pretty soon Roger and Steve followed. That's when Heart was formed.

Nancy: I was 19 and had just graduated from high school when Heart was formed. I decided to go to college even though I had a standing invitation from Ann to join the band. I decided it was best to go off on my own and try to put my mind to work. I wasn't actually going after any papers at the university but just went there for my own personal enrichment. I did that for a couple of years and then joined Heart.

Roger: Before Mike went to Vancouver, we had been successful with local bands in the Seattle area and since we were brothers that got along, we just wanted to be together so Steve, the bass player and I moved up there.

Ann: It was chemistry from the start, brothers and sisters and lovers intertwined was a magic combination. It has been that way all along for us. Steve Fossin had played with Roger for many years so Steve was family, too. There are two couples involved—Nancy and Roger and Mike and I. It sometimes is a very dangerous combination but it gets very high at times too.

We've committed ourselves. We all do separate things when we're off the road. Nancy and I go to the beach ever so often and Mike and Roger work on the equipment. We get away from each other quite often. I think that is one of the things that keeps our relationship healthy. The band is almost as important to us as our relationships.

A lot of the songs on "Dreamboat Annie" are obviously love songs and they're born out of this close relationship. The next album, "Music..." should be interesting from the standpoint that there are some love songs on it but they are born out of more mature relationships. The first love songs were from the early stages of falling in love with someone—the honeymoon.

Q. What does the band touring so much do, are you finding it difficult to keep writing material?

Ann: We really don't ever sit down and think, "Well, we have to have 15 cuts by this time next week." But we do that we may as well punch out little computer cards that have these little holes in them for rock'n'roll song formats.

Nancy: Besides, there is already enough of that type of music going on. It's prefab music.

Ann: One big frustration that I have with some of the current trends in music which is mostly disco is that there are all awful lot of musicians making money and not making music. Music for music's sake. I'll really be happy when people start returning to a more human way of making money. There has been a definite fusion of rock, disco and porn rock. Most disco lyrics are sexual metaphors.

Q: What obligation, if any, do you feel to your label Mushroom? The success of Mushroom Records is very closely tied to the success of Heart.

Ann: The way I feel right now is that I'm devoted to my own artistry. We're going to write what we feel. If it sells, it sells and all right, we're going to get gold albums and all that stuff. If we write something which is not commercial, then we're not going to doctor it up. That's the way it's going to be.

Q: How has this past year affected you?

Ann: One thing seems to stand out. When you're nobody and playing in a tavern or something, no one knows you. When you want somebody to call you up, forget it. All of a sudden, when you have a hit, everybody knows you and wants credit. The biggest joke are the radio stations that picked up our record last. We meet these people and they say, "Oh, Hi Ann. I'm blankety blank and we broke your record first in this region." Everybody broke the record first.

Over the course of the last eight years, the Montreal-based band April Wine has become unquestionably the top rock act within the Canadian market. With four gold albums and their current LP "The Whole World's Goin' Crazy" already having orders for 100,000 (enough for platinum status) on the day of

(Continued on page C-42)
The Bullets will be flying thick and fast this fall.

Okay America, this is the year you get what's coming to you. A load of great music.
This is the year you're going to hear great things from The Stampeders. A band with a new sound, a new look and a new album.
Sweet Blindness, a fantastic funky group who have just completed eight dynamite weeks of "packin'-them-in-to-the-rafters" touring. And they're all charged up to do their follow-up album.
Then there's Lynx, perhaps the best new metal band of the seventies. And a premier album of the hardest, drivingest music you've ever laid your ears on.
There's more. Lots more. Bruce Murray, Rick James, Chester, Wednesday.
There's behind the scenes people, too. People who are helping to make this the year that quality really gets back into music.
So run for cover.
Or better yet, run for Quality.
Jazz Sampler

From Canada With Love

PMR-011-S

PMR Records
P.O. Box 103, Sta. A
Toronto, Ont. M5W 1A2
Canada
(416) 534-7951

Home Office
P.M. Records Inc.
20 Martha St.
Woodcliff Lake, N.J.
(201) 391-2486

Don Thompson
"Comedy" PMR-008
Doug Riley
"Dreams" PMR-007
Pat LaBarbera
"Pass Me On" PMR-009
Bernie Senensky
"The Madflowers" PMR-006

have to really get behind an act promotion-wise when they come into Canada for engagements. We’re an album company primarily. We haven’t had that many singles but Jim Callahan’s version of ‘Love Hurts’ didn’t do badly here considering the success of the Nazareth version."

This year Island launched a mid-priced line of records on a subsidiary label called Anzilite. The line retails at a list price of $4.98 and is distributed by Trelle Clet in Ottawa. A release of close to 18 albums is expected in the fall. Other than new product being readied for release by Robert Palmer there is a double album live set by Bob Marley and the Wailers as well as two albums by Japanese artists West Road and Osamu Kijima.

Most of the time London Records of Canada’s president Fraser Jamieson is spent in the company’s new pressing plant.

Many in the company are calling it his “pet project” and from the time that he puts into overseeing the operation each day you’d think that was the case.

“There’s a problem with labor these days not only in this industry but everywhere,” says Jamieson. “Besides the problem of initially training a person you also have to worry about how long he is going to stay on the job.”

The plant opened in July and though the company intends to get into custom pressing at a later date, right now it has enough of its own product to keep it busy. “It was not a bad year as far as our company was concerned,” says Jamieson. “We are certainly not suffering from a lack of sales. We had a strong year with our French Canadian acts like Claude Valade Andre Gagnon and Cousineau. On the English side, of course, with a lot of the independents that we distribute there was April Wine on Aquariums which had one of the best years of its career and Haggard Andy on Attic Records who had a big hit with Mr. Harmonica ‘The Homecoming.’

“The sale of cassettes has notably increased. It’s not really surprising. There’s a lot of hardware out there and there has to be a large software market. I can’t believe that all the public does is sit at home and do its own recording. A number of years ago we made available to the public a broad classical catalog in cassettes.”

One of the strongest elements in the London organization is its roster of Canadian independent labels that they distribute in this country. The company has always had the largest amount of Canadian content product on release in any given month.

“I think the secret of our success with the independents is the interplay that takes in them,” says Jamieson. “We like to make them feel like part of the family. But that part of the history of London Records in this country. We have always been involved with domestic talent even as far back as 20 years ago.”

One of the highlights of the year according to Jamieson was the fact London Records in the U.S. signed April Wine and Sweeney Todd. “London has always been interested in what is going on up in Canada but the material had to be strong for them to consider signing anybody. Obviously they felt, as we do, that both bands have real international potential.”

Richard Bibby, president of MCA Records (Canada), says the first seven or eight months were a little slow for the company simply because there wasn’t that much hit product, but that situation has changed drastically in the last few months.

“We’re in the fortunate position now where we’ve got six or seven hot singles which will hopefully turn into hot albums for the fall. We’re doing extremely well with Cliff Richards as well as Trooper. We’ve just released the first album and a single for the label by Grand Funk.

“Olivia Newton-John, after having a couple of songs that didn’t hit the charts, seems to have a big hit single now with an album on its way. All five of her albums have gone gold in Canada. We have a number single now with Elton John and Kiki Dee and hopefully we’ll have a new album from him this year.”

One of the major preoccupations of this year for Bibby was sorting out union problems at the company’s pressing plant in Cornwall, Ontario which they finally had to close when negotiations bogged down.

“The problems with the plant go back a year,” explained Bibby. “The plant went on strike on July 31 and we officially closed the plant in February of this year. Our offer to the union had a 45% increase which they turned down. After having a close look at the situation, I decided that there was no point in pursuing the matter any further. I could at that point have my records made cheaper elsewhere. Also with problems we were having with the union over the past couple of years. I could see that even if we did get a settlement it would not work. It was a tough decision. I hurt a lot of people and we lost business in the early fall and the first part of this year not being able to get our records manufactured elsewhere. Of course we couldn’t bring records into Canada because of the new value for duty regulation but we’re in position now where we have made firm manufacturing agreements with two record pressing plants and one tape duplicating plant. Cirmac in Montreal manufactures our tapes and Key Manufacturing and Precision manufacture our records.

“We had been doing too much in the way of custom business in the last couple of years but we were still doing manufacturing for Polydor’s pressing, some of the French labels and some tape duplication. There seems to be a greater number of tape duplicators out there than record preparers.”

One thing that impressed Tim Harrold, the president of Polydor Ltd., this year is the way the industry is beginning to try and establish a star system in English Canada.

Garfield, who is signed to Mercury but distributed by Poly- dor in Canada, became one of the first acts from Toronto to ever manage to break into the American market in a big way and it did it with the help of radio station CHOM which backed up Garfield’s one live appearance at the Moustache with record play, interviews, and just general on-air talk by the an- nouncers. Now Garfield is turning its sights towards the U.S. and recently the band played its first American date in Buffalo to enthusiastic reaction.

“The signing of Moxo to Polydor was exciting,” says Har- rold. “The band has been around quite a while and there is a definite satisfaction in changing a band from paying dues in Toronto to breaking out in the U.S. You know, there is no reason why Toronto and Montreal can’t build Canadian stars. Moxo was a Polydor Canada signing but the support we have been getting from Mercury in the U.S. is outstanding.”

Moxo, at this point in time, seems to have found a foothold in the U.S. in cities like San Antonio in the South and Detroit.

Rush is another example of an act that both Polydor and Mercury in the U.S. (the label it was signed to) have worked hand in hand over the last few years. The band’s album “2112” will probably be its biggest selling album to date.

Harrold also feels that major tours across Canada by both Canadian and international acts have also helped to establish this star system in Canada. “Bachman Turner Overdrive and the Bee Gees proved that you can put on nationwide tours with outstanding success,” says Harrold. “The star system is beginning to work because concert promoters such as Con- cert Productions International in Toronto and Donald K. Don- ald Productions in Montreal are totally professional people. I would also have to say that the Refinery in Calgary is becom- ing an important part of the Canadian star system as well.”

Polydor’s company picture has been brightened by the close relationship that Mercury and Polydor have. The BTO, Rush, Moxo and Garfield success stories have been written by the two companies.

The Bee Gees have never stopped being a big act in Canada since the day that they first appeared on the music scene. Polydor has expressed a great deal of optimism in the group and particularly in its new album which was actually recorded north of Montreal at Le Studio in Montre- al. The Olympics record that Polydor released which contained the music of the opening and closing ceremonies has made Polydor have the BTQ. Rush, Moxo and Garfield success stories have been written by the two companies.

The Bee Gees have never stopped being a big act in Canada since the day that they first appeared on the music scene. Polydor has expressed a great deal of optimism in the group and particularly in its new album which was actually recorded north of Montreal at Le Studio in Montre- al. The Olympics record that Polydor released which contained the music of the opening and closing ceremonies has made Polydor have the BTQ. Rush, Moxo and Garfield success stories have been written by the two companies.

(Continued on page C-38)

Distribution

Canada
Tiburon Group Inc.
49 Eastbourne Ave.
Toronto, Ont. M5P 2G2
(416) 489-5139

House Distributing
4641 Trooad
Kansas City, MO 64110
(816) 753-2661

Orwaka Distributors, Inc.
2100 E. 112th
Northridge, CA 90705
(818) 525-8757

Rick Ballard Imports
P.O. Box 5063
Berkeley, CA 94705
(415) 849-3852

Buffalo Jazz Report
Distribution
1335 Main Street
Buffalo, NY 14208
(716) 883-3909

Palm Associates, Inc.
13145 West Dixie Highway
No. Miami, FL 33161
(305) 891-7220
WE SENT THESE BOYS TO CAMP*

1140 CKXL
CALGARY
Russ Tyson
Jay Jeffries
Gene Taylor
Johnnie Walker
Wes Erickson
Tommy Tompkins

630ched
EDMONTON
Wes Montgomery
Chuck Chandler
Bruce Bowie
Bob McCord
Keith James
Len Thuesen

CKLG
VANCOUVER
Doc Harris
Gord Robison
Jim Van Horne
Dan Williamson
Michael Morgan
Dave Mitchell

CHAB
MOOSE JAW
Jack Ross
Brad Phillips
Ray Brooks
Don West
Jim Ripley

FM 99
VANCOUVER
Greg Collins
Roy Hennessy
John Donabie
Don Shafer

KY 58
WINNIPEG
Don Percy
Brian Wood
Christopher Mack
Bob Carlyle
Robbie Piel

92 FM
WINNIPEG
Bob Burns

96 FM
CALGARY
Wayne Bryant

CAMP* DIRECTORS — Keith James (Vice-President)
— Gordon Kyle (Design Engineer)

INVITE THE WORLD TO SEE THE CAMP* AT BILLBOARD
DECEMBER 2ND IN NEW ORLEANS

moffat communications limited
Setting the pace in Canadian Broadcasting

* COMPUTER ASSISTED MUSIC PROGRAMMING SYSTEM
Presidents Speak Out

Continued from page C-36

Other highlights for Polydor this year included the placing of Dompierre with Philips as well as the acquisition of the Strawbs to the label.

"We are optimistic about our relationship with the new RSO organization headed by Al Coury as well as new product by such acts as the Charmer Sisters, the Runaways, Crack the Sky, Stratavious, which are now distributed by Roulette in the U.S. and Susan Jacks who recently signed to Polydor and has a new album ready for release," says Harrold. "On the French side, we expect Jacques Michel to be a big item for the fall and look forward to the Clan Murphy’s first album for us."

In December of last year, Quality Records Ltd. headed by George Struth, jointly announced with Larry Uttal’s Private Stock Records in the U.S. that it was establishing its own label in the U.S. based in New York. Quality Records (U.S.) product is distributed through Private Stock. It was the first outside line to be marketed by the American label and was a unprecedented move for a Canadian company.

The first two singles released under the deal were the Stampeder’s “Hit the Road Jack” and ‘Cowboys To Girls” by Sweet Blindness. “Hit the Road Jack” became a fair-sized hit for the label.

Says Struth: "We have had considerable growth throughout 1974 and ’75. Though the industry was supposed to be in a recession, we still came through with a black bottom line. People are saying that the market is soft, so we’re fortunate to have a lot of good U.S. product and we’re doing a hell of a job.

"We have maintained our growth by dealing with people we dealt with before. I’ve known Uttal for some time and this new relationship with Private Stock is going to be meaningful to us.

“We’re approaching the end of our first year of expansion into the U.S. and we have a staff of three competent persons down there. In our first 10 months we only had one Top 40 record but we’re feeling our way along and we think we’re heading in the right direction. We’re planning an advertising campaign now for the next year so that we can become more visible with our acts in the U.S. market. We’ll do this primarily by advertising in the trades.

A new policy by the company is to get more involved in the overall direction of the acts that they sign in Canada.

“We will be involved in the costume and the staging of the acts. In order to do that we are cutting down on the acts we sign,” says Struth. “We have more or less been looking for a wide range of talent so we can zero in on certain categories. We’re also interested in picking up masters in this market. We’re not looking for tons of product and we’re not relaxing..."

(Continued on page C-40)
Thank you CANADA
From Audio Analysts Inc.

Official supplier of the Sound System for the official opening and closing ceremonies to the 1976 Olympic Games.

The only S-4 Sound System now available in Canada...

(514) 525-7070 525-2666
all Canadian product immediately in the U.S. unless it proves itself here with sales.

One of the newer acts signed to Quality which virtually everyone is enthusiastic about is Lynx. Regarding its launching, Struths explains, “We feel we have to get involved in management because there are a lot of areas that need development in a group, again through a lack of experienced people in the industry. We’re planning for gold and we’re providing the muscle and the gear.

“We had a terrific first six months despite the loss of ABC,” says Ed Preston, vice president and general manager of RCA Canada. “Our Canadian record activity was the most we’ve ever had in any year. It was close to double last year.”

The year got off to a good start in February when RCA commissioned the T.H.P. Orchestra to do a cover version of the record “The Theme From S.W.A.T.,” by Rhythm Heritage on ABC. The instrumental was being charted in Canada at the time but was not available in stores because ABC did not have a manufacturing agreement with anyone in Canada. RCA’s record ultimately turned into a gold single and the follow-up album sold over 25,000 copies with replacement in England and the rest of Europe.

There were a number of off-the-wall successes in regional markets which added to the success of the label. Two comedy albums by Nestor Fistor sold 18,000 copies in Alberta and B.C. and a comedy album of “Newie Jokes” by Al Glouster sold some 17,000 copies.

This year RCA Canada had seven or eight singles released in the U.S. including three by Ronnie Prophet. All made the U.S. charts.

Also in February, the Good Brothers were signed to RCA on a two-year, ten-album contract with a single-album stipulation. The band was signed rather uniquely while on CBC-TV’s Bob McLean Show.

In Quebec, RCA’s division has done well with a smaller roster of acts than are normally used to. Fusion, Capitaine No and Patrick Norman have all given the company reason for optimism.

In a major reorganization move in Montreal, RCA has sold its studio facility to a cablevision company and will be moving to “a very prestigious location” closer to the downtown area of Montreal. In Quebec as well, RCA is one of the most active labels on the disco scene and has found through experience that product goes as the acceptance of Wynon Jennings in the Canadian market. The album “Outlaws” went gold in this country.

According to Stan Kulin, president of United Artists Records in Canada, the company had made a forecast for its sales and despite talk that there was a soft market in most areas of Canada this year, the company has done as well as its predictions.

“I’m a little concerned about one thing and that is the increase in costs in nearly all facets of our day to day operation,” says Kulin. “For instance, our postage bill has gone up almost 50%. As you know, record companies do large mailings and through it may sound like a small thing, that represents a significant rise in cost.”

One area that United Artists has developed well in the past is its roster of Canadian acts. Keith Barrie, who was formerly with the Canadian Talent Library and distributed by United Artists, recently signed directly to UA. Barrie has been building a steady following over the last two years in this country through his two CTV albums “Keith Barrie Sings Of Love And Places” and “Only Talkin’ To The Wind.” Both made significant disco play on certain singles can break records in this country and specifically in Quebec.

Another highlight of this year as far as international product goes was the acceptance of Waylon Jennings in the Canadian market. The album “Outlaws” went gold in this country.

The Homecoming — Hagood Hardy
Run Away With Me — Ken Tobias
Lady Luck — Ken Tobias

Platinum album — The Homecoming — Hagood Hardy
Gold album — The Homecoming — Hagood Hardy
Gold Single — The Homecoming — Hagood Hardy

According to Stan Kulin, president of United Artists Records in Canada, the company had made a forecast for its sales and despite talk that there was a soft market in most areas of Canada this year, the company has done as well as its predictions.

“I’m a little concerned about one thing and that is the increase in costs in nearly all facets of our day to day operation,” says Kulin. “For instance, our postage bill has gone up almost 50%. As you know, record companies do large mailings and through it may sound like a small thing, that represents a significant rise in cost.”

One area that United Artists has developed well in the past is its roster of Canadian acts. Keith Barrie, who was formerly with the Canadian Talent Library and distributed by United Artists, recently signed directly to UA. Barrie has been building a steady following over the last two years in this country through his two CTV albums “Keith Barrie Sings Of Love And Places” and “Only Talkin’ To The Wind.” Both made significant disco play on certain singles can break records in this country and specifically in Quebec.

Another highlight of this year as far as international product goes was the acceptance of Waylon Jennings in the Canadian market. The album “Outlaws” went gold in this country.

The Homecoming — Hagood Hardy
Run Away With Me — Ken Tobias
Lady Luck — Ken Tobias

Platinum album — The Homecoming — Hagood Hardy
Gold album — The Homecoming — Hagood Hardy
Gold Single — The Homecoming — Hagood Hardy

According to Stan Kulin, president of United Artists Records in Canada, the company had made a forecast for its sales and despite talk that there was a soft market in most areas of Canada this year, the company has done as well as its predictions.

“I’m a little concerned about one thing and that is the increase in costs in nearly all facets of our day to day operation,” says Kulin. “For instance, our postage bill has gone up almost 50%. As you know, record companies do large mailings and through it may sound like a small thing, that represents a significant rise in cost.”

One area that United Artists has developed well in the past is its roster of Canadian acts. Keith Barrie, who was formerly with the Canadian Talent Library and distributed by United Artists, recently signed directly to UA. Barrie has been building a steady following over the last two years in this country through his two CTV albums “Keith Barrie Sings Of Love And Places” and “Only Talkin’ To The Wind.” Both made significant disco play on certain singles can break records in this country and specifically in Quebec.

Another highlight of this year as far as international product goes was the acceptance of Waylon Jennings in the Canadian market. The album “Outlaws” went gold in this country.

The Homecoming — Hagood Hardy
Run Away With Me — Ken Tobias
Lady Luck — Ken Tobias

Platinum album — The Homecoming — Hagood Hardy
Gold album — The Homecoming — Hagood Hardy
Gold Single — The Homecoming — Hagood Hardy

According to Stan Kulin, president of United Artists Records in Canada, the company had made a forecast for its sales and despite talk that there was a soft market in most areas of Canada this year, the company has done as well as its predictions.

“I’m a little concerned about one thing and that is the increase in costs in nearly all facets of our day to day operation,” says Kulin. “For instance, our postage bill has gone up almost 50%. As you know, record companies do large mailings and through it may sound like a small thing, that represents a significant rise in cost.”

One area that United Artists has developed well in the past is its roster of Canadian acts. Keith Barrie, who was formerly with the Canadian Talent Library and distributed by United Artists, recently signed directly to UA. Barrie has been building a steady following over the last two years in this country through his two CTV albums “Keith Barrie Sings Of Love And Places” and “Only Talkin’ To The Wind.” Both made significant disco play on certain singles can break records in this country and specifically in Quebec.

Another highlight of this year as far as international product goes was the acceptance of Waylon Jennings in the Canadian market. The album “Outlaws” went gold in this country.

The Homecoming — Hagood Hardy
Run Away With Me — Ken Tobias
Lady Luck — Ken Tobias

Platinum album — The Homecoming — Hagood Hardy
Gold album — The Homecoming — Hagood Hardy
Gold Single — The Homecoming — Hagood Hardy

According to Stan Kulin, president of United Artists Records in Canada, the company had made a forecast for its sales and despite talk that there was a soft market in most areas of Canada this year, the company has done as well as its predictions.

“I’m a little concerned about one thing and that is the increase in costs in nearly all facets of our day to day operation,” says Kulin. “For instance, our postage bill has gone up almost 50%. As you know, record companies do large mailings and through it may sound like a small thing, that represents a significant rise in cost.”

One area that United Artists has developed well in the past is its roster of Canadian acts. Keith Barrie, who was formerly with the Canadian Talent Library and distributed by United Artists, recently signed directly to UA. Barrie has been building a steady following over the last two years in this country through his two CTV albums “Keith Barrie Sings Of Love And Places” and “Only Talkin’ To The Wind.” Both made significant disco play on certain singles can break records in this country and specifically in Quebec.

Another highlight of this year as far as international product goes was the acceptance of Waylon Jennings in the Canadian market. The album “Outlaws” went gold in this country.
Coming to Canada!

- Lighting Trusses
- Gladiators
- Super-Troupers
- Electronics 2 to 6 KW Dimming System
- 2–3 Preset Control
- Par 64
- Special Effects Projectors
- Genies-Lumiladders-Rigging
- Total Production Available
  Sound-Stages-Curtains

514/525-0616
2375 East, Ste-Catherine, St.
Montréal, Quebec.

For Information call: Serge-Mario-John
Heart And April Wine

**Continued from page C-34**

its release in Canada plus the ability to gross over a million dollars on a cross-Canada tour, it would be hard to refute that statement.

Myles: Well, April Wine’s career is incredibly linked to the growth of Canadian independent label Aquarius Records headed up by Terry Flood, president. Constant touring has been one of the keys to their success (Donald Tarlton of Donald K. Donald Productions in Montreal and one of the directors of Aquarius Records, promotes all of the band’s dates in Canada) and through this has been instrumental in building a viable star system in English Canada.

Recently the band was signed to London Records in the U.S. (Aquarius Records is distributed by London in Canada) and it guarantees April Wine an immediate release in all major international markets. The commitment from London includes a large promotion budget to surround an American tour.

The following dialogue is with band members Myles Goodwyn, Jerry Mercer, Gary Moffat and Steve LaRoe.

Q. Are you surprised considering the band’s success in Canada that it took so long for you to get a contract in the U.S.?

Myles: Yes, I thought that people would take notice before they did. The group has four gold albums and a couple of platinum in Canada. We were signed to Big Tree in the U.S. but that contract expired quite a while ago.

Q. Myles, you spend a lot of time in the studio as a producer and as an artist. How do engineers and studios in this country stack up against engineers and studios elsewhere in the world?

Myles: Well, I think we’ve got a way to go. We’re lacking in experience, but that’s true if you want to talk about anything particular in the Canadian music industry. We are all lacking experience. There was a lot of talk about the Junos last year and a lot of criticism. The way I feel about it is I would rather encourage than discourage an event like that. You learn from mistakes. It’s all got to come together eventually.

Q. Montreal seems to have a unique situation as far as musicians hanging out together and helping other out. Is that something that you really enjoy about the city?

Myles: Yeah, that’s kind of nice but it doesn’t happen a lot. The backer did a lot of that when they came to town. A lot of friends were playing their stuff. That was nice. We’ve got a lot of friends in Montreal and in many ways the musicians are all friends. We all know each other and I’m talking about the French artists and English artists as well. There’s a lot of energy happening in this city at the moment and there’s not a lot of release for it when you consider the number of musicians in Montreal. There’s not a lot of product going out and there’s not a lot of work. I heard people saying two or three years ago that Montreal was the city from which there was going to be a big music explosion. I didn’t feel that was really accurate at that time but now I think that it’s close, perhaps as close as a year and a half before Montreal’s music presence is felt in the world market.

Gary: It’s a hard scene if you look at Quebec as far as English population. All of Quebec is like a small city. There’s a lot of French people in Quebec and I think they’re really good but they don’t help the English situation at all. They’re a thing to themselves. You have to try to get by on a small population to support you and appreciate your music.

Q. How has the success of the band in Canada affected you financially?

Gary: One thing this band has always done is put as much money back into improving the show and improving our situation in our personal careers as possible. That’s always helped the band though we haven’t all taken home a lot of money. We’ve all been pretty conservative in that area.

Jerry: We’ve all learned the hard way that there isn’t any alternative to succeeding in this business. You can be a good musician and you can be playing with people you really like and have a good time with and people who come out to your concerts and enjoy you. But if you haven’t got the machinery to market your product, which is a full-time job for other people, then you really haven’t got anything. Our whole team of people have been part of the evolution in the last six or seven years. I’m talking specifically about our management company, Terry Flood Management. They got into the business of managing just about the time we were forming so it’s been all they’ve learned plus all we’ve learned.

Q. You’re basically growing together then?

Gary: That’s right and if they can create a good situation for April Wine, then April Wine can earn more money which is what we keep us going. At the same time it’s our duty to be ready so that when they manage to open a door, we can handle it. It has to work both ways. When we get into contract negotiations, we involve people whose specialty is that. We have a say in most matters. We have a say in packaging our product. We have a say in distributing and marketing. They accept our ideas.

Q. Does the band have any major investments?

Jerry: Not yet. As a group, we’ve kept our capital pretty much for the purpose of dumping back in but we’re hoping that this year might be the year where we can earn a sufficient amount to make outside investments. Believe it or not, all these years we’ve been operating, we’ve been paying debts because it cost an awful lot of money to get there. You can invest $30,000, $40,000, $60,000 in this business and still have a relatively small company with what’s happening to happen when you rent from a sound company that’s using a $200,000 plus system.

Country Boosters

**Continued from page C-26**

no Canadian country production is undertaken by the multi-national majors. One happy exception is RCA Canada. Still, very few Canadian-produced records from indices and majors alike find their way into the U.S. marketplace, never mind that of the world.

A man with a unique opportunity to observe this failure is Ron Foster, music director of CKLW-FM in the border market of Windsor/Detroit. Several Canadian productions involving Canadian artists would have become American hits, according to Foster, had they been released in the U.S. He singles out Carroll Baker as an example. Her earlier recording efforts are Gail, owned by her manager, Don Grateley, were as good as any similar American product. Now Carroll’s records are produced and distributed through the facilities of RCA Canada and she is rapidly approaching super-star status in her homeland, but an American release still eludes her. She has long since proven that her success in this country was not a result of government airplay regulations. Several of her records that failed to qualify under the terms of those regulations became coast to coast Canadian hits anyway. Native Canadians do have impact on the U.S. chart scene, but for the most part they live and record in Nashville, yet they retain their Canadian citizenship. Even though a full-time resident of Music City, Ronnie Prophet’s RCA records are all produced in Toronto where he also tapes a network TV show shown weekly throughout Canada. Meanwhile, American native, George Hamilton IV, also a headliner on the Canadian TV scene, re-verses the trend somewhat as he has recorded for the past two years or more exclusively on RCA Canada, with sessions produced by Jack Penney in Toronto.

While Toronto is the headquarters for record production in Canada, some excellent efforts are originating in Edmonton. R. Halian Smith’s Royalty label is based in the Alberta capital. To date the Royalty releases have been almost exclusively country, and consistently commercial. Even the smallish Ontario town of Elmira ranks with the major recording centers. There, the Mercy Brothers, Lloyd, Ray and Larry, have built an outstanding studio, a labor of love for the brothers. Tended at the outset as a place to rehearse and experiment with their own recordings, the Mercy Brothers studio now turns out more than its share of topnotch productions.

Canadian country music may have to be dragged screaming and kicking into the mainstream of the world market, and that exercise will take more time, but if there is one kind of music can hope to be distinctly Canadian and yet extremely marketable both here and throughout the world, then country music is it.

Mel Shaw Productions Ltd & Stampeders Sound Inc.

Welcome

Graeme Waymark & Jim Henning

Waymark, Reid Inc.

(Management Consultants)

to

TORONTO

299 Roehampton Avenue
Hampton House North
Toronto, Ontario M4P 1S2
416-484-1036

A Special Thanks to their contribution to the Canadian Music Industry

Come to the Country...

Record at Springfield Sound.

A comfortable and well-equipped Studer-MCI facility near London, Ontario.

16 Track recording and mixing for $50./hour.

Contact Brian Ferriman at (519) 438-9121.

Country Rock's Number One Original Rock Band, Label Hunting.

Back in the Good Music Agency

2010 South Avenue West, Missoula, Montana 59801
Phone (406) 292-5320

www.americanradiohistory.com
WE HAVE A STYLE OF OUR OWN

HEART
CHILLIWACK
PAUL HORN
NEW WORLD ELECTRONIC CHAMBER ENSEMBLE
SONGBIRD
DIXON HOUSE

Shelly Siegel
Mike Flicker
Lana Beery
Geraldine Danish
Rolf Hennemann
Walter Vogel
Hunter Vogel
Richard Vogel
Ian Warner

MUSHROOM RECORDS, INC.
8749 SUNSET BOULEVARD
LOS ANGELES, CALIF
90069
TEL. (213) 659-9255
THANKS FOR A GREAT YEAR

The Little Mountain Sound Company
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number (Dist. Label) (Publisher, License)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Billboard Top50</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**General News**

**Jukebox Programming**

MOA To See Fancy Floor At Its Expo

CHICAGO—The Electric Floor, a lighted dance floor “oriented around the discotheque idea,” will be exhibited at the MOA International Expo here, Nov. 12-14.

Supplied in four by four-foot interlocking modules, the floor, suitable for live entertainment and disco, will be offered to operators for jukebox locations where dancing is prevalent.

“W’e are looking to license operators as distributors,” explains Robert A. Franzen, president of Digigraphics Corp., Salt Lake City, which manufactures the floor. Franzen also is exclusive national distributor for the device, through his Sensations International, which handles Wurlitzer jukeboxes as well.

“Operators will be offered exclusive rights in their areas to install the floors,” Franzen elaborates. “It allows them to take a larger share of the receipts since more customers are attracted to the locations.”

Franzen, who also is a Salt Lake City operator, says that locations on his own routes have forfeited their commissions entirely, with installation of the floors.

“We’re building business for locations beyond their wilder dreams,” he notes.

The 4-inch high floor is supplied with a computerized processor that employs a microphone pickup to convert sound to colored light patterns. It can be programmed once by an operator. Processor handles up to 16 squares, and with only slight modifications, 32, Franzen has said.

Nine to 12 squares are used in most setups, he notes.

Base rental for one module with sound processor is $495, Franzen says, but indicates that the company offers a package that provides the operator enough floors to handle three locations.

The floor surfaces are manufactured of high-import fire-resistant plastic, and can be easily taken down or assembled over any smooth surface.

Franzen claims that the installation of bars and manually operated control unit.

**Tower One-Stops**

SACRAMENTO—A one-stop for operators is being established here by Tower Records, Russ Solomon, head of the retail chain, reports Solomon says the one-stop system will service operators, providing 45s only, tape strips and a weekly mailer.

**MusiCues Issues Chappell Series**

NEW YORK—MusiCues Corp. has released five stereo albums from the “CHA” series of Chappell Backgound Music Library. The music is designed to accompany modern ideas in films and commercials, and according to Leonard Roseman, MusiCues president, is principally in an uptempo and optimistic mood.

The records are “New Sound of Illustration” which utilizes a mix of electronic and standards instruments, “Happy & Crazy,” “Sweet & Pop,” “Screen & Pleasure,” and “Rhythm & Melody.”

**Country-Bluegrass Winds King’s Island Program**

CINCINNATI—King’s Island family entertainment center will conclude its 1976 season with a star-studded, country-bluegrass promotion.

The full weekend events will include CBS Records Country Days, Oct. 2, 3, 9, 10, and country entertainment Johnny Duncan, Sonny James, Tammy Wynette, Conway Twitty, Billy Shire, Freddy Weller and Johnny Paycheck. A talent search will be conducted by CBS Records Oct. 9, open to amateur and professional entertainers who are not currently, or have never been, under contract with a record company. To qualify, participants must enter a semi-final competition sponsored by WUBE, Cincinnati, WCAC, Charlotte, WVA- WFMS-FM, Indianapolis, W21N, Columbus, Ohio, and WONE, Dayton, Ohio. Finals of the talent search will be Oct. 10.

Winner of the talent search will receive a professional talent assessment and record audition by CBS Records. Each station will sponsor a contest in which the winner will be entitled to spend one hour with Sonny James.

A bluegrass program is also scheduled for Oct. 10, 23 and 24, including appearances by Ralph Stanley and the Clinch Mountain Boys, the Osborne Brothers, Mac Wiseman, Earl Taylor and the Oak Mountain Boys. Kate Laur Band, Fiddlin’ Dick & Hand-Jerry Stenger, and Fiddlin’ Joy Sibiyo, plus $500 cash prize for fiddling contest. Entertainment both days will be continuous from 12-4 p.m.

**Martin Asks $1 Million**

LOS ANGELES—Dean Martin is asking Superior Court here to intercede on his behalf in getting $1.5 million which he alleges Warner Bros. Records owes him for five albums still due him on his present contract.

Martin alleges that he cut five of 10 contracted albums on his May 1970 binder, with five more still due at $100,000 each upon completion.

His pact also calls for payment of $50,000 for each album three years after the date of contract, with remainder of the $1.5 million damages due for future royalties. Martin says he is ready to collaborate on the Sybil claims, but says the defendant is not cooperating.

His contract, filed with the pleading, shows he got $300,000 payable Jan. 15, 1971, not as an advance against royalties. He had a 7.5% royalty rate based on retail price.

**‘Sybil’ Music Set**

LOS ANGELES—Composer Leonard Rosenman and the lyricist team of Alan and Marilyn Bergman will collaborate on the theme song for “Sybil,” a four-hour, made-for-television adaptation of Flore Isabelle Schreiber’s best selling book. The film airs on NBC Nov. 14 and 15.

**Bailey In Musical**

LOS ANGELES—Pearl Bailey will star in “Something To Do,” a musical based on the film starring Ginger Rogers and Canadian coalminer. Bailey will play the role of the coal miner’s wife.

**Sybil**

**MURPHY DUO—**Eric artist Michael Murphy is joined by son Ryan in performing hit duet during recent appearance for 600 attendees at annual Musical Landmark in Alexandria, Minn. Murphy performed a set for Pickwick International retail arm executives as well as attendees from parent firm and J.L. Marsh division.

www.americanradiohistory.com
58

Hi, Fi, Auto, Tape Build Indie $$$ At Sounds Great

By GRIER LOWRY

TOPEKA, Kan.—The first, toughest and most important order for business for a new independent stereo dealership is getting the brand roster settled, believes Sam Carkduff, owner of Sounds Great Stereo here. He also has done a solid job in car stereo—now 25% to 30% of gross sales, and blank tape, over $500,000 in his third year of operating in this city of 120,000.

"Untangling the strong sellers from the weak dust collectors takes time," Carkduff notes. "Our first year we stocked every name brand under the Japanese sun, with a lot of brands evolving from my two years’ experience selling for CMG.

"But there’s no reason to handle two or three lines with identical functions. Some brands weren’t making us any money at all," the owner explained. "So we’ve picked one brand in each price category with the highest turnover potential. Right now our majors are Kenwood, Yamaha, Technics and San Souci—and we hold our price by giving a lot of service."

The Midwest retailer emphasizes that the Sounds Great personal warranty offers one-year parts and labor on these lines. While that long guarantee doesn’t cut so strong with first-time buyers, we’re a second-time

(Continued on page 61)

JBL ‘Studio On the Road’ Vans Will Take A/B Presentation To Dealers

By JIM McCULLAUGH

LOS ANGELES—In a brand new educational and marketing effort, JBL, has come up with a rather offbeat, mobile audio/visual presentation employing custom-designed Doctor Maxvan.

Dubbed the JBL Mobile Sound Symposium, it’s essentially about what happens in a modern day recording session and how that session translates into tape and ultimately a record, according to Bell, vice president marketing, for the firm.

The entire presentation, including a film, is all contained within the van. "The first van is just about complete," says Bell, "and should start to roll Sept. 30. At that point work will begin in earnest on two other vans which should be ready to roll in December."

The first $100,000 dealer aid van is slated to visit JBL’s approximately 450 dealer network throughout the country with the itinerary beginning in the Southern California area to "work out the bugs" and will be the featured highlight during dealer-sponsored “JBL Days” for their respective dealers.

The program is then slated for Chicago and the Midwest as well as the Northeast.

The presentation is in four parts. It begins with a live introduction portion and then moves into a special prepared film made at Silvery Moon Studios in Los Angeles and deploys a new group called Malibu in a recording session.

After the film, the audience gets to see and hear "live" the multi-track master tape of the song being mixed down to 2-track stereo. At this time

audience participation is encouraged with an opportunity to try a hand at the mixing console to experiment with the various effects professionals use to enhance the recording process.

The final film segment brings the audience inside a record pressing plant and views the process that converts the master tape to disk. As a bonus, the audience receives the actual recorded version of the song that was taped, heard mixed into stereo, and watched being transferred from tape to the final disk. It also has an opportunity to experiment at the mixing console to produce its own favorite mix.

Where advantages cited are cost savings for both labor and material as well as ease of facilitation to Western Hemisphere markets.

The facility is also the focal point for not only the U.S. but for Canada, Europe and South America as well.

"A definite advantage," says Tsutsui, "is access to local suppliers and supplies such as polyester powder, for example, which is part of the injection molding process."

Part of TDK Japan’s original philosophy for building the plant was that it realized that one day Japan would lose some of its cost competitive edge as labor and material costs escalate, a situation many manufacturers there are now facing.

TDK in Japan manufactures the bulk coated tape in pancake form and sends it to the Irvine facility where the rest of the manufacturing process occurs.

"There are three phases done here," explains Cohen, "in addition to the injection molding operation. Namely, complete cassette assembly, tape winding and finally the labeling and packaging steps."

The tape plant has the capacity to produce 750,000 cassettes per month with plans of upping that figure to 1 million next year.

Among the product the facility produces are SA, AUDIA, S.D. D. and Maxver cassette’s as well as Audia and Sopen reel.

TDK also maintains sales offices in nearby El Segundo, Calif., where Cohen and Yozo Sato, vice president of finance, are based. Executive headquarters are in New York as well as a warehouse which serves the geography east of the Mississippi.

"TDK’s strong point," asserts Tsutsui, "has always been high quality and competitive pricing, a reputation which the firm now has a worldwide reputation for."

His statement is borne out by the fact that the company has some of the highest priced products on the market, Audia. Nevertheless, they are close to being number one in the

(Continued on page 62)
Radio Shack, Lafayette Electronics, Quinn's Audio, Ours Electronics, Indiana Audio, Stereoshop, Audio Warehouse, Sound Shack and The Listening Post.

CB Sales Dip Is Reflected By CEDA Survey

CHICAGO—Results of a national sales trend survey begun by the Communications Equipment Distributors Assn. (CEDA) earlier this year, indicate a steady decline of CB sales, including car stereo/radio combinations, into the summer months.

The survey asks CEDA distributor members to represent monthly sales as a percentage, using volume for January 1976 as a 100% base figure.

Average monthly sales performance figures, February through June, were 105%, 116%, 113%, 98% (Continued on page 62)

MINI 'CES' Plan Second Stereo Expo

INDIANA, Pa.—Planning is well along on the second Indiana Univ. of Pennsylvania Haas Stereo Show/Symposium, based on the success of the initial show last October that drew 6,000 to the campus event (Billboard, Oct. 25, 1975).

This year's run, set for Oct. 27 from 11 a.m. to 9 p.m. in the school's Student Union, again will combine area retailer displays, how-to seminars and manufacturer demonstrations.

Last year, the event included 11 dealers from Johnstown west to Pittsburgh, of the 35 invited to participate. Based on the interest last year, Viggiano sent about 40 invitations last month, with a Sept. 29 cutoff date for participation.

He reports interest from JVC in returning as one of the few manufacturers who exhibited on its own, as well as inquiries from such firms as Dynaco, Bose, and Sansui, among others.

Since the prime purpose of the expo is educational—informing the student buyer on how to effectively purchase and use the equipment—the seminar program will be expanded this year. Among topics being considered are CB purchase and installation, blank tape usage in cassette/8-track/open-reel, and disco equipment.

In addition to JVC, which demonstrated products along with Quadratrak, the 4-channel open-reel/disk label, assistance last year came from Share Bros., Technics, and Elpa Marketing (Watts, U.S. Pioneer, the IHF and EIA/CEO, who provided various brochures and displays.

Participating 1975 retailers included AFC Electronics, Oppo One, Technica, ACO, and EIA.

Sales To Dealers Mixed In August

WASHINGTON—U.S. audio market sales to dealers were mixed but generally on the upside for August and the first 34 weeks of 1976, with auto radios including car stereo continuing their surge, and phonograph systems still behind last year, but showing less of a dip.

According to the EIA marketing services department, auto radio/car stereo sales in August increased nearly 49%, with 1.258 million units sold to retailers, while portable, compact and component phonograph systems were off about 1.6%, with nearly 258,000 units shipped.

For year-to-date (34 weeks), more than 7.94 million auto radios have been sold to dealers, a 48% increase from 1975. More than 1.62 million portable phonograph systems have been shipped in the first eight months of 1976, still about 22% below a year ago, but a steady improvement over the last three months.

SBE Distrib Center

WATSONVILLE, Calif.—SBE, Inc., CB and personal communications manufacturer here, has opened a new distribution/Factory service center in Brook Park, Ohio. Headed by Gene Pritchard, Eastern regional manager, the new facility will handle SBE products for the Northeast. Larry Martell is service manager.

The momentum is growing.

So if you're fed up with lines that are just marking time and are thriving at your expense on their past reputations—join JVC. The line with growing momentum.
JBL ‘Studio On the Road’

- Continued from page 50

8-channel mixing console, tape decks, movie projection system and JBL 1.100s for playback monitors. TEAC Takam has donated equipment in order to be part of the program.

"The whole idea was 2½ years in the making," adds Bell.

The entire project was totally conceived and financed by JBL with People Entertainment providing technical assistance, music, musicians and music mixing/editing.

"The entire program," notes Bell, "is really an extension of some types of educational things we have been doing all along such as school seminars. There's no real sales pitch. Rather it's both educational and soft sell."

---

CANNES—As the fifth VIDCOM and MIPCOM combined opened their six-day run Wednesday (23) at the Palais des Festivals, organizer Bernard Chevry was anticipating 3,000 attendees representing about 700 firms from 30 countries.

Among the exhibitor highlights were the Thomson THV 20 camera, the Sony Betamax, the Aral Discasette, the MDR video disk system and large-screen television projectors including the Advent VideoBeam. the CV-3 distributed by Speywood, the GE units represented by Videac Electronique and a new entry from Zygma Electronics (U.K.) soon to bow in the U.S.

Among leading video software firms represented at MIPCOM were Video Concept, Centre National de Documentation Pédagogique, Videograms de France, SEPA, SFP, National Audio Visual Institute, Video International Distribution, Hotel Film International, Video Club de France and VideoScope (Mediscope), all from France; Guild Sound & Vision, VCL and Pfanstiehl is NEEDLES...

Pfanstiehl, has the most complete line of replacement phonograph needles available from any one source—with extra long needles—more up-to-date cross reference information, more sales aids and needle merchandising help to make your phonograph needle selling simpler with LONGER PROFITS... and Pfanstiehl offers a liberal 100% EXCHANGE PRIVILEGE so you never get stuck with anything that doesn't sell in your area.

You'd like doing business with Pfanstiehl?

Pfanstiehl
WRITE FOR COMPLETE INFORMATION TODAY ON YOUR LETTERHEAD

3200 WASHINGTON STREET / BOX 406 / WAUKESHA, WIS. 53186

---

NEW YORK—Despite the recommendation of the IFH board against participation, and the ERA board's position against too many trade shows, AUDEX and an exhibitor management firm, the Charles Snitow Organization, are continuing with plans for the first event, next April 25-28 at the Las Vegas Convention Center (Billboard, Sept. 4).

In addition to the representatives of approximately 20 firms who attended prior meetings here and in Las Vegas and pledged their support to such an audio-only show, Snitow claims inquiry forms returned from an additional 65 companies. "Space requirements by these companies already total close to 100,000 square feet," he says.

Rank Video, all U.K., Kebec Film, Canada, EBAV, Sweden, and Studio Art, Switzerland. Associations represented included the ITA, the ITVA, CATA and the French GPAV—Audio-Visual Professional Assn.

AUDEX Plans Continuing With IFH, ERA Opposition

While the IHF board, in a letter from IHF Executive Secretary Gerride Murphy notes that board recommendations are not binding on members, as at least 1/2 have indicated interest in AUDEX. Among companies represented at the two pre-AUDEX meetings and pledging support were the Snitow, and BSR (USA) Ltd., Kenwood, Shure Bros., Soundcraftsmen, Tandberg of Denmark, and JBL, whose president, George DeRado, also is IHF board chairman.

Of the other 65 companies returning inquiry forms enclosed with the AUDEX announcement, IHF members include Audio Analyst, Lux Audio of America, Infinity Systems, Sherwood Electronics and 3M, according to the last provided by Snitow.

In a release to its membership from Ray Hall, executive vice president, the ERA national board took a strong position "against the raising trend of trade show proliferation," with Hal noting "the announcement of the possibility of another audio show in Las Vegas just before NEWCOM next May is the final straw."

"Too many trade shows and too much time out of the field is the most critical problem facing not only our members, but all sales representatives including factory direct people," states Clark Gibb, head of his own Minneapolis rep firm and ERA national president.

"The ERA statement has been discussed," Snitow acknowledges, "and we have a quarrel with ERA. If we get the manufacturers, their reps will follow, and we believe the rank and file are going with us."

AUDEX floor plans and brochures will be out before Oct 10, he says, and first space assignments will begin as soon as the first contracts are returned. Actual pricing is not yet settled, but he says it will be "competitive" with the existing $4.50 per square foot for the Summer CES, $5.75 for the Winter CES and $6 for NEWCOM and PC-77.

Snitow notes that AUDEX is planning to use part of the expanded space at the Las Vegas Convention Center, which will have 700,000 square feet on one level when the addition is completed next year.

---

The component that's been missing.

CLEAN SOUND—A Record Cleaning System that improves the quality of sound reproduction so dramatically that it will become a new standard of practice right along with your customers' turntable and amplifier CLEAN SOUND not only removes dirt and residue from deep inside record grooves, it also restores the anti-static properties in every record by an exclusive ten ingredient solution formulation. After all, static and dirt are what diminish sound quality. The CLEAN SOUND System is completely self-contained in a designer storage case including easy-to-hold applicator and control-flow solution bottle. For display in your store through a customer-stopping fixture that fits handsomely on counter or wall. CLEAN SOUND. The component that's been missing.

---

OCTOBER 2, 1976, BILLBOARD

---

RECOTTON CORP. 40-25 Crane Street, Long Island City, New York 11105 (212) 392-6462

---

AUDEX Plans Continuing With IFH, ERA Opposition

While the IHF board, in a letter from IHF Executive Secretary Gerride Murphy notes that board recommendations are not binding on members, as at least 1/2 have indicated interest in AUDEX. Among companies represented at the two pre-AUDEX meetings and pledging support were the Snitow, and BSR (USA) Ltd., Kenwood, Shure Bros., Soundcraftsmen, Tandberg of Denmark, and JBL, whose president, George DeRado, also is IHF board chairman.

Of the other 65 companies returning inquiry forms enclosed with the AUDEX announcement, IHF members include Audio Analyst, Lux Audio of America, Infinity Systems, Sherwood Electronics and 3M, according to the last provided by Snitow.

In a release to its membership from Ray Hall, executive vice president, the ERA national board took a strong position "against the raising trend of trade show proliferation," with Hal noting "the announcement of the possibility of another audio show in Las Vegas just before NEWCOM next May is the final straw."

"Too many trade shows and too much time out of the field is the most critical problem facing not only our members, but all sales representatives including factory direct people," states Clark Gibb, head of his own Minneapolis rep firm and ERA national president.

"The ERA statement has been discussed," Snitow acknowledges, "and we have a quarrel with ERA. If we get the manufacturers, their reps will follow, and we believe the rank and file are going with us."

AUDEX floor plans and brochures will be out before Oct 10, he says, and first space assignments will begin as soon as the first contracts are returned. Actual pricing is not yet settled, but he says it will be "competitive" with the existing $4.50 per square foot for the Summer CES, $5.75 for the Winter CES and $6 for NEWCOM and PC-77.

Snitow notes that AUDEX is planning to use part of the expanded space at the Las Vegas Convention Center, which will have 700,000 square feet on one level when the addition is completed next year.

Rep Rap

Landau & Mack, Inc., has moved large

quartet at 66 Commack Rd., Commack, N.Y. 11725, phone (516) 343-7175, presided Wil-

ford Landau reports. The firm covers the metro

area for Chelmaran Mfg., Ampex-Vox, Perma-


Stuart Brown joins Eagle Association sales

staff in Miami, from district sales manager at Schick Electric Co. there, president Joseph One

announces. Located at 1515 N.W. 147 St., Miami 33169, the firm handles consumer elec-

tronics, home entertainment and electronic houseware products in the Southeast.

The John W. Steinhberg Co. has moved to new

office facilities at 7337 Keva Ave, North Holly-

wood 91605, phone (213) 982-6700. Among its

customer electronics clients are KII, Grado, Spec Acoustics, Scoll, Royal Sound, Supren-

and Decca.

---

www.americanradiohistory.com
'Sounds Great' Plays Growing Indie Role In Topeka

Continued from page 38

Carkduff's customer base has been established around a straightforward, no-nonsense approach to selling.

"These are people who bought their first system on price from a newspaper ad, but they eventually return to the original store where they bought that system because, chances are, they remember they already have the best speaker that was on the floor.

At Sounds Great, Carkduff also has parred speaker brands to the strongest selling lines, featuring JBL, ADS, Yamaha and Creative Display is a strong point here, with floor speakers shown on the floor, bookshelf units on that type of fixture. Personnel demonstrate everything A/B offering comparisons of amps, turntables and speakers to prospective customers. The middle to high end display is centered in a main sound room, with 10 or 12 amplifiers, averaging about four units per stack. Here are speakers from $150 to $1,000 per pair, with the majority in the $300 to $700 range as a result of diligent step-up selling.

"Since we are a second-time buyers' hub," he explains, "we have to do a lot of matching speakers to receivers. You can't sell a customer a 200-watt-capacity speaker system if you're dealing with a 30-watts-per-channel receiver or amplifier owner.

"What you can do, however, is ask him or her to listen to that speaker coupled with a 100-watts-per-channel amplifier. Once that happens, they're never going to be satisfied with that 30-watt model."

In the upgrading process, Carkduff says it's essential that the salesperson know how a product is built, and why one speaker sounds better than another. Then they can give the buyer a bit of informed direction on listening for things his untrained ears might not pick up on speaker performance.

The Topeka dealer believes he's winning the battle with one particularly pernicious form of competition—the discounter with the $200 per speaker price who offers to sell the pair for $200. "He can afford that kind of chow because he's working on an enormous margin," Carkduff says. "I may have the same speakers at $70 each.

"So the customer comes shopping and I demonstrate a speaker like the ADS L-400 priced at $399 that will blow the competition's speaker out of the park—warranty, sound, all ways.

"It's sad, but a lot of dealers are stripping their credibility with that kind of massive 'up-pricing' and then discounting," he believes.

One firm Carkduff maxims is that an independent can never forget he doesn't have 10 other stores there generating income. This means you can't afford any blot on your image. "Whether you're selling a $38.88 blank cassette or a $45,000 stereo system," he emphasizes.

When he opened Sounds Great, he gave package displays a lot of emphasis and then abandoned the concept. Now he feels the time is ripe for a return to such merchandising, and has eight systems priced at $299, $399, $599 and up—all under $1,000, and is seeing some action on all of them.

Carkduff feels there are three essentials needed to "sell" the package concept—good equipment, an appealing selling price and customer recognition of the package value.

"We can't help the customer of systems looking for half-price deals," he notes. "We're predicting our system setups on performance, with good action in the $399 to $609 packages with buyers who say they don't know anything about stereo. These we spend enough time with to demonstrate until they hear a 'sound' to which they can relate."

For his best advertising dollar return, the indie retailer leans to full-blast radio. The store promotes three-day weekend sales, and the event is pushed with ¼ hours of saturation radio spots, employing three spots per hour on three local stations.

"We get mileage on this type of radio scheduling," Carkduff explains, "and there are definitely residual benefits in penetration radio advertising. Sales are scheduled every weekend and they pull traffic, as we advertise what we have, and the prices. It's usually a potpourri of items as we check out the 'backroom' before every sale and tag items that have been around awhile, or dated models. It's a weekly business-enlivening event."

(Continued on next page)
1st 'Stereo Video' Service Offered To Music Industry

NEW YORK—The first formal program offering video studio and playback hardware with stereo audio is being made available by MPCS Video Industries here, partly in response to demand by the industry for better audio quality with video systems.

At Nathanson, MPCS chief executive, points out that except for various custom packages from time to time, audio recording and video playback has been strictly mono. The two tracks on the 1/4-in. U-Matic videocassette have been used for voice (one) and background music (two) then mixed down to mono, similar to network video transmission.

Now MPCS is offering a video studio with stereo audio capability, utilizing the Sony VG-2850 VTR and its own camera crew. Performers looking to record audition material for labels or producers are particularly good prospects, he notes.

Studio time is $500 for three hours, or $200 an hour, he says, for a finished hour-long stereo video-cassette, with $75 an hour additional for editing, if desired.

MPCS also is offering a portable package of playback hardware modified for stereo sound, available for purchase or rental.

The $1,490 purchase includes JVC 5000 videocassette player-only, a 12-inch modified Sony Trinitron color monitor with Sony stereo amplifier and speakers, on a rolling cart.

Package on a rental basis is $125 a day or $375 for the week, with a three-month prepaid lease plan at $180 a month, or $540, Nathanson says.

CEDA Survey

Continued from page 39 and 95% according to Marvin Van-Metre, executive director of the group.

Van-Metre says the July figure, though not yet averaged, indicates continued decline.

TDK Links Its U.S. Success To Own Plant

-Continued from page 58

world in cassette dollar volume. Its long range goal is to be number one in the U.S. at both the high and low end.

Several years ago, TDK introduced a "Super Avilyn" (SA) cassette, a new ferric oxide formulation that was a "revolutionary" advancement, according to Tsutsui, with technological improvements given a high priority.

What gives TDK's long range goals an impetus is that they also own an equivalent empty lot adjacent to the Irving factory and can easily double the operation at some point in the future.

Emphasizing quality, TDK maintains that the plant is unique in the sense that a high proportion of the plant's 60 employees, about 25%, is quality control personnel. That compares with approximately 5%, he says, for many U.S. firms despite the type of industry.

Central to the facility is a "clean room" where much of the inspecting, assembly and winding is done.

"We have the capability," adds Cohen, "of being dominant at both the high and low end. TDK has to be maintaining a number one position right now at the high end.

A long-term strategy for TDK will be to increase in influence in the mass market with increased penetration and distribution there while at the same time gaining an even stronger foothold with multi-store audio operation and in Hi Fi specialty shops.

"Consumers have been definitely trending towards cassette in the U.S. market," analyzes Cohen, "and this is something we can see in our sales charts. Part of the reason, of course, is the abundance now of improved hardware and increased consumer awareness and education."

Cohen also mentions that TDK is capable of reacting very quickly if demand for Electa, the new tape configuration, mushroom in the near future.

While acknowledging that imitation is the sincerest form of flattery, Tsutsui voices grave concern over the recent influx into the U.S. market of KDK-labeled cassettes (Billboard, Sept. 18) being pushed off as TDK product.

Another wrinkle to that, indicates Tsutsui, is a pirate firm marketing KDT-labeled cassettes in the Middle East where some cultures read letters backwards.

TDK also plans later on to get more heavily involved in the accessories field.

Jim McCullough

Designed to Produce

Tape Duplicator

Super-reliable
Super-economical
Easy to operate
Easy to maintain

A super buy from

atomic corporation

1294挥手 OF THE AMERICAN RADIO
TAPE/AUDIO/VIDEO

Now Available

SUPERSCOPE, AUTOMATIC CASSETTE LOADER

5000

$200

A BONAFIDE DISTRIBUTOR, receive NEW SPECIAL (unheard of) LOW PRICES on these best selling cases in the country. NOW is the time to consider — "THE BIG THREE" for the Christmas business just around the corner.

BONAFIDE DISTRIBUTORS receive NEW SPECIAL (unheard of) LOW PRICES on these best selling cases in the country. NOW is the time to consider — "THE BIG THREE" for the Christmas business just around the corner.

WE BUY OUTSTANDING QUALITY.- We are the FIRST company.

We know that quality is the result of controls and we guarantee it by means of test certificates. We are the first do it in our field.

We are and we want to remain a first-rate company.

for this reason we point to the quality.

wincows.com

www.americanradiohistory.com
Soul trio in Studio A. Beethoven's 5th in B. Rock concert in the park.

White House Study

The best multi-channel audio recorder in the world is also the most versatile. It handles 16-inch reels of two-inch tape for 16 or 24 channel work, and does a beautiful job with an 8-track head and one-inch tape. It'll give you the flexibility to record a vocal quartet one day, and a full orchestral ensemble the next.

You'll probably buy your MM-1200 for the ruggedness built into it. Roll it from studio to studio, truck it around town, shift it in the booth, it'll stay aligned. And when it comes to maintenance, the MM-1200 is an open book to any service technician.

Engineers love to work MM-1200 sessions because the machine is easy to control and set up, producers love the way each channel is crisp and isolated, and accountants love the way our multichannel machine keeps returning profits on the original investment.

MM-1200 is the multichannel audio recorder from Ampex, for studios that can't take chances.

AmpeX

Complete technical and performance specifications are available in a free brochure. Write us at 401 Broadway, Redwood City, California 94063, or call (415) 367-2011.
LOS ANGELES—Sergio Mendes began a new LP at Kendun Recor- 
ders here and Stevie Wonder dropped by to play piano on a track which he'd written. Randy Stonehill continues his LP at Kendun producing them- 

selfs with Gary Starb engineering with Michael Schinan assisting Kendun's Kent Duncan and John Golden mastered the recently re- 

leased "Spiffle" of Jefferson Star- 

chord co-produced by Pat Israel and 

Larry Cox.

In other local activity Odia Coates along with producer Paul Askia were in recently at 

Cher's overdubs and mix new mate- 
doctors for Epic. Sessions were arranged by 

Don Costa and engineered by Joe 

Robb. Costa also produced a Frank 

Sinatra single with Joe Robb at the 

board. Michael Stewart produced 

Kenny Rankins on an LP project. Pro- 

ducer Bob Gaudio and engineer Bill 

Schneir were in to mix a new Frankie 

Valit project. Glenn Campbell was 

also in with producer Danny Lam- 

bert and engineer Tommy Vaca to 

work on a new LP with George 

Futre assisting.

At Fillmores/Wally Heider recently, Nat Adderley (Cannonball's Brother) was in recording with 

Jack Lewin producing and Bill 

Dawes engineering. Neil Diamond 

dropped in recently at Studio 

Creek. They will run to experiment with 

instruments sounds in anticipation of the rumored forthcoming Carol 

King project. Mr. "Duck Duck" Rick 


newly signed RCA artist Bill Gaynor recording and co-pro- 

ducing with John Stonech at Chi- 

cago's Paragon Studios an LP com- 

missioned by his label. Arrangements will be added in New 

York by Ralph Toussaint, with ad- 

ditional recording scheduled for 

RCA's LA studios.

RCA recording artist Daily Par- 

ton has been named her own pro- 

ducer on a forthcoming LP, which 

she's being recorded at Nashville's 

Sound Stage, Rick Allen engineering.

At Wishbone, Inc., recording stu- 

dio in Muscle Shoals, Ala., Clayton 

Brown, son of LeRoy Brown, pro- 

duced for stickers on Sugar & Spice 

who will be appearing as regulars 

on the Bill Cosby tv series on ABC. Joe 

Sertich also produced an autobahn 

vocalist and horns on his new LP proj- 

ect for Spring Records.

Felix Cavaliere's Young Rascals 

fame, was producing a new LP for 

Fred Lutish, formerly of Blood, 

Sweat & Tears, at Connecticut Re- 

cording studios in Bridgeport, Rick 

Rowe engineered with John Conver- 

ting assistant.

Studios

Star Track

October 2, 1976, BILLBOARD

PHOTO: BILLBOARD

Master Quality Recording Studio

• VARIABLE SPEED
  16 TRACK-6 TRACK RECORDING

• DBX NOISE REDUCTION

• STATE OF THE ART SYNTHESIZER FACILITIES

• 24 HR. SERVICE

PHONE US FOR RATES
  (213) 855-1171

3615 Santa Monica Blvd.
West Hollywood, CA 90069

Sound Business

POPOED, HAPPY DUNCAN

Kendun Exec Says Recording At Peak

Western Hemisphere, South Ameri- 

ca and the Pacific. The company was 

just created and it's literally in its 

infancy.

One of the great advantages we will have here at Sierra is that we have the expertise back from pro- 

ducers about equipment and equips 

tement implemented here at Kendun.

Some of the keys in Kendun's suc- 

cess. Duncan says that the com- 

pany is run first as a highly organ- 

ized entity from a business sense, it 

people who are not just "interested 

good people; and the staff is, for 

the most part, in-house trained.

In addition, we put out bulletins on 

engineering. Either myself or our chief engineer checks out the 

equipment manufacturers, regularly 

and see what they have changed in 

their production values. We can com- 

bine back and apply it as improvements 

technically.

We're in a tremendously exciting time 

in the business and it's really in 

the action is right now. And we are 

just developing our publishing side 

that the people who created magnetic recording are still alive to- 

day. There is a whole business in the 

senior positions of companies that 

formed.

The recording has only been in 

this country since the end of World 

War II so it's only a 25-year-old business, and we're in it in a hurry 

and improvements daily make 

for grey hairs.

The commitment in Kendun's, 

is acoustics "which has al- 

ways been of paramount importance here," implementing many of 

Hickey's and Duncan's techniques.

Duncan also points out that things 

are changing so fast technologically 

that a top class studio has to replace 

its equipment every two to three 

years, not because the hardware isn't 

any better, but that there are just too many innovations being developed.

"I also feel," he continues, "that 

those people who are renting their 

studio for $85 an hour are doing 

the business a grave disservice in 

that they won't have the reserves avail- 

able when it comes up to time, and 

artists will be using sub-standard 

facilities and artists don't observe 

that.

We maintain a firm position, "and we have to operate so that five years from now I know what we are doing. For ex- 

ample, we've been scheduling console replacements for both stu- 

dio.

We are going to be closed for the 

last two weeks of December in 1978 

to put new consoles in. It's going to 

take two to three weeks to design the 

boards and a year to build them and 

the reason is going to take so long is 

another reason to go through this business which is the application of 
digital technology and microprocess 

toward the future.

Again, speaking about the future, 

Kendun sees the real new exciting area and where he believes he be- 

lieves will "ellipse 4-channel."

"The technology of the video- 

disk," he says, "is such that they do 

25 minutes of color video on a 12- 

inch disk with multiple channels of audio. Actually, 20 channels of audio.

JIM McCULLAUGH
COMING...

Billboard's 1976-77 DIRECTORY

The most complete and authoritative guide ever published to coordinate the "On Tour" needs for artist and group concerts. Expanded listings provide year-round reference to suppliers in cities in each of the 50 United States plus Canada.

Concert & Showcase Facilities • Sound & Lighting Sources • Limo Services & Charters • Instrument Rental • Instrument Transfers • Instrument Repair • Recording Studios • AFM Offices

• Stagehand Unions • Promoters • Outdoor Advertising • Publicity & Public Relations • Ticket Agencies • Printers • Support Services • Sign Painters • Photographers • Hotels & Motels • 24 hour Restaurants • After Hour Show Lounges.

Your ad in the 1976-77 issue — the biggest and most complete yet — will call attention to your firm's service or product every day of the year. Reserve space today. Get your share of the multi-million dollars spent annually "On Tour."

Bonus circulation to major talent agencies, record companies, industry associations and everyone concerned with On Tour arrangements.

Issue Date: Nov. 13 • Ad Deadline: Oct. 8.

Sales Offices:

Los Angeles
Joe Fleischman/John Halloran/
Harvey Geller/Billy Moran
9000 Sunset Blvd
Los Angeles, Ca 90069
213/273-7040

New York
Ron Wellman/Ron Carpenter/
Norm Berkowitz/Mickey Addy/
J.B. Moore
1 Astor Plaza
New York, NY 10036
212/764-7300

Chicago
Bill Kanzer
150 N Wacker Drive
Chicago, IL 60606
312/236-9819

London
Barry Hatcher
7 Carnaby St
London W. 1, England
437-8C90

Nashville
John McCartney
1717 West End Ave #700
Nashville, Tenn 37203
615/329-3925

Tokyo
Hugh Nishikawa
c/o Music Labo
3-3 2-chome, Azabudai
Minato-ku, Tokyo 106
03-585-5149

www.americanradiohistory.com
AUSTIN—Mayday Productions, promoters of the Sunday Break II outdoor rock concert held Sept. 2, reported last week that it has been victimized by a massive ticket counterfeiting scheme which cost the firm approximately $700,000 in revenue. Although a crowd estimated by the promoters to be in excess of 100,000 attended the concert, an au-
dit of receipts showed that fewer than 28,000 legitimate tickets had been sold, Mayday president Win Anderson announced at a press-con-
ference.

Neither Anderson nor Mayday at-
torney Lee Rohr could offer any ex-
planation of how the 70,000 bogus tickets had been produced or where they had been sold. Anderson has asked Texas Attorney General John Hill’s office to investigate. Sources said late last week they were trying to discover how so many counterfeit tickets could have been distributed without word getting around.

Admitting that Mayday’s credi-
bility had been challenged, Rohr said: “The first question everyone asks is how do we know more than 100,000 actually came to the con-
cert? We have several kinds of proof. To begin with, that’s the estimate
made by the sheriff’s department, the fire department, and the Texas De-
partment of Public Safety. Also, we’ve got aerial photos of the crowd and we’ve had the Air Force to study them and give us a figure.

“Most important,” Rohr added, “a sampling of torn ticket stubs at the concert site should show that about three of four tickets were phonies. We’ve looked at thousands of ticket stubs and turned up only 300
counterfeits.

Rohr said the bogus tickets were nearly perfect copies of the originals and that only by noticing duplicated serial numbers were the promoters able to detect the counterfeits.

Meanwhile, an aerial photograph reportedly taken at the height of the con-
cert was published in the “Austin American-Statesman” Sept. 12, along with an accompanying story which said experts who studied the photo concluded that less than 25,000 persons were pictured within the concert grounds.

At the post-concert press con-
ference, Mayday spokesmen reported that $80,000 had been invested in the Sunday Break II concert and that the firm is now $500,000 in debt and facing bankruptcy.

Mayday held an earlier, finan-
cially successful, outdoor concert Sunday Break I last May 1. The promoters had scheduled a third concert, featuring Jefferson Starship, for Sept. 26 and last week, Mayday spokesmen were un-
certain as to whether the upcoming concert would be held.

The Texas Consumer Affairs Di-
vision, the following week, said that investigations into more than 9,000
ticket stubs had turned up only 300
counterfeits.

The promoters are demanding “We have all kinds of leads about people selling discounted tickets to the con-
cert that hasn’t followed up.”

Poor P.R., Weather At Austin Gig

AUSTIN—Plagued by bad pub-
lity and poor weather, the Bicen-
tennial Outlaw Concert drew only 6,000 persons to hear Waylon Jen-
nings, Willie Nelson, David Allen Coe and a host of other performers at the Steiner Ranch here Sept. 19.

Originally expecting an audience of at least 50,000, the show’s promot-
ers, Music Concerts Inc., said rainy weather and two weeks of publicity about massive losses for the fol-
lated Sunday Break II concert, held Sept. 5 at the same site, were major causes of the small turnout.

John Griggs, a spokesman for the promoters, also blamed erroneous reports by some Texas newspapers and radio stations stating the con-
cert had been cancelled by court or-
er. A Sept. 17 court hearing on a suit by local residents to stop the concerts upheld the promoters.

An Austin bail bond did rule how-
ever, that future concerts at the Steiner Ranch will be prohibited until a hearing on a home owners permanent ban can be held.

After the concert, Griggs reported that seven or eight people had been in-
vested in the outlaw show. “We needed about 25,000 attendance to be-
tended to by law enforcement,” he said. “But it was small.”

The concert, however, was clearly a success for the fans who did attend. The three outlaw headliners, Asleep At The Wheel and local act Macaca Bala & the Misery Bros. garnered most applause among the 18 acts that performed.

N.J. Drive-In A Concert Site

NEW YORK—What may be the first concert ever held at a drive-in movie theater is scheduled for Sun-
day (3) at the Ledgewood Drive-In in nearby New Jersey.

The drive-in, which has four program headlines pianist Marian McPartland and starts at 3:30 p.m. Tickets are $12.50 per car. Jazz films will also be shown and a $500 cash prize is set for the following Sunday, Oct. 10.

The “Drive Into Jazz” show is being promoted by Letter Productions of Rockaway, N.J. Also on the bill are Dick Contino, Warren Vache, Jim Capaldi and Bill McLean.

LOS ANGELES—Peter Fram-
pont and the Beach Boys are tied as headline acts on headliners in four of the top-grossing 15 sta-
dium or festival concerts of the past six months.

Billboard’s Top Boxoffice Chart, which began in the March 20 issue, listed 54 major outdoor shows through Sept. 18 with a combined total gross of $17,724,039.

Zydeco and Aerosmith each headlined or co-headlined three of the year’s top 15 concert extravaganz-
as.

The biggest single show of 1976, generally acknowledged as the big-
get by far this year, was the high-gross-

ing concert ever held in a secured permanent facility, was Electric Fic-
cy at JFK Stadium in Philadelphia with Yes, Peter Fram-
pont, Gary Wright and the Pousette-Diast Band. This show drew $10,000 at $10 apiece and grossed $1,050,000.

Los Angeles’ Rowliss of Los Angeles had four of the top 15 stadium shows this year, including a tie at number

$Tie For 2 Acts As Top Show Draw

By NAT FREEDLAND

LOS ANGELES—Peter Fram-
pont and the Beach Boys are tied as headline acts on headliners in four of the top-grossing 15 sta-
dium or festival concerts of the past six months.

Billboard’s Top Boxoffice Chart, which began in the March 20 issue, listed 54 major outdoor shows through Sept. 18 with a combined total gross of $17,724,039.

Zydeco and Aerosmith each headlined or co-headlined three of the year’s top 15 concert extravaganz-
as.

The biggest single show of 1976, generally acknowledged as the big-
get by far this year, was the high-gross-

ing concert ever held in a secured permanent facility, was Electric Fic-
cy at JFK Stadium in Philadelphia with Yes, Peter Fram-
pont, Gary Wright and the Pousette-Diast Band. This show drew $10,000 at $10 apiece and grossed $1,050,000.

Los Angeles’ Rowliss of Los Angeles had four of the top 15 stadium shows this year, including a tie at number

four with two sellout Anaheim Sta-
dium bills where ticket sales, all at $10, were cut off at 55,000.

Bill Graham had three of the top 15 shows, also including a tie at number 10 for two sellout Oakland Stadium concerts bringing in Frampton, Fleetwood Mac and Gary Wright on consecutive week-
ends. Although Graham’s “Day On The Green” showed drew 57,500 each of the $8.50 ticket prices placed the gross below Wolf & Rissmiller’s Anaheim shows.

David Fonzo’s Fun Productions was the only promoter other with more than one show in the top 15. Fun headlined ZZ Top and Kiss as separate shows in Anaheim Stadium with tickets scaled at $10 and $12.50.

Anahiem and Oakland Stadiums were the only facilities with multiple shows in the top 15, in four with the Southern California structure and three Graham “Days On The Green” at Oakland.

Most of the nation’s top concert

promoters were represented in the

(Continued on page 70)
"With Blackheart Man Bunny Wailer (as he prefers to be called) rewrites reggae’s book of rules, combining its haunting calypso/r & b balladry and aggressive rhythms with a melodic delicacy that Sam Cooke and Curtis Mayfield might envy . . . songs like the title track and ‘Fighting Against Conviction’ rank with Jimmy Cliff’s ‘Many Rivers to Cross’ and Bob Marley’s ‘No Woman No Cry’ as anthems for our times.

“LOOK OUT WORLD, HERE COMES BUNNY WAILER WITH JAMAICAN SOUL THAT SLITHERS, STUNS AND SOOTHS, AND NEITHER ROOTS, ROCK NOR REGGAE MAY EVER BE THE SAME.”

—Tim White Crawdaddy

This Album Presents BUNNY WAILER, a founding member of the “WAILERS,” as composer, bongoist, congaist and vocalist—with support from Bob Marley, Peter Tosh, Aston “Family Man” Barrett, Carlton Barrett, Tyrone Downie . . .

Music sweet! Music dread! Music lion! “Them can’t kill the Rasta Man at all.” —Jean Fairweather

Bicentennial Theme Sparks 19th Monterey Jazz Fest

By ELIOT TIEGEL
MONTEREY, Calif.—The 19th annual Monterey Jazz Festival’s contribution to the bicentennial took the form of an overview of 75 years of jazz history during its five show weekend, Friday-Sunday (17-19) at the Monterey Fairgrounds.

There was, however, an imbalance in the kinds of music being presented with nostalgia dominating and today’s styles represented in a thin fashion.

Nonetheless, the non-profit festival grossed $189,000 and drew a paid attendance of 29,448 for the five shows plus two closed circuit television presentations. Attendance was down a bit from last year as only the Friday and Saturday evening shows were sold-out.

Still, the 7,000-seat outdoor fairgrounds resonated to the throbbing of the music onstage and to the pulsating bodies of the audience which continued the tradition of enjoying this three-day party by being totally free with its actions and responses.

Complete live coverage of the five shows was broadcast by KBCA-FM to its Los Angeles audiences and by KEST-AM to San Francisco. The Voice Of America taped the concerts for broadcast later around the world. And a local station, KZEN-FM, did some remote interviewing from its booth along the concession midway.

Among the items being hawked this year along the midway were premium dark and white eight-track tapes for $2.99 and featuring Freddie Hubbard, Bob James, Norman Connors, Lou Rawls, the O’Jays, Roy Ayers, Al Green, James Brown, Marvin Gaye, the Temptations, the Whispers, D.J. Rogers and Marilyn McCoo and Billy Davis, among others. The eight-track were in plain white cases with no label identity and a girl behind the counter indicated these were the kinds of tapes “people are talking on the streets.”

Artists recording for labels were in the minority when viewed among the totality of all the musicians presented during the bash. Fantasy had Cal Tjader, Columbia had Benny Wood and Helen Humes, Pablo had Dizzy Gillespie, Benny Carter and Big Joe Turner; Horizon had Paul Desmond and Crescendo had Queen Ida and the Bon Ton Zephyro Band from New Orleans.

Not one label took advantage of the festival and, did anything to promote its artists for the assembled media from all over the world, although Horizon and Pablo ran ads in the festival program.

Jeff Beck, Festival general manager, boasted opening night that with this edition. Monterey “is the oldest festival in the world at the same site.” (Continued on page 79)

By BILL BERRY
DIZZY GILLESPIE AND JOHN FADDIS (left) team for some stratospheric dueling.

NEw YORK—Six top entertainers from the worlds of jazz, Latin, folk and classical music will perform in a series of three Saturday afternoon “Concerts For Kids” at Town Hall here, beginning next Saturday (9).

The shows are aimed at providing children between the ages of 8 and 15 with an opportunity to hear music live which is ordinarily strange to them.

According to promoter Lola Cher-son, each concert will be hosted by actress Gretchen Wyler and feature a question-and-answer period at the conclusion of the set.

The lead-off performance at the 1,500-seat hall showcases veteran jazz pianist Earl “Fatha” Hines and Latin percussionist Roy Barretto.

Jazz bassist Charles Mingus and folk-blues singer Josh White Jr. will be featured Nov. 6. Folk singer Mary Travers and the Aeolian Players, a contemporary chamber group, play Dec. 11.

Cherson says she decided to promote the series of shows because there was nothing being offered for children in this age group besides puppet and magic shows, and an occasional “Young People At The Philharmonic” concert.

“For some reason, kids in this age group are in a no-man’s land, and when many out-of-town friends asked me what their kids could do, I ran out of ideas,” she says. “Then we decided on these concerts and each of the artists seems delighted at the chance of working with a different audience.”

Each performer will be given a separate set, with a question-and-answer period prior to the last.composition. Wyler will be set to stage the children for the host the questions.

In the flyers that Cherson is distributing via her “Kidd’s Blizz Squad,” she tells the area’s adults to “Bring Your Own Kid Or Borrow One.”

Still in the planning stages is a proposal to tape the shows for airing on tv.
TROUBADOR
A New Album

The Ghost of Electricity, as lonesome as the wind in the eucalyptus trees.
—Melody Maker, 5/76

J. J. Cale has become one of rock's greatest cult figures. His playing and singing is as low key, miraculous, tasteful, and sultry as one could hope.
—The Guardian, London 5/76

Cale's songs are love songs and he is fearless in the face of sentimentality. His lyrics and melodies often tread the fine line between the loving and the mawkish, giving his songs a real and rare tenderness.
—Nation Review, Melbourne 4/76

Troubadour. His Fourth album on Shelter Records. Share a simple understanding with J.J. Cale.

Produced by Audie Ashworth

© 1976 ABC Records Inc.
LOS ANGELES—Neil Sedaka managed to pass most of the problems that usually confront recording acts on television in an impressive, music-packed ABC-TV special Sept. 17.

In the past it’s been automatically assumed that anyone who did a variety show must try his hand at sketch comedy. Sedaka, though, skipped the skin entirely, and even de-emphasized talk segments, enabling him to race through 14 numbers in an hour and still have time for guest spots by Bettye Muller and David Brenner.

Also, unlike many music acts, Sedaka knows how to relate to the camera. This resulted in an intimacy with the viewer lost by many artists who have a manic, exaggerated approach brought about through years of live dates where they must play over.

One of the highlights of the show was a poignant medley of the ballads “Softly,” “Sad Eyes,” and “The Hungry Years,” which started with Sedaka sitting alone playing his guitar, and then imaginatively had the kings and jokers come alive.

A touching charm early in the show came when Sedaka recalled his old songs by playing back-to-back hits of Chopin and “Stupid Cupid.”

The show used Sedaka’s traditional opener, the biographical “Standing On The Outside,” and his traditional closing number, the masterful ballad remake of “Breaking Up Is Hard To Do.” It also included his last couple of up-tempo singles, “Stepin’ Out” (Capitol, No. 1) and “You Gotta Make Love” (Capitol, No. 9). It ended with a promise to fans that he would be back with new songs.

If this group fights its delivery and more effectively utilizes its few words, it should have no trouble breaking the Troubadour next time around.

---

The Group With No Name
Rout, Los Angeles

The coming of two Los Angeles acts Aug. 21 was a sensation. Both acts rely on repertoire of good, long-time pop-rock numbers. They both have strong, energetic, up-tempo stage personalities.

Rout, the opening act, sported slightly better than the headliner on its second show. Bassist Russell Hallenbeck, acting as group spokesman, introduced such songs as a group with a more consistent and generally impressing demone.

The band members gave free rein to their fancy guitar playing. Any wild, strong, powerful guitar solo, who sported a skin head, a black leather jump suit and sneakers, bested every other act by too much attitude that the band tended to overload.

Musically, the true man moved from the traditional third rock of “I Was Under Ground” and other originals to camp novelties such as “Brian” and “Wings Of The Night Train,” a tremendous five-hour instrument.

Particularly noteworthy throughout were the two boxing gloves provided by guitarists Off The Wall and Biff Baxter. All told, Rout performed 11 tunes before its well-deserved encore “Break Out Of It,” which the latter part concert was much like an encore and “Happy Trails To You” which left the audience favorably impressed with their entertainment.

The Group With No Name, recipients of a vigorous promotional push from Capital crunch, performed a competent if uneven 50-minute set. Confronted with a small audience (the club was cut back an hour because of intermission) that was unfamiliar with the group’s material, TOWNY valiantly struggled to get the audience on its feet.

Crucial to the quartet’s sound were the background harmonies provided by Francy Eson and Sandi Lerner, who made many of the songs more effective in the small and medium-size audience. Rout was obviously a candidate for a general audience that characterized much of the material, including “Baby Love,” the group’s current single.

Lead vocals were handled by acoustic guitarist Jimmy Lee Otis who displayed a delicate, expressive style. His recorded bandleader debut, however, was distracting. Only pianist Alan Meltzer provided a significant back-up and instrumental delivery essential to a successful performance.

The show’s songs were presented with the bulk being drawn from the group’s first LP. Highlights included the hooky lyrics “I Can’t Follow You,” “Don’t Try to Say That I’m a Fool,” and “All I Need,” a slowed ballad.

Sedaka Evades Problems
In His ABC-TV Special

By PAUL GREIN

The stage, working closely with the band and gradually building up its presentation of the spotlight, the control Beck exercised over every phase of the music allowed an interplay to be between himself and the band that enhanced his own performance as well as enabling the differing talents of the other members to shine through.

Cuts from Beck’s first LP “WEEED” such as “Blue Mood” were well done. However, the structure of his earlier “Blue Mood” album was still much in evidence. Beck’s past inclinations toward close collaboration with keyboard player Jeff Beckham have continued with Ron Hamery, their selection of titles such as “Firework Jam” and “You Know What I Mean” failure of this material to since.

The Deminger band formed a high decible set including a good performance of his new single “I Got Me In” and an effective combination of Ray Davies’ “You’re Too Much” and “Rock ‘N’ Roll Music” of the Rolling Stones.

The Deminger display his ability to stage a tight band both visually and instrumentally. Making up the group was Ron Hamery, a piano, Ron Hamery, a bass player, and Tommy Johnson supporting Deminger on guitar, and Kenny Rock on bass.

Opening the show was the new act Starz. Although bordering on being a bit over-rehearsed, musically the band didn’t lack in energy or style. If tuned bass line and chorus with Kiss manager Bill Aucoin handling the group mostly. It has a chart with his act. Starz has reported en-suring successful results in markets where it set.

TARNA ARRANGERS

The show came when his act, fared slightly better than the headliner on its second show. Bassist Russell Hallenbeck, acting as group spokesman, introduced such songs as a group with a more consistent and generally impressing demone.

The band members gave free rein to their fancy guitar playing. Any wild, strong, powerful guitar solo, who sported a skin head, a black leather jump suit and sneakers, bested every other act by too much attitude that the band tended to overload.

Musically, the true man moved from the traditional third rock of “I Was Under Ground” and other originals to camp novelties such as “Brian” and “Wings Of The Night Train,” a tremendous five-hour instrument.

Particularly noteworthy throughout were the two boxing gloves provided by guitarists Off The Wall and Biff Baxter. All told, Rout performed 11 tunes before its well-deserved encore “Break Out Of It,” which the latter part concert was much like an encore and “Happy Trails To You” which left the audience favorably impressed with their entertainment.

The Group With No Name, recipients of a vigorous promotional push from Capital crunch, performed a competent if uneven 50-minute set. Confronted with a small audience (the club was cut back an hour because of intermission) that was unfamiliar with the group’s material, TOWNY valiantly struggled to get the audience on its feet.

Crucial to the quartet’s sound were the background harmonies provided by Francy Eson and Sandi Lerner, who made many of the songs more effective in the small and medium-size audience. Rout was obviously a candidate for a general audience that characterized much of the material, including “Baby Love,” the group’s current single.

Lead vocals were handled by acoustic guitarist Jimmy Lee Otis who displayed a delicate, expressive style. His recorded bandleader debut, however, was distracting. Only pianist Alan Meltzer provided a significant back-up and instrumental delivery essential to a successful performance.

The show’s songs were presented with the bulk being drawn from the group’s first LP. Highlights included the hooky lyrics “I Can’t Follow You,” “Don’t Try to Say That I’m a Fool,” and “All I Need,” a slowed ballad.
STRAWBS DEEP CUTS

Their new album. Their unique sound. Watch for their extended tour!

Marketed by Polydor Incorporated
810 Seventh Avenue,
New York, NY 10019
A Polygram Company
Distributed by Phonodisc, inc.

Where you raise your standard of listening.
New England To Hold Radio Meet

BOSTON—College radio will be the order of the day this week in New England when College Radio Conference is held Oct. 9 and 10 at the Harvard campus of the Univ. of Massachusetts.

Organizers of the meetings expect a strong attendance, with college radio and a variety of industry speakers will attend.

其中包括: George Meuer of Walrus, Danny Scheeter of WBCN and Allen Mayer of the FCC.

One of the organizers, Mark Gov-ernor of WUMB at the sponsoring school, says the conference will focus on current issues in college radio—how it can develop and improve. WUMB is hosting the confer-ence in conjunction with the Inter-collegiate Broadcasting System and the Massachusetts Student Broad-casting Assn.

Loyola Conference Set For Nov. 5-7

CHICAGO—Loyola Univ. here will again host its seventh annual Loyola National Radio Conference, Nov. 5-7. More than 600 students, representing some 100 college radio stations, are expected to attend the meetings. Loyola is the home of Arvady-Va-lekunen, conference coordinator.

One of the new panels this year will focus on “Music Surveying,” at the suggestion of John Gehron, pro-gram director of WLS. Valuikunen is attempting to gather members for this panel. Already scheduled to participate is Jim Smith, WLS music director.

Experience the “overall picture” and other important aspects of college programming and what makes it tick.

Artists, Country: Vanishing Scholarships

The program will include sessions on: Hunter Nickell and Wally Sigman of Skagit Valley College; Joan Grey of Wenas- si Valley College, Maureen Franklin of Montana State Univ.; Erne van Nort-ger of Idaho State Univ. and Rick Snedeker of the Univ. of Montana.

Industry resource people include: Fern Garland of WNYC Inc., Bob Schwerin of Swan Films, Sara Spiz of Universal, Phyllis Parsons and Barry Boniface of Bette Kaye Productions, Sara Lukeman and Dean Byers of Show and Tell, War- ren Swen of West Coast Artists, Helen Harris of Republic Artists, Al- lan Culter of Lordly and Dan- die, Doug Block of Dan Block Good News Agency, Steve Dahl of Stone County and many others.

According to Cooper, more than 50 exhibitors will attend in addition to about 400 student delegates. Students attending this convention will be Montana, Idaho, Washington and Oregon. Organizers are Cooper, Sero Solitary Days, Rev. Get Sound, Tom Taggert of the Univ. of Washington and Gary Bogue of the Univ. of Montana.

New England To Hold Radio Meet

Sedaka Special

As Of 9/1/76

Compiled from selected rock charts by the Record Market Research Dept. of Billboard.

Rock LP Best Sellers

Compiled from selected rock charts by the Record Market Research Dept. of Billboard.

Jazz Concerts At Museum

As Of 9/1/76

Compiled from selected rock charts by the Record Market Research Dept. of Billboard.

Jazz Concerts At Museum

As Of 9/1/76

Compiled from selected rock charts by the Record Market Research Dept. of Billboard.

Jazz Concerts At Museum

As Of 9/1/76

Compiled from selected rock charts by the Record Market Research Dept. of Billboard.
JUKE BOX OPERATORS!
COUNTRY D.J.'S!

"IT'S ALL OVER"
BY JOHNNY CASH
& THE TENNESSEE THREE
WAS RECORDED
WITH YOU IN MIND.

PHOTO BY TONY ESPARZA
www.americanradiohistory.com
NEW YORK.—Columbia Masterworks is cranking up its highest classical marketing campaign in years in support of its “Concert of the Century” album due to ship in mid-October.

The two-record set documenting the live concert last May marking the 85th anniversary of Carnegie Hall and featuring seven of the top attractions in the music world came to the label after heavy negotiation with other companies to whom some of the artists are exclusively pacted. Early rumbles of the promotion have already made themselves felt, but the full force of the drive will hit later in the month with newspaper and magazine ads in major markets, as well as in the trades, and radio spots on good music stations in seven cities across the nation.

In line with the recently adopted CBS policy of selective pricing for high potential product, the album will list at $15.98, or $2 above the normal price for a two-disc package.

All artist royalties will go toward the support of Carnegie Hall. A higher than normal royalty structure has been built into the set; it is believed to be in excess of 15% of retail.

Violinist Isaac Stern, who has long played a dominant role in support of the hall, is known to have been largely instrumental in bringing the project to CBS in the face of spirited bidding by other labels.

In addition to Stern, artists appearing in the album include Leonard Bernstein, Dietrich Fischer-Dieskau, Vladimir Horowitz, Yehudi Menuhin, Mstislav Rostropovich, and the New York Philharmonic. The deluxe package will contain the actual program booklet distributed at the concert. Overruns were made at the time in anticipation of the recording’s release.

Last week a first mailing was made to 1,300 key retail personnel with information about the set and reviews and other publicity material which appeared after the concert. The event attracted unprecedented media coverage.

Although release falls in mid-October, the set will still come under Columbia’s two-month classical re-stocking program which started in September and offers free goods with quantity purchases as well as delayed billing.

Dealer display material will include four-color posters and counter pieces convertible to mobiles, says Michael Kellman, director of product management, Columbia Masterworks. (Continued on page 75)

**Classical Classics**

**It Will Send You Out Of This World**

Coming Soon on RCA Red Seal

**Beethoven piano sonatas in two days in New York**

KTNW FM in Anaoka, Minn., serving the Twin Cities area as a full-time concert music station, has dropped syndicated service and is holding on to its programming on its own. Station has hired Mike Davis as evening announcer. Stress is on familiar classics. Conductor Raymond Lppard now under the Colbert Artists wing... A. Clyde Bailey, former resident conductor of the Houston Symphony, added to the faculty of the U.S. Military in Texas where he will also conduct the school’s orchestra.

Best-selling pianist Alicia de Larrocha has two new discs in preparation, one parter concert with an ear for the fortepiano, the other offered to devotees by Schumann and Liszt. She has 72 appearances scheduled this season, as well as an even dozen recitals... Former EMI ad chief Walter Juge and his wife Elisabeth Schwartzkopf have had the honor of being one of the first names in the international world of vocal literature at the Juilliard School this fall. All dealers at the RCA Victor party at Carnegie Hall will feature more than a dozen top vocal stars. Among those booked for this event are the Los Angeles Philharmonic and Reina Pfitzer and Retusa Scotti... Piano gurus such as Goddard specification and concert pianist Zvi Factor have in performance the Wurlitzer Concerto. October 4th... The three members of the Chur group, each of whom has won a prize as a virtuoso, join in a series of performances under the sponsorship of the American Iranian Cultural Society. Artists are violinists Yung Wha, cellist Myung Wha, and pianist Myung Wha.
Ives Takes Lead In Concert Tally

NEW YORK—Burgeoning interest in the music of Charles Ives saw him surface as the most-performed 20th century composer, living or dead, during the 1974-75 concert season.

The latest compilation of performances assented by Billboard, listing that Ives compositions received almost 1,000 concert hearings during the year, which also marked the composer’s centenary. Programs supplied by the nation’s major, metropolitan, community and school orchestras were featured in the year’s sellout process, as well as recital hall programs.

The single Ives piece to secure most performances was his “Variations On America” in the orchestral transcription of William Schuman, with 146 renditions. Ives’ String Quartet Op. 11 came in second at 129 performances.

Public acceptance of Ives’ music, as tracked by BMI, shows a rising curve since the 1963-64 axes, which showed only 21 performances. By 1966-67 the figure had grown to 82, and only a season later to 92. The total reached in 1972-73 was 467.

Scrap Concerts in Union Dispute

ST. LOUIS—Opening concerts of the St. Louis Symphony season, scheduled for Sept. 14, were cancelled due to a strike by the orchestra’s musicians.

Negotiations have been stalled after the union rejected the orchestra’s management’s latest offer, with no future meetings scheduled between the opposing parties.

The most recent management proposal was to increase wages to $31,500 per week when the orchestra returns to work, with automatic step-ups to $460 in March 1979.

The initial concerts with Georg Sermak conducting were to feature pianist Anton Jutson, who soloist in an all-Ives program.

RCA & Goody Join In Opera Promotion

NEW YORK—Sam Goody and RCA Records have joined in a promotion that will award a pair of eight performance Met opera subscriptions to a lucky winner, with assorted Red Seal opera sets to the runners-up.

No purchase is necessary in what is described as “the largest Home Box office sweepstakes,” and winning entries will be drawn by singer Renata Scotto at Goody’s center store here Oct. 8. Scotto, incidentally, is a Columbia Records artist.

MOSTOVOYS STAND FOR 8

PHILADELPHIA—The Mosto- voy Soloinists, the city’s resident chamber ensemble, which returned from its first foreign tour, has set 13 concerts for the 1976-77 season.

The 14 string players comprising the group perform standing up and alternate their positions after each selection. Each musician is expected to be a soloist as well as a chamber player.

Guest soloists this season will include Lily Adler, harmonica; Oscar Ghiglia, guitar; Fran Berman, violin; and Adolph Herseth, trumpet.

House Passes Copyright Review

STAND FOR 8

Chicago—Sweptstakes, "in favor of leaving the bill as is, with no last minute tampering. Differences in House and Senate versions are not considered fundamental and can be speedily reconciled in the Conference Committee.

Last approval vote on the compromise was taken by House. This will be followed by Presidential signature on the long overdue copyright law, with a term of protection for authors and composers of life plus 50 years that finally puts the U.S. in step with international copyright law.

Congratulations on "a job well done" were offered by fellow congressmen to Rep. Robert W. Kastenmeier (D-Wis) and the members of his hard working subcommittee on Courts, Civil Liberty and the Administration of Justice.

The subcommittee chairman and members in turn, thanked their “tireless” helper the Register of Copyrights Barbara Ringer. The Register watched the floor debate from a gallery section solidly filled with usually idle lobbyists for music, cable tv, educational and other interests who helped work out a bill that has been called “a compromise of compromises.”

As expected, the highest arguments over amendments concerned the controversial cable tv issue. Among other things, the pro-cable amendment would have softened a system’s infringement liability for willful or repeated illegal use of tv program material almost to the vanishing point.

The persistent cable spokesmen also wanted even further reduction in the already modest fees for smaller systems, under the statute’s compulsory licensing. But they were voted down after skillful rebuttal by Reps. Robert Kastenmeier, Thomas Railback (R-Ill) and Edward Pattison (D-N.Y).

The insistence on protection of authors rights by the bill’s framers was evident when Rep. Patterson argued successfully against an amendment that would allow radio programs for the blind to include dramatic literary and musical works, without first getting the author’s permission.

Rep. Patterson was sympathetic to the handicapped, but pointed out that this would violate one of the most fundamental rights in copyright law: that the dramatic author survives by performances, and even the 1909 law’s non-profit exemption did not include dramatic works. Also, authors have been notably generous with permission.

The only sad note was the lack of performance royalties for the artist, musician and producer of recordings, in both Senate and House bills. Performers will not share in the new royalty, for skilled rebution by music composers and publishers under first-time compulsory licensing of cable tv, public broadcasting and jukeboxes.

Rep. George Danielson (D-Calif.), who authored a record royalty bill, spoke strongly on behalf of the performers “who have a right to be compensated.”

The controversial record royalty law would have jeopardized the revision at this point, he said, but he expects further study will convince another Congress of its fairness. In his view, the establishment of a cable tv royalty to be paid for use of copyrighted programming is a perfect parallel to broad user of recordings which remain free.

Three-fourths of advertising revenue on radio is from recorded music, he said, but nothing is paid to the performers or producers of those recordings. Nearly every other country in the Western world recognizes the performer’s right in commercial play of recordings.

Danielson noted that during the Congressional Record.

By way of forecasting the traditional opposition of congressmen to imposing jukebox royalty, Rep. Danielson said the $8 per year per box is about right for an industry adversely on the decline.

Also, the compulsory licensing royalty rate to be reviewed by the copyright royalty commission set up in the House revision bill, must be considered as part of the final situation current at the time of the review.

This wording (put in during markup at his insistence) and the 10- year intervals between reviews of jukebox rates, should ensure a fair deal, the subcommittee felt.
By JEAN WILLIAMS

LOS ANGELES—Barry White has formed a new label, Unlimited Gold Records, in Los Angeles, to be distributed by 20th Century Records.

The first act signed to the Love Unlimited and White is negotiating to sign other acts. White, who is president of the label, will not record for Unlimited Gold due to his contractual agreement with 20th Century.

According to Laurie Fernandez, an executive in the White organization, the label was formed following the trio's release from 20th Century several months ago. White looked to place Love Unlimited with another label but felt the trio was too strong with 20th Century to break.

Other than White, no officers have been appointed to the new label. Fernandez notes that most of its official business will be handled through 20th Century.

** * * * **

On Oct. 3 the Spinners will hold a special benefit concert to aid ailing Jackie Wilson. The event will be held at the Latin Casino in Cherry Hill, N.J., where Wilson was stricken with cancer in a stroke more than a year ago.

Buddy Allen, manager of the Spinners, has pulled together a committee of some of the most influential entertainment personalities in the business to help arrange and to secure talent for the benefit.

Committee members are Henry Allen, president of Colston Records; Le Baron Taylor, vice-president of CBS Records, and George Woods, air personality at WADAS-AM in Philadelphia.

Along with the Spinners, B.T. Express, Sister Sledge, come Erwin C. Watson, Don Cornelius, Sophia Mills (Broadway star of "The Wiz") and Al Green will perform. All funds received from the benefit will go to Wilson's children.

Atlantic artist Dee Dee Bridgewater, who has played the role of the Good Witch Glenda in the Broadway musical "The Wiz," and con Green will perform.

The label also announced its new title for the play when it traveled to Los Angeles, will play the role (Continued on page 78)
The way Ronnie Dyson does it is his very own, and he's doin' it all on his brand-new album, "The More You Do It."

It's got his hit single of the same name, and eight other tunes that prove that even when he's not doin' it, he's doing it!


Do It, Ronnie!
Newport Aid to Kirk and Others

NEW YORK—Jazz saxophonist Rahsaan Roland Kirk, recovering from a stroke, and the Rev. John Glessel, pastor of the N.Y. jazz community, will be the featured performers in a sold-out "Midnight Jazz Party & Jam Session" held here last July as part of this summer's Newport Jazz Festival.

More than $12,000, about two-thirds of the show's proceeds, will go to the Rev. Glessel, who will turn the money over for the Duke Ellington Committee. Several of the Music From Ellington Committee's jazz musicians on a full-time basis at the new St. Peter's Lutheran church in Harlem will receive $6,000 to help cover medical expenses.

Meanwhile Benny Goodman has donated $13,000 to Jazz Interactions. The money is part of the proceeds from the clarinetist's Newport concert. "Benny Goodman Salutes Jazz Interactions," held at Carnegie Hall.

General News

R&B Booms For D.C. Promoter

*Continued from page 4*

ment problems which plague other areas of the country because we have a built-in emphasis from the government," he says. "We also have the highest income levels here and people are not hurring when they pay from $5 to $10 to attend a concert. That's why Washington is a sure-thing promoter market.

Washington promoter he promotes approximately 125 concerts yearly in the Washington area usually utilizing five facilities, Capitol Center, a 1,000-seat venue, located five miles outside of Washington; Constitution Hall, a 3,800-seat facility; Kennedy Center, which houses 2,700 seats and the Carter Barron Amphitheater.

He says that to promote a concert in any market, even one as financially nable as Washington, is a monumental task. There must be a plan, other than just announcing the acts to get people to fill an arena.

Washington, who has been promoting pop concerts, feels that promotion is the answer. But he stresses the importance of the right type of promotion for R&B concerts.

His market is saturation for all shows. Washington often advertises on eight radio stations in and around Washington. He believes that even with an R&B show, it's important not to advertise to black only outlets, deign that much better promotion is in to white oriented stations.

Stations included on his advertisement are WGMS, WAC, WMZQ, WKYW, WPGC, WANN, WSID and WWAM.

Although he does not have any competition to speak of, he promotes my shows as if I had all the competition in the world.

"I try to be creative in writing copy and selecting the right songs to make my commercials in order to sell the product.

"It is also important to put together good package of acts. If the product is pendent, is delivering the product. A promoter is built on credibility and the producer does not feel he lost the last act the show didn't show. The promoter is blamed not the act.

"Another area of promotion is printed material dealing with the shows. I try to design appealing posters and flyers. I also use television and newspaper ads to their best advantage.

"Even with elaborate preparations and advertisements, Wash-ington says that both pop and R&B concerts are segregated situations.

"For the most part R&B concerts will only draw blacks and pop concerts will draw only whites. Even with an Earth, Wind & Fire concert, which happens to be one of the hottest groups black or white in the world, we will only draw 20% white patronage.

"The promoter, who also offers concerts in Virginia, Northern and South Carolina and Baltimore, feels that even top acts should be brought into a market more than once a year if the promoter is trying to fill the house.

"While raising an act, he says, "Par-liment-Funkadelic and Earth, Wind & Fire can fill any arena in Washington with multiple vaus.

"But he adds that Earth, Wind & Fire will play a market only once a year.

"Bennie Woods, who is Gladys Knight & The Pips can come here and sell out two days in a row, twice a year," he continues. "The Com-modores and O'Jays can come in twice a year and the Sponsors can come in every nine months."

Washington, who has a promo- tion office in Washington, D.C. and a subsidiary, Cellar Door Productions, boasts of promoting the largest black concert ever held in the U.S. at the 55,000-seat RFK Stadium June 2, 1973.

"We had more than 54,000 in attendance, grossing over $500,000 for one concert. The event which started at 4 p.m. winding up at 4:30 a.m. featured Mandrell, Rare Earth, B. Jones, Miles, Jimmy Casch Burner and the Funkadelic."

There is another Dimensions Un-limited in New York, which is primarily a television production firm. Washington admits the two firms are having a name problem, but he adds that although his five-year-old firm's name represents quality concert promotion, he is not above changing it.

"Remember...we're in communications, so let's communicate.

Soul Sauce

*Continued from page 76*

one week in the San Francisco pro- duction before leaving the show to pursue a museum picture and night club career.

* * *

Playboy Records' Al Wilson is taking time out from its Cuban concert/nightclub tour to appear on the seventh annual "Show Of The World" on Oct. 2 at the Forum in Inglewood, Calif. The event is sponsored by KMPC, Los Angeles. All proceeds will go to the Permanent Charities of the Entertainment Industries.

* * *

Rumor has ABC recording artists Marilyn McCoo and Billy Davis coming up with their own CBS-TV series. The pair is currently supporting its newest single release, "You Don't Have To Be A Star To Be On My Show," by doing a series of tv appearances before resuming its night club swing.

The former members of the Fifth Dimension recently taped "Soul Train," which was held in New York's "Dinah," and Lee Mendelson's "Christmas Around The World Special."

* * *

KATZ in St. Louis has restructured its staff. Richard "Chico" Brown has been named in an- nouncer to music director; Chris Hall, former music director, now holds the program directors duties; J.J. Jackson, who holds the 9 a.m. to 1 p.m. slot, is also the new assistant program director under the Michaels forerunners of KDJA, San Francisco, join at 5 a.m. to 9 p.m. personality.

Lou Rawls' recent success on Epic Records via his gold lp "All Things Folk Saxophone Concerts Performed At Expo

MEMPHIS—A composition for brass and alto saxophone by W. Richers, assistant conductor and clarinetist for the Memphis Sym- phony, will be performed at the Canadian National Exposition in Toronto and is being featured by the U.S. Air Force Bi- centennial Band on tour.

The eight-minute work, "Another Autumn," was commissioned by the Bicentennial Band and its saxophone soloist, Al Chochran, who played at the premiere.

In "Time" and gold single "You'll Never Find Another Love Like Mine" may have sparked an interest in one again former label, Polydor.

The label plans to repackage the singer's early material which he recorded while with the label.

* * *

InARAS Firms Its Workshops

LOS ANGELES—Jay Lowy, Jomte music vice president, will launch the first of a series of music and record workshops sponsored by the Los Angeles chapter of NARAS Oct. 5 at 1999 W. Adams Blvd. in Los Angeles.

Also participating will be Len Cክntler and John Braboy of the BMI Songwriters Showcase. Joe Cuda will emcee.

The workshops will be held every Tuesday at 7 p.m., says Cuda. The Oct. 12 event will feature Clarence Avant and Dicksuper agents, along with Jay Cooper, attorney and national NARAS president: Bob Holmes, Motown Records law- yer: Harold Childs, A&M Records national promotional executive, and George Noonan, Billboard sales direc- tor.

Additional programs are being planned, says Cuda, with sessions devoted to arranging, engineering and producing tagged for late October. Registrations may be made with NARAS at 843-8233.

INH Into Court

CHICAGO—INH Distributors of Evanston, Ill, has brought legal action against a former Chicago-area distributor of the firm. The suit seeks money allegedly owed by Joseph Thomas Aramany to International Importers Records Limited, 2518 W. Pico Blvd., L.A. an importer of numer- ous British and European import labels, INH now is represented on the West Coast by California Record Distributors, formerly R.R. Record Distributors.

Japanese Concert

TOKYO—"The Lolo Zeppelin Bi- 
tygraph" by Ritchie Yorke has gone into the fourth printing of its Japa- nese edition for Shinko Music Pub- lishing.
Review Of 19th Annual Monterey Festival


A dramatic musical change occurred when the Duke Ellington Quartet featured Canadians Ed Bickert, guitar, Don Thompson, bass, and Sonny Rollins, saxophone. Ellington's performance was soft and lovely and hauntingly introspective. Desmond never spoke to the audience, but merely acted as a conductor of this new sideman was powerful.

He was in exemplary form and wove through "Just Squeeze Me," "Day In The Life Of A Fool" (with his quartet) and "A Love Supreme" (with a bass, nova beato, "Wendy" and "Taj Mahal."

A Count Basie tribute was all the more poignant because of the pianist's recent hospitalization in L.A. Nat "King" Cole, without exception, and produced Busie's simple single note style in two settings: with a seven-piece Kronos and the youngish Sonny Stucky on tenor, and "Jo Jones, Freddie Green, "Sweets," Edison, Buddy Tate, Vic Dickenson and John Clayton on a cooing roasting Band which played a spirited 55 minutes fired by drummer Buddy Rich. Basie's 1941 Small group was the Saturday night's tributes.

Helen Hunt's remarkably sweet vocals with a band Basie segments. The explosive pulse and controlled dynamics of the 17 piece orchestra was realized in such works as "Way Out West," "St. Louis Woman," "Body And Soul," and "Things Ain't What They Used To Be."

A surprise element was Jon Hendricks. His singing might have been more in his singing wife, daughter and son who blasted through "Jumpin' At The Woodside." A first-class festival appearance of Hendricks, Hendricks, Hendricks.

The Sunday segments devoted to the all-California high school jazz band, the Heath Brothers quartet and the late Bo Diddley, "The American Suite Of Evolution" by tenor man Jimmie Heath, and featuring a potpourri of singers and musicians.

Sunday night Matrix mesmerized the crowd with its inventiveness, blending of quasi jazz and rock rhythms with harmonically beautiful melody lines, tight ensemble playing and harmonic sophistication and some eerie vocals.

Cal Tjader, a long-time Monterey favorite, played standard Latin jazz tunes with a set of new names including driving trumpeter Luis Gonzalez, vibes and the young Sonny Stucky. He brought along "Lester and Louie," his singing wife, daughter and son who blasted through "Jumpin' At The Woodside." A first-class festival appearance of Hendricks, Hendricks, Hendricks.

The Sunday segments devoted to the all-California high school jazz band, the Heath Brothers quartet and the late Bo Diddley, "The American Suite Of Evolution" by tenor man Jimmie Heath, and featuring a potpourri of singers and musicians.

Monday night Mr. Merleman mesmerized the crowd with its inventiveness, blending of quasi jazz and rock rhythms with harmonically beautiful melody lines, tight ensemble playing and harmonic sophistication and some eerie vocals.

Cal Tjader, a long-time Monterey favorite, played standard Latin jazz tunes with a set of new names including driving trumpeter Luis Gonzalez, vibes and the young Sonny Stucky. He brought along "Lester and Louie," his singing wife, daughter and son who blasted through "Jumpin' At The Woodside." A first-class festival appearance of Hendricks, Hendricks, Hendricks.

The Sunday segments devoted to the all-California high school jazz band, the Heath Brothers quartet and the late Bo Diddley, "The American Suite Of Evolution" by tenor man Jimmie Heath, and featuring a potpourri of singers and musicians.

Rock Star Bios

Off the Press


The albums will be distributed to music and record stores internationally, and to the book trade by Barnes & Noble. The series will be promoted through trade and consumer advertising and major rock campaigns in major record outlets throughout the country.

Star Track Opens

LOS ANGELES-A new studio called Star Track has opened its doors here in West Hollywood. Ruth Webb, president, indicates the studio offers a 24-track mixing console with variable speed 16-track and 8-track recording capabilities.

Screen Gems, Colgems In Flexibility Gain With EMI

Fall General News

The wise and there has been no time lost in making transitions which can happen when one company purchases another.

"Lester and I were told we were going to operate autonomously and we would not be under the direction of EMI and its subsidiaries," said Robinson. "calls adds. Some are euthanized. They were emphatic about not interrupting the flow of our activities."

EMI representatives will be making a series of appearances with the new members of their family Oct. 2-8. The contingent will include Ron White, head of EMI's London publishing operation; David Pescott, head of pop publishing, and Ced Moller, head of France's Day & Hunter publishing in Hamburg. Sir John Read will be here for meetings on Oct. 9.

Both Sill and Robinson believe they will have no problem retaining their publishing independence in the face of EMI's new formats. "We never were in an house publisher with Arna and Bell" (a Columbia Pictures label), says Robinson.

A long-range problem the two face is deciding on the form of their joint publishing enterprise in England. Currently Screen Gems, Colgems works with stuch publishers and there will have to decide when it sticks with these licensees or goes with EMI, according to Sill.

Concerning Capitol, Sill says the record company leaves them know in terms of any publishing or developing deals, promising Robinson to intrigue: "We'll be competing against ourselves (Capitol's own publishing firm)."

A new area which the company plans is signing persons to long-term developing placements in addition to publishing deals. The first three examples of this approach include the signing of the Sill family from Dallas (placed with Capitol prior to the sale to EMI); the Jeff Jerman Band, composed of Michael Deene and Ken Gold in London.

Screen Gems, EMI has relationships in the area of publishing ad-
CMA Banquet Will Offer 14 Popular Country Acts

Jerry Clower presenting awards for three market size categories. Cash and June are scheduled for 6:45 p.m. and banquet seating for 7:30 p.m.

NASHVILLE—Talent buyers from across the nation will have the chance to view country music artists Oct. 7-11, at the CMA's fifth annual Talent Buyers Seminar. This year's show will feature O.B. McClintock, Margo Smith, Jean Shepard, George Jones, T.G. Shepp-ard, Mike and Tony Smiley, Charlie Daniels, Tom Scholz, Tom Besh, Lynn Dye, Junior Grandpa Jones and Ronnie Milsap. In addition, there will also be performances by Little Richie Johnson and Ronnie Prophet and Archie Campbell.

Fame Hall Well Ahead Of Schedule

NASHVILLE—The Country Music Foundation Board of Trustees held its fourth quarterly meeting in Chicago Monday (20). The board, which operates the Country Music Hall of Fame and Museum and the Foundation Library and Media Center, considered general business and dealt with the million dollar expansion of the Hall of Fame building project.

The meeting allowed trustees to visit Richard Rush Studios, exhibit building construction, and review displays for the 7,000 additional square feet soon to be available. The new area will contain an exhibit of a country artist's touring bus, displays on the production of music and audio equipment, and exhibits on the mixing of a multi-track master tape.

A $1.2 million expansion of the Hall of Fame building stood 80% complete in September. Frank Acuff, 8th generation member of the association's executive director, noted that the expansion had progressed rapidly.

The entire project is 30 days ahead of schedule.

The museum will remain open to the public throughout the remodeling period.

MISS PERSONALITY

KELLEY WARREN

"I Remember The Good Times"

"I'm Sorry Baby"

LITTLE RICHIE RECORDS

Starday-King

STARDAY-KING RECORDS, INC.
2230 AIRLINE PIKE
NASHVILLE, TENN.
37213
615-256-1046

LPS—TAPES—45'S GOLDEN TREASURES (Back to Back Hits!)
TO BUY: CALL OR WRITE OUR SALES DEPARTMENT
ALL ORDERS, LARGE OR SMALL ARE APPRECIATED.

FREE CATALOGS AVAILABLE UPON REQUEST

* * * * * * * * * * * * * * * * * * * * * * * *

SD-144 "LITTLE JOE" RED SOVINE
SD-143 "HONEY HUNGRY" MIKE LUNSFORD

FOR PROMO COPIES: WRITE OR CALL PROMO DEPT.

Country Decks Cleared For 'Opry's 51st Birthday Celebration

5,000 Due For Nashville Music Week

BY WOOD GERRY

the basis of the hit singles, success has been assured for these artists' album releases.

Talent buyers are scheduled for 6:45 p.m. and banquet seating for 7:30 p.m. After dinner, those holding show tickets will gather at 9 p.m. in the Opry House for the CMA show.

Jack Tannen is banquet chairman, Gene Nast is producer of the afternoon show and Bill Pursell is musical director.

The CMA's annual surveys of U.S. and Canadian radio stations has reached the 40% level, and the group's executive director, Jo Walker, has urged record companies to submit the needed information as soon as possible.

Questionnaires were sent to approximately 8,000 stations. The information is compiled into a listing available to record companies, talent buyers, advertising agencies and media buyers.

FAME HALL WELL AHEAD OF SCHEDULE

The CMA's annual survey of U.S. and Canadian radio stations has reached the 40% level, and the group's executive director, Jo Walker, has urged record companies to submit the needed information as soon as possible.

Questionnaires were sent to approximately 8,000 stations. The information is compiled into a listing available to record companies, talent buyers, advertising agencies and media buyers.

FAME HALL WELL AHEAD OF SCHEDULE

The CMA's annual survey of U.S. and Canadian radio stations has reached the 40% level, and the group's executive director, Jo Walker, has urged record companies to submit the needed information as soon as possible.

Questionnaires were sent to approximately 8,000 stations. The information is compiled into a listing available to record companies, talent buyers, advertising agencies and media buyers.

FAME HALL WELL AHEAD OF SCHEDULE

The CMA's annual survey of U.S. and Canadian radio stations has reached the 40% level, and the group's executive director, Jo Walker, has urged record companies to submit the needed information as soon as possible.

Questionnaires were sent to approximately 8,000 stations. The information is compiled into a listing available to record companies, talent buyers, advertising agencies and media buyers.

FAME HALL WELL AHEAD OF SCHEDULE

The CMA's annual survey of U.S. and Canadian radio stations has reached the 40% level, and the group's executive director, Jo Walker, has urged record companies to submit the needed information as soon as possible.

Questionnaires were sent to approximately 8,000 stations. The information is compiled into a listing available to record companies, talent buyers, advertising agencies and media buyers.

FAME HALL WELL AHEAD OF SCHEDULE

The CMA's annual survey of U.S. and Canadian radio stations has reached the 40% level, and the group's executive director, Jo Walker, has urged record companies to submit the needed information as soon as possible.

Questionnaires were sent to approximately 8,000 stations. The information is compiled into a listing available to record companies, talent buyers, advertising agencies and media buyers.

FAME HALL WELL AHEAD OF SCHEDULE

The CMA's annual survey of U.S. and Canadian radio stations has reached the 40% level, and the group's executive director, Jo Walker, has urged record companies to submit the needed information as soon as possible.

Questionnaires were sent to approximately 8,000 stations. The information is compiled into a listing available to record companies, talent buyers, advertising agencies and media buyers.
Peanuts And Diamonds

a hit single (MCA-40595)
and soon a hit album (MCA-2222)

Produced by Buddy Killen

MCA Records
"AMONG MY SOUVENIRS" by MARTY ROBBINS.

A new Marty Robbins Golden Age is upon us. "El Paso City" was a solid #1 hit...the album is in the classic gunfighter tradition...and now "Among My Souvenirs." Another certain #1 hit, and a performance that will be around for years. From the album "El Paso City" on Columbia Records and Tapes.
Country

Jersey Society Seeking a Home

LAKEWOOD, N.J. - The Pine- lands Cultural Society, organized to keep the bluegrass-styled Pine Bar rons music of New Jersey "alive, well and flourishing" in this Ocean County area of the state, has launched a fund drive to establish a permanent country music home in the county. The home could be called the Albert Hall in honor of the Albert brothers, who opened their hunting cabin in neighboring Waretown to country musicians and singers every Saturday night for 13 years.

The cabin, known as "The Home Place," was available to anyone who wanted to play, sing or just listen, and out of the cabin came Jersey shore music groups like the Pine- consers, Merle and Arlene Ridgeway, Stash of Bluegrass, and Country Sunrise. To dramatize their effort, the Pineland Cultural Society staged a folk festival last Saturday and Sunday (18-19) at Ocean County Park here honoring the Pine consers, a Waretown group that has played an important role in keeping alive the musical traditions of the Pine Barrens.

Bunnies Booked

NASHVILLE - The largest inde pendent function of the country mu sic week activities - the Playboy Rec ords Party & Show - has been scheduled for Oct. 15.

Slated for 10 a.m. at the Sheraton Downtown, the label's third annual party features continuous entertain ment from Playboy artists. Playboy Bunnies will be flown in for the event, expected to attract more than 5,000 conventioners.

Twitty Down Under

NASHVILLE - Conway Twitty and the Twitty birds have left Nash ville for a 21-day swing through Australia, headlining a package that will perform 16 concerts in 16 cities. The Conway Twitty Country Con vey stars Twitty, the Twitty Birds and Australian country artists Lee Conway. They return Friday (1).

CMA Air Survey

- Continued from page 80

(under 50,000, 50,000-500,000, over 500,000), format and number of hours daily (country, 16h, MOR, Top 40, jazz, gospel, others), and a yes or no answer to: do you program country exclusively? The CMA also wants to know - in the case of AM and FM facilities - whether the station simulcast. If so, how many hours per day and the type of music simulcast.

Error Boosting Polydor Album

NASHVILLE - Polydor Inc.'s two-record set of Hank Williams Sr.'s "24 Greatest Hits" has become a big seller in the nation's country markets because of a mistake by a rackjobber in Arkansas.

Suberts of Little Rock erroneously placed "24 Greatest Hits" on its salesmen's top 10 listings. The salesmen immediately placed orders with Phonodisc, Polydor's distributing arm.

The five-year-old release sold out almost at once. A second shipment followed and sold out once again. The album is presently No. 21 on Billboard's Hot Country LP chart. A single from the album, "Why Don't You Love Me," has been re leased due to the LP success.

Republic Releasing Autry Theme

NASHVILLE - The first single ever marketed of the Gene Autry theme "Buck in the Saddle Again" is being rushed released, according to Dave Burgess, vice president of Republic Records.

The initial success of "The Great American Singing Cowboy" LP and the Gene Autry five album release has Autry No. 44 on Billboard's Hot Country LPs chart, creating a resurgence of the ever popular singer/actor and his songs.
Ain't No Hi Hattin' Here! Hunker down and whittle with us awhile. It's time for...

**HILARIOUS COTTON IVY!**

Jest lots of memory chuckles and belly laughs.

Pick up yore phon' an' dial our toll-free number. Order yo stock of this here yarn-spinnin' top seller TODAY:

**NATIONWIDE:** (800) 433-1890  
**IN TEXAS:** (800) 792-1084  

Dj's... call up ole Bob Crawford at Canaan Records for yo sample album at (817) 772-7650.
**International U.K. Bandwagon For EP Grow**

**CISAC Confab Set**

50th YEAR ATTAINED

**FRANKFURT.** In Germany there are over 1,000 record companies and, of that total, 85,000 are jukeboxes. The coin machine has 6,000 different types, with an annual spend of about $800 million.

On the export side of the industry, jukeboxes amounted to a total of $24 million last year, mostly into the U.K. and U.S. The industry showed a 10% upturn in growth last year.

Jukebox manufacturers built 12,000 units during the year. 60% of which were exported and owned briefly a total 8 million singles from the record industry.

**HALF-YEAR-TALLY**

**Metronome Results Top Polydor Group**

By WOLFGANG SPAHR

HAMBURG—Dietrich Birnberg, vice-president of Polydor International, speaking at a sales convention last week, said that Polydor had produced the best sales results of all in the Polydor International group for the first six months of the year.

Gerhard Weber, Metronome di-rector, added that the company had received a very fine result of hard work and good contracts with strong international partner companies. During the first half of the year, the company showed a 43% increase over the 1975 period.

Weber said that Metronome in the 20-year history of Metronome and a top result for the German record market. He said: "This was the reward for much application. But at the same time, all companies are suffering from record thefts, an afflic-tion that we all get together to hunt down the record industry pirates."

Heider Welldorf said the company enjoyed a sales boom through chart action on such acts as Roger Whittaker, Waterloo and Robinson.

**Market $1 LPs Via Newspaper**

LONDON—U.K. weekly music paper the Melody Maker is collaborating with four record companies in promoting a special record and compilation albums, aimed at boost-ing what the paper describes as "new and uneven" sales in the "singles field".

The companies in the series, to be called From Runners, are CBS, Island A&M, Decca, and the Bourbon Skiffle Company.

Weber also presented three silver disks to every bestselling Roger Whittaker, from the U.K. They were for sales of 100,000 each of the album "Budokon" and "The Networks Box One," In "Concert" and "The Last Farewell."

**Former Label Exec Sets Multi-Faceted Leisure Co.**

By BRIAN MILLIGAN

LONDON—Marshall Cavendish, a public company engaged in magazine, book and part-work publish- ing, is the financial backer of a new leisure firm, specializing in records, formed by two former RCA execu-tives.

The firm is G&O Leisure, a joint venture involving former RCA man- aging director Jeff Alexander and Olav Wyper, who was general manager prior to his move to the Es- sex Music group as executive director. G&O Leisure embarks G&O Records, Gando Music, Gando Man- agement and Gando Entertainment, the last concerned with rights to televi-sion, stage and film properties.

Marshall Cavendish is represented by shareholder in G&O Leisure and chairman George Amy becomes a member of the board.

The partnership between Han-nington and Wyper marks the third occasion in as many years that the two have worked together — the first was at Phonogram — and the entry of two such experienced executives into the ranks of the independent labels will be watched with close industry inter- est.

However, they will not reveal pr-ecisely what they are offering until January 1st. The company is going on over worldwide licensing arrangements, and no releases are scheduled until the first quarter of next year. A list is already signed to the G&O Leisure isRockie, Michael Price, John Spencer and Jackdaw.

Within G&O Management will be evening remaining development of Harrington and Wyper. Under contract are Dutch singer-actress Liesbeth List, who has a major deal at the moment. List "Present Liesbeth" coming on EMI; Greek keyboard man, Gugi Kokljushkin, with a new album out; and Michael Price. Management services will be offered to future signings without existing representation.

To run Gando Music, Robb Gold leaves Island Music to become pro-fessional manager. Other writers, following the signing of Rockie and Jackdaw, are on the lookout, and it is intended that Gando will be developed along independent lines.

Gando Entertainment holds the rights to stage, tv and movie property that Harrington and Wyper have built up during the years. They include rights to "Howes," a comedy by "Some Mothers Do 'ave 'em" and a musical "Blag." A musical film project and a tv series are also being developed.

**Pirate Station Nabbed**

PARIS—After two years of searching, the French radio detect- tion service has found a pirate station operating at sea.

The 88-megacycle station was set up two years ago by a young electrician, who had picked up a French one and added some radio tubes.

It's output, 1 watt, put out pop shows nightly.

The French radio and television network, France Inter, has announced that it will prosecute but has declined to reveal the name of the station operator or the disco-theque involved.

Reportedly started as a joke, the station operated under the name "three Hundred and three" and radio programs were broadcast on the radio bands.

The French radio and television network, France Inter, has announced that it will prosecute but has declined to reveal the name of the station operator or the disco-theque involved.

Reportedly started as a joke, the station operated under the name "three Hundred and three" and radio programs were broadcast on the radio bands.

**Strange History of "Jukebox"**

WEISSBADEN, Germany. The machine, described as the "jukebox of the future," was invented in 1918 by the American George E. Loftus, a 30-year-old blacksmith, while he was cutting a U.S. 50-cent piece into three pieces, and designed by the company, which took the machine to the company, with and the musician stopped stealing. But the French radio and television network, France Inter, has announced that it will prosecute but has declined to reveal the name of the station operator or the disco-theque involved.

Some months ago, suspicion built up that one of the musicians was involved in thefts, which were discovered when they sold records that were not officially released, having taken ad-ver tisements in local newspapers to boost sales.

It is up to tell its customers that it can be assured to be free from record thefts.
Thank You
Billboard Magazine
and all those who nominated

The Bottom Line

for Disco Album Of The Year, Disco Artist Of The Year
and Best New Disco Artist Of The Year.

"CRAZY DANCIN"

Produced by Jack Conrad
in association with The Artie Wayne Organisation
for The Bottom Line, Inc.

...and a Special Thanks
for playing us first, to:

WMBM, WKND, WEUP, WRMA, WBUL28, KALO, WTQX,
KCON, KJLH, KMBY, KDKO, WJZ32, WSOK, WRDW,
WBMX, WYLD, WNNR, WXOK, WXEL, WWIN, WANN,
KATZ, WAMM, WBLR, WNJR, WLIB, WSMY, WEAM, WKLR,
WDAS-FM, WYNN, KJJT33, KNOK, WOL, WNOX, ...and more.

www.americanradiohistory.com
RCA Marketing Strategy Discussed With Licensees

By ROMAN KOZAK

PARIS—Two days after the official end of the French holiday season, Phoenogram executives and salesmen gathered here to sell the RCA catalog for the first half of 1976, which was 16% higher than the 1975 levels. The meeting ship Elbe in the company for more than two years, was held to familiarize RCA representatives in Europe with the company’s new management structure.

50% of pop sales were of French production.

Looking ahead, executives pointed to a bright outlook for the end of the decade. By 1980, sales should touch $24 million annually, with albums at around 106 million units and singles at around 600,000 million case sets. This would show a decline in singles, but a distinct spurt in albums and cassettes. Total spending on records would continue year after year but by that year the region should be in the region of $800 million as against $500 million in 1976, it will be $2.75 to $2.95.

The congress also gave Phoenogram the chance of inaugurating its new offices on the Left Bank of the Seine.

(Continued on page 89)

DJM Offers Dealers 7 1/2% Discount For Rest Of 1976

LONDON—With a sales target of $1 billion worth of records and tapes at trade prices during October and November, DJM here is offering dealers an additional 7 1/2% discount on orders until the end of the year.

The dealer bonus coincides with a price increase from Oct. 1 on cassettes (up from $3.67 to $5.28); full-price DJM albums (up from $3.75 to $4.50) and DED LPs (up from $8.55 to $9.45).

Stephen James, managing director, said: "To last year we missed our target which has had the exclusive distribution rights for five labels from Austria, Germany and Switzerland.

AHO has released its first record by the Stygian group Rockby the East, which is a record that had already been recorded last year.

This month another record company Accord Schallplatten, Producers of the world, have released its first album. The company was formed by Wolfgang Lochbihler, together with the advertising agency Migra of Wattens and Musik Schreiner of Innsbruck.

 Accord is to concentrate primarily on folk music, is also interested in importing records.

FOLK MUSIC—Kira Annenkovaa, center, deputy chairwoman of the Soviet Rainbow Festival, here, presented a Russian Cossack band the prize to folk singer Ian Campbell, left, and producer Donald Shingler for their work on "Down The Mine," an episode from the British ATV Network series "Something To Sing About." The festival, the first-ever international event of its kind, was opened by the Russian National attraction, entered tickets from 17 countries.

The basic development was supported by delegates. Mau said: "During the last year, we have created a council of presidents which is a committee of the managing directors who meet regularly to direct overall European development and management. It comprises the managing directors of Italy, Spain, France, Germany and the U.K. and the chairman of the RCA divisional vice-president, RCA International, in New York. The council meets six times a year and there have been three meetings so far in 1976."

The Rome meeting also included discussion of tours. "We took the David Bowie tour and discussed it in terms of sales it moved from country to country," said Ed Preston, vice president and general manager, RCA International. "A lot of the product felt to be potential stars of international caliber with the hope that other companies will release it.

John Stanley, front man of chart group Godley

Rachel, took a new management deal with Ed Leffler, who also manages the Sweet. Nettie is a price of $5.67 per album that features artists on chart names from the 1960's, first batch including Jethro Tull and Tony Miahos, Dave Berry, the Fontanaz and the Nudodex.

Promoter Jeffrey K. S. Klapke has added Simon & Garfunkel to the tour of the Marv Nigey concert he has arranged in Europe, following U.K.-France-Paris (Oct. 11) and Essenbal, Amsterdam, three days earlier.

More than 300 fans injured when Boy City pulled mania returned to London for a New Victoria show, with much damage to smashed seats. "Kings of Ronnie's" mansion, up for sale at around $8 million, six-figure asking, for the past few years $6 million. "Nature Kings" concert in Hyde Park caused no problems to all at the authorities. "Tears of Love," the U.K. hit listed as No. 1 this week, failed to be smashed.

The Rome meeting also included discussion of tours. "We took the David Bowie tour and discussed it in terms of sales it moved from country to country," said Ed Preston, vice president and general manager, RCA International. "A lot of the product felt to be potential stars of international caliber with the hope that other companies will release it.

"Down The Mine," an episode from the British ATV Network series "Something To Sing About." The festival, the first-ever international event of its kind, was opened by the Russian National attraction, entered tickets from 17 countries.

The congress was held to thanks to the existence of the Phoenogram warehouse in Antony, a Parisian suburb, it was possible to include 600,000 records and cassettes each day and that 80% of the orders received were delivered the following day.

Delegates were also alerted to new release of domestic interest including "Words And Music," which included a booklet "Mozart The Man" by Arthur Hambly and a collection of 20 symphonies by the Amsterdam Concertgebouw directed by Josef Krips.

This product will be followed by a series of boxed sets to be released through fall and throughout 1977.

Each year Phoenogram releases an "Opera For The Young" and this year it is to be an unpublished opera by Verdi, "Il Corsaro." The pop offensive is to be intensified for both national and international repertoire, and is aimed to reverse a marked decline in sales noted through June. A sales increase of 10% is expected for the second half of this year but this declined to just 8% by June. It was also pointed out that

BASF, Austria To Close Soon

VIENNA—The BASF division in Vienna, together with the German side of the record and film business, is facing the end of the year. Final winding up of the business will take longer but is expected to be completed by the end of the first quarter of 1977.

International

By ROMAN KOZAK

ROME—"Records communicate music to the audience and we, in the record industry, have to communicate," was the theme offered by Ralph Mace, director of RCA's European marketing office, at a meeting attended by 18 RCA subsidiaries and license companies here.

The meeting ship Elbe in the company for more than two years, was held to familiarize RCA representatives in Europe with the company's new management structure.
INDIE ROLE DROPPED
EMI to Handle All Island Disks
By CHRISS WHITE

LONDON—Island Records is to hand over the complete distribution of its product to EMI, an agreement taken by company chairman David Betteridge because of the company’s aim to concentrate on developing and recording artists.

In fact Island was one of the first of the smaller independent record companies to run its own distribution setup, though initially under the aegis of the Polydor record disc. Since 1971 it has been linked with EMI, which has handled 45% of its business, including the smaller re- allyers.

The change will not affect Island’s existing sales, field promotion and display operations and its manufacturing plant will continue to fulfill the bulk of the company’s album needs, together with those of outside customers.

EMI will also continue to manage Island to the end of this financial year and the company’s existing licensing deals in Europe and world markets will be dealt with by EMI.

Betteridge says: “It seems clear that so that the face of record distribution in the U.K. will alter considerably to suit the needs of smaller operations. At Island we’ve decided to relinquish part of the physical operations to devote more effort and resources to the creative aspects of the industry.”

He says that Island’s own distribution system had left nothing to be desired in terms of service, but had not worked long enough to indicate its flexibility and capability had results been measured against a proper market penetration for Island product.

“We’re looking for a closer function- tional liaison with EMI and seeking systems which will carry us through the next decade.”

The distribution switchover also includes Island’s three affiliated labels—Chrysalis, Ray Law, distribution and production manager, moves from the company to the control of EMI and will report to Fred Cantrell, general manager.

Cantrell says: “There will be some redundancies but it is difficult to see at present how many people will be affected.

This is latest in a number of recent changes within the company. Recently the administration setup was revamped, isolating the finance department from more routine aspects of talent acquisition, marketing and sales.

Only a month ago, the company restructured its field promotion department to form a stronger marketing attack on a number of local radio stations to be used and reducing display facilities to 150 stores within the trade.

And in August Virgin, which had been distributed by Island and EMI, signed a deal with CBS which gives the company full manufacturing and distribution rights, with Anchor taking responsibility for sales.

ALLAN McGOWAN, formerly European export agency controller for the Virgin Group, has joined Tony Hall’s Manna Entertainments. He will work up the company’s distribution and independently promote and act as agent for other companies, specializing in rock and roll.

Michael Poulis has resigned from the board of music business phonographic company London Features, the US sales subsidiary for which he was managing director and is expected to enter private enterprise as a director of a company in New York.

GARY BELLAMY has joined Phonogram’s classical department as recording manager, reporting to Richard Claxton, classical division manager. He previously worked at Hi-Fi News and replaced Katherine Wilkinson, who joined the Royal Opera House, Covent Garden, as press officer.

ROB EDEN named head of the promotion department of European Artists Relations Marketing (EAR) and former disc jockey on the Dutch pirate station Radio Northcoast. He went on to work as a head of the music de- partment of Capitol, U.K., before this move.

ROBERT OGG appointed director international, international division, International Pelgrims Group. Ogg is to be based in Paris. Before joining the IPG group he was a director with Polydor and Neawar EMI and has recently returned from working in South Africa.

SOLO GOLD—ABBA singer Anna Fältskog, fourth from left, holds a Swedish gold record for sales of 50,000 copies on her CBS solo LP "Women In A House.” Joining her, from left to right, Michael Trad, producer, Bengt Peterson, sales manager, Jorgen Larsen, managing director, Bo Carlgren Lyttner, Sten Klinteberg, marketing director, and Mats Osso, ad director.

Communication RGA Key

**Continued from page 88**

Among acts seen as having strong international support are singer and songwriter Lucio Battisti and Riga- di Crociatt. MOR singer John Darnley from Italy, singer/ writer Jaz and pop group Los Gatos from Spain, French singer Silvia Varten, Gis, a Danish singer very popular in Germany, and from the U.K. keyboard artists Vangelis, plus the group Bunter.

MACE, following the conference discussions, says now: “There is no specific trend to the artists on the Eu- ropean front. We’re featuring artists in all aspects of the business. It is just that at the classical Red Seal presentation about 50 of the artists now emanate from Europe.”

“We have discotheque product from the U.S. from the parent company and a lot of ambitious projects are successful with it in Europe. Euro- peans are also very enthusiastic about country music. Our groups, such as The Bowie and John Denver. There is also strong interest and sales in the country music field in the U.K. and Scandinavia.

“In fact, we’re developing the country catalog in southern Europe now and believe in France and Italy it will become an important part of catalog.”

Time at the meeting was given to working out administrative routines. Subjects covered included the for- mation of a new European numbering system, and the suggestion of reporting procedures to the home of- fice. Also discussed were possible ways in which the European RGA could maintain its reputation on records imported from the U.S. to Europe since in Europe the majority of the catalog is American.

What disagreement there was over the question of imports, Preston explains: “Often a new product is re- released in the U.S. and maybe it is a new act. There is a tendency, because of their distance, that the local company hasn’t gotten into the new act yet. By the time you see it as a good act again, somebody in the U.S.A., a sub-distributor, has got a contract outside. Right away it is out of print in the U.K. groups.

They whip over thousands of singles and it kills for the local companies.”

“Main function has to ensure that we can make simultaneous re- leases of both in Europe. Another impor- tant point is that our independents in particu- lar do not produce their product—that import from RCA affiliates.”

**Continued from page 88**

TOKYO—The first session of the international conference on the invention of the phonograph was held at the University of Tokyo last week.

The conference was attended by 300 scientists and engineers from all over the world, including the president of the Phonographic Institute of America, the director of the Phonographic Institute of Canada, and the president of the International Phonographic Institute.

The conference was opened by Dr. George Eastman, who said: “The phonograph is a wonderful invention, and I am glad to see that it is being used for educational and scientific purposes.”

The conference went on to discuss the history of the phonograph, and the various ways in which it has been used. It was agreed that the phonograph is a very valuable tool for teaching and research, and that it should be used as much as possible.

At the end of the conference, a resolution was passed stating that the phonograph is a valuable tool for education and research, and that it should be used as much as possible.

**From The Music Companies Of The World**

JOSEPH NIEBERG, from Berlin, produced three albums with EMI Columbia and Michael Schlosser.

Billgberg has the Charly label rights including the production of the Small Faces and Yardeers. Peter Gabriel (Genesis) is on the path to success with his album "In The City" and is to release another one in the fall with the new line-up including In sterly in Hamburg. The German rock label Brain has put out the album "Hi- Fi Music", comprising a new covenancy in two big concerts in Germany.

Parlophone started big promotion on the group East Dermique, which is part of the new line-up there. First full pum album by John Zio Stolau and BOM on GOLDFING.

Paris)

Phonogram here celebrated its 25th anniver- sary with full-page advertisements in national papers and no less than 1500 Phonogram addresses in the city.

The company has released an album "12 Rec- al" to commemorate the new Phonogram companies being formed in the new Phonogram, and the Phonogram catalog in Southern Europe.

Also a Phonogram is being prepared for release on Midland- based label called the "Columbus Boy" in association with Frankie Bowers, Joseph Couvrette and Edith Put.

NARAHAMA, former manager of inter- solving in the U.S. as well as a Chapel and inter- solving in Belgium, has joined the French company "Pepsi-Soda" in which the company handles French singer Serge Lama, who has just released a record sold more than in 3 million copies. Averham’s partner Bernard Rocie is the production chief and the company is to go into foreign markets, particularly with the Serge Lanza-Anis-Diana disk "She’s A Star." Included on Shirley MacLaine’s latest album. Averhaa is also a open company in the U.S. "WENK.

KILN

ITALIAN pop groups continue to tour abroad, with successes in Scandinavia and in Eastern European countries. Their concerts are well attended, giving them a good deal of publicity.

On tour in Scandinavia are the Italian pop groups "The Beatles" and "The Rolling Stones." The Beatles have been playing in Stockholm, Gothenburg, and Copenhagen, where they have received a warm welcome.

The Rolling Stones have been playing in Oslo, where they have also received a warm welcome. They have also been playing in other Scandinavian cities, and have been very popular wherever they have gone.

In Eastern Europe, the Italian pop groups "The Beatles" and "The Rolling Stones" have been playing in various cities, and have been very popular wherever they have gone. They have also been playing in other Eastern European countries, and have been very popular wherever they have gone.
ROSS INTERNATIONAL BOSS

Fania Tries a Non-Salsa Label

By AGUSTIN GURZA

LOS ANGELES—Fania Records, long the dominant company in salsa, has made a full-scale commitment to bolster its International label, a move which will bring greater diversity to its product and establish Fania for the first time as a serious competitor in a non-salsa field.

To that end, the company recently hired Fabian Ross, a veteran producer from Argentina, as head of the long-neglected label. Ross has 14 years experience in Latin America producing and promoting acts of the genre in which International proposes to specialize.

This marks the first time that International will have its own label director and the first time in its seven-year history that it will receive concentrated attention from Fania management.

Seven labels operate under the Fania umbrella, all except International specializing in salsa. According to Victor Gallo, Fania’s comptroller, none of the other labels has had separate label managers. Since the music on all Fania labels has been of the same style, no definitive distinctions or specialized management have been required.

Until now, International has been a sort of catch-all label, with mixed acts varying from the salsa of Roberto Roena to the romantic ballads of Roberto Yanes to the commit, often richly poetic, music of Joan Manuel Serrat.

The label has lacked identity,” Gallo admits. “We’ve been signing and releasing people on International for several years, but it’s been done sporadically. And the label hasn’t had a philosophy, a specific direction.”

Originally, International was established to function as a Puerto Rican-based label for Fania. Charles Tarrab, Fania distributor in Puerto Rico, has been the prime mover in the label’s development so far. Gallo says Tarrab’s role has gradually diminished, and the Puerto Rico idea was abandoned. International will now be based in New York with the parent company.

Gallo stresses that this does not mean the label has been ineffective or dormant. Roberto Roena, a virtual unknown five years ago, was developed on International and is now a salsa superstar. Los Angeles Negro, a Chilean group formerly featured through EMI to Discos Latin International, was picked up by International which released two LPs that sparked the group’s comeback. And just last year, International signed Serrat, one of the major creative forces in the Spanish-language music market.

“Today my goal for the label,” explains Ross, “will be produce a select number of high quality acts. The focus will be on quality, not quantity. Jerry Masucci (Fania’s president) has given me a great freedom in managing International and we intend to give the label a concentrated push, building the image of the International artists.”

Ross plans to give special attention to the selection of material for the acts produced under his direction in the U.S. “The biggest problem for a producer of international material here,” says Ross, “is a weakness in repertoire. There is an abundance of artists and a scarcity of composers. So the artists here tend to imitate much of what comes out in Latin America. My task, then, will be to search out original material for the artists here.”

Besides local productions, Ross is planning to obtain new catalogs, especially from Spain and Mexico. Salsa, a ballad vocalist, has released a new LP on the label and Ross plans to release work by Los Linces, an Argentinian group viewpoint of the Anges-Negros type. He is also shaping a promotional campaign for artists already on the label like Teddy Trini-dad and German.

Gallo says Fania is planning to separate the salsa and international acts which are currently on International. This could mean the addition of a new label to the Fania family.

“The whole idea,” Gallo explains.

Latin in N.Y.

To Fete Orlando

NEW YORK—The Latin community’s Elite Society here honors singer/television personality Tony Orlando Sunday (2) for his career achievements.

The tribute is scheduled for the grand ballroom of the Hilton Hotel, and guest performers include Cheo Feliciano, Tipica ’73, Hector Lavoe and his orchestra and Orchestra Broadway. Advance ticket price is $12.

“...to go with that type of music into another market. And it’s a natural for a record company to go into that field. Our production expenses, our investment, on a salsa production are very high. So our risk is high. But with international material often you just acquire the tapes on a royalty rate and you risk very little.”

Gallo does not foresee, however, the international label becoming a major part of the Fania complex. The company will focus its efforts on 10 or 12 strong acts and will be backed with full resources.

“After all,” Gallo says, “we’re in the salsa business to stay.”

Coco Deals For Zafiro Catalog

NEW YORK—Coco Records here has signed with Spain’s Zafiro Records for the exclusive distribution of the Zafiro catalog in the U.S., the Dominican Republic and Puerto Rico.

First product to be handled under the agreement are the albums "Penelope" By Yma Sumac and "La Otra Espana" By Mocedades, group of "Eres Tu" fame. Plans call for the release of two Zafiro LP titles here a month in the first year.

The deal was worked out between Sam Cordero, Coco’s managing director, Avo Corno partners, and Esteban Morenos, president, Zafiro.

QCA Adds a Line

CINCINNATI—QCA Records has added a new line, Promise Records, to its growing list of labels, this one directed exclusively to the white gospel field.

Claims will be invited to their own material or avail themselves of QCA’s repertoire of new and standard gospel selections. Promise is presently auditioning for a full-time contemporary gospel group.

WHAT IS SALSA?

That’s what so many are asking. Words will never adequately define this Cuban musical export, but AUTHORITY will.

It’s Guaguancó, a dancing sound performed by the world’s greatest conga drummer — Carlos “Papito” Valdez, assisted by master percussionists Julio Collazo, Virgilio Marti, Nelson Gonzalez and Steve Berrios.

Otherwise, it’s the swingiest sound in Latin America, which has come to be known as salsa. When that sound is underwritten with the Latin rhythm of the conga and danced with the Latin spirit of the salsa, you’ve got salsa.

THE LATEE CHORAL REVIEW

EDITORIALS

1. EDYIE GORDIE La Guerra, Gala 2001
2. YOLANDITA MONGE Fuego, Gala 2001
3. IRIS CHACON Inci Chacón, Revolver 1998
4. CAMILO SESTO Azul, Gala 2001
5. BOBBY CAPO Sombrereros Azules, Mexican 137
6. JULIO IGLESIAS El Ano, Arco 1972
7. SOPHY Sentimientos, Holt 1993
8. RAUL MARREIRO Apa, 2:2, Arco 1993
9. MANGOS EL TRINCHERO Fania 133 1/2
10. MORRIS ALBERT Smo, Gala 6005

WHAT IS SALSA?

Cut your own ticket to attending the battle of the bands by reading "What Is Salsa?" which appears in this issue, or call your record store for a free copy. Send your name and address to: Billboard, 70 West 45th St., New York 36, N. Y.

IN NEW YORK

POP LPs

This Week

<table>
<thead>
<tr>
<th>TITLE, Artist &amp; Label</th>
<th>Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EDYIE GORDIE La Guerra, Gala 2001</td>
</tr>
<tr>
<td>2</td>
<td>YOLANDITA MONGE Fuego, Gala 2001</td>
</tr>
<tr>
<td>3</td>
<td>IRIS CHACON Inci Chacón, Revolver 1998</td>
</tr>
<tr>
<td>4</td>
<td>CAMILO SESTO Azul, Gala 2001</td>
</tr>
<tr>
<td>5</td>
<td>BOBBY CAPO Sombrereros Azules, Mexican 137</td>
</tr>
<tr>
<td>6</td>
<td>JULIO IGLESIAS El Ano, Arco 1972</td>
</tr>
<tr>
<td>7</td>
<td>SOPHY Sentimientos, Holt 1993</td>
</tr>
<tr>
<td>8</td>
<td>RAUL MARREIRO Apa, 2:2, Arco 1993</td>
</tr>
<tr>
<td>9</td>
<td>MANGOS EL TRINCHERO Fania 133 1/2</td>
</tr>
<tr>
<td>10</td>
<td>MORRIS ALBERT Smo, Gala 6005</td>
</tr>
</tbody>
</table>

SALSALP LS

This Week

<table>
<thead>
<tr>
<th>TITLE, Artist &amp; Label</th>
<th>Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PACOECO El Muchacho, Fania 00485</td>
</tr>
<tr>
<td>2</td>
<td>ROBERTO ROENA Y SU APOLLO SOULLIOS Lucky 7, International 907</td>
</tr>
<tr>
<td>3</td>
<td>CHEO FELICIANO The Cuban King, Arco 400</td>
</tr>
<tr>
<td>4</td>
<td>FANIA ALL STARS A Mano Suave, Fania 493</td>
</tr>
<tr>
<td>5</td>
<td>PETE EL CONDE Pico El Conde, Fania 498</td>
</tr>
<tr>
<td>6</td>
<td>HARLOW &amp; ISMAEL MIRANDA Casita De Elda, Fania 496</td>
</tr>
<tr>
<td>7</td>
<td>EDDIE PALMIERI El Amigo Del Pueblo, Inel 0048</td>
</tr>
<tr>
<td>8</td>
<td>EL GRAN COMBO Mi Herencia, Inel 0049</td>
</tr>
<tr>
<td>9</td>
<td>CHIRANGA 26 Sinse 70, Inel 1996</td>
</tr>
<tr>
<td>10</td>
<td>CONJUNTO CANDELA Calzada Carri, Caracas 2000</td>
</tr>
</tbody>
</table>

IN LOS ANGELES

POP LPs

This Week

<table>
<thead>
<tr>
<th>TITLE, Artist &amp; Label</th>
<th>Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VICENTE FERNANDEZ El Ruben, C-Ran, Tico 1998</td>
</tr>
<tr>
<td>2</td>
<td>LOS FELINOS Cincuenta, Near 1601</td>
</tr>
<tr>
<td>3</td>
<td>EDYIE GORDIE La Guerra, Gala 2001</td>
</tr>
<tr>
<td>4</td>
<td>LOS ANGELES NEGRO Los Angeles Fireworks, Undercover 902</td>
</tr>
<tr>
<td>5</td>
<td>RICARDO CERATTO Richardo Ceratte, Latin International 1042</td>
</tr>
<tr>
<td>6</td>
<td>YOLANDA DEL RIO La Fania Dulce Of La Casa Lion, Arco 133 2</td>
</tr>
<tr>
<td>7</td>
<td>JUAN GABRIEL Ave Gabriel, Ritmo 1993</td>
</tr>
<tr>
<td>8</td>
<td>CAMILO SESTO Azul, Gala 2001</td>
</tr>
<tr>
<td>9</td>
<td>MARIO QUINTERO No Hay Oportunidad, Orquesta 913</td>
</tr>
<tr>
<td>10</td>
<td>HUGO EL TREM Grupo El Trem, Orquesta 9029</td>
</tr>
</tbody>
</table>

SALSALP LS

This Week

<table>
<thead>
<tr>
<th>TITLE, Artist &amp; Label</th>
<th>Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HARLOW &amp; ISMAEL MIRANDA El Toro, Fania 498</td>
</tr>
<tr>
<td>2</td>
<td>FANIA ALL STARS Tribute To Tito Rodriguez, Inel 0048</td>
</tr>
<tr>
<td>3</td>
<td>CHEO FELICIANO La Cafetera, Arco 400</td>
</tr>
<tr>
<td>4</td>
<td>PETE EL CONDE Pico El Conde, Fania 498</td>
</tr>
<tr>
<td>5</td>
<td>ROBERTO ROENA Y SU APOLLO SOULLIOS Lucky 7, International 907</td>
</tr>
<tr>
<td>6</td>
<td>EL GRAN COMBO Mi Herencia, Inel 0049</td>
</tr>
<tr>
<td>7</td>
<td>JOHNNY PACOECO El Membrecito, Arco 493</td>
</tr>
<tr>
<td>8</td>
<td>RAY &amp; AZQUIITA Rio Y La Rivera, Arco 498</td>
</tr>
<tr>
<td>9</td>
<td>EDDIE PALMIERI En El Barrio, Inel 0048</td>
</tr>
<tr>
<td>10</td>
<td>CELIA CRUZ/PACOECO Innamorada, Cacho 37</td>
</tr>
</tbody>
</table>

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, recording, or otherwise, without the prior written permission of the publisher.
SO WHAT'S THE STORY, JERRY?

"MAS SALSA PICANTE FROM FANIA (OF COURSE)"!
Toronto Acts Break Into Montreal Market

By MARTIN MULHEJS

MONTREAL—Recent successes by a number of Toronto-based acts in the Montreal market seem to indicate a new attitude by local audiences and media to record and local performances by acts previously shunned here.

Garfield is the first Toronto act to really make a big dent in this bilingual market. The media sat up and took notice and their one-week club play at the Mauve here was packed to capacity every night thereafter. The band is now in a position, where they can now come back and play a concert here and expect solid results.

The next act to catch the ears of the media and the public was Max Webster who initially appeared at Theatre St. James and then at the Blackmore's Rainbow to rave reviews. The band's return appearance at the Montreal Forum is a resounding success and again was followed by very positive write-ups in most of the Montreal dailies.

The latest act to meet with success here is a Moxy who were last minute replacement for the Mountain at the opening of the Firth's date at the Forum. The Toronto band, which to this point had seen little exposure in this market, created pandemonium throughout their set and were backed by a well-deserved encore.

Toronto acts seems to be marked by a more adventurous booking policy by a number of local promoters. Finding a place to showcase an out-of-town act in Montreal had always been a major problem, due to the lack of local venues suited for that purpose.

The Moutoscope, the major rock club in the city booked by music business veteran Howard Silver, previously booked only local acts and a few low-priced acts from the U.S. and Canada, most of which did not have national booking coverage. Now seems to be gearing his booking policy towards acts that have just picked up record contracts and need the extra boost in the lucrative Montreal market.

Agents and managers from Toronto also seem to be spending more time in Montreal and are closer to the other Canadian music markets and the media then they have been in the past.

A major boost to many of these acts from Toronto is the open door policy that CHOM-FM, the top progressive rock outlet in Montreal, has adopted towards up-and-coming acts. If the station is enthusiastic about a particular act and feels that it fits their sound, they are likely to give the act strong support, including on-air write-ups, airplay by the announcers.

Donald Tarlton of Donald K. Donald Productions, major concert promoter in this city, has always been a booster of Canadian acts and has recently re-opened his offices in Toronto and will in the near future that he felt the bill a chance to show their wares second on the bill to a major act in Montreal.

Joe Owens, previously national promotion director for Canada's biggest record company, now known as A&M of Canada, returns to Quality Records after national promotion director.

Chris Cakebread joins ORT as A&M's promotion manager, replacing Dave Paget. Cakebread is a musicologist major from St. Lawrence College in New York State.

David Mazmanian appointed to the job of A&M of Canada's Toronto office. Mazmanian will assist Hinde on selected projects and will handle numerous Bon Jovi records reference from a studio foundation. For the past four years Mazmanian has held positions in the marketing and sales divisions of Capitol Records. His background also includes broadcast experience in U.S.

David Brodeur, whose previous experience in the music business included a number of years at the A&M of Canada's Quebec operation, joins Polydor Ltd. as national account manager. At the same time, Peter Erdman named vice president in charge of finance for the company.
MR. PIANO

NEWEST SINGLE IS AN
UP-DATED VERSION OF THE CLASSIC HIT

CAST
YOUR FATE
TO THE
WIND

PRODUCED BY MIKE CURB MCA-40625

MCA RECORDS
THOMPSON—Somebody Shoot Out The Jukebox, Colum 45304. This is one of those soul-stirring artists who haven't yet reached full potential or audience. It's a brilliant, wry and provocative, richly romanced and resonant voice. His songs are often strong but singles that are not made from—be it a string of powerful, hopefully failsafe hits here that en- hance Columbia's deal. "Somebody Shoot Out The Jukebox" sounds like a country singer. Steady country accom- paniment should appeal to the cross-over pop market. But his is one of the great voices in country, long familiar to fans of the hits. Though delivered at note level by 10-year-old Kathy Lee.

Best cuts: "That Look in Her Eyes," "Part Of Me," "You Don't Look Good," "When You Warners To Turn Strangers," "No Place To Go," "I'll Go My Way On Strangler." Haggard has a legion of loyal fans mostly to stay up his latest product.

CHAP TOWN—Country—Steady Shoot Out The Jukebox, Colum 45304. This is one of those soul-stirring artists who haven't yet reached full potential or audience. It's a brilliant, wry and provocative, richly romanced and resonant voice. His songs are often strong but singles that are not made from—be it a string of powerful, hopefully failsafe hits here that en- hance Columbia's deal. "Somebody Shoot Out The Jukebox" sounds like a country singer. Steady country accom- paniment should appeal to the cross-over pop market. But his is one of the great voices in country, long familiar to fans of the hits. Though delivered at note level by 10-year-old Kathy Lee.

Best cuts: "That Look in Her Eyes," "Part Of Me," "You Don't Look Good," "When You Warners To Turn Strangers," "No Place To Go," "I'll Go My Way On Strangler." Haggard has a legion of loyal fans mostly to stay up his latest product.

CHAP TOWN—Country—Steady Shoot Out The Jukebox, Colum 45304. This is one of those soul-stirring artists who haven't yet reached full potential or audience. It's a brilliant, wry and provocative, richly romanced and resonant voice. His songs are often strong but singles that are not made from—be it a string of powerful, hopefully failsafe hits here that en- hance Columbia's deal. "Somebody Shoot Out The Jukebox" sounds like a country singer. Steady country accom- paniment should appeal to the cross-over pop market. But his is one of the great voices in country, long familiar to fans of the hits. Though delivered at note level by 10-year-old Kathy Lee.

Best cuts: "That Look in Her Eyes," "Part Of Me," "You Don't Look Good," "When You Warners To Turn Strangers," "No Place To Go," "I'll Go My Way On Strangler." Haggard has a legion of loyal fans mostly to stay up his latest product.

CHAP TOWN—Country—Steady Shoot Out The Jukebox, Colum 45304. This is one of those soul-stirring artists who haven't yet reached full potential or audience. It's a brilliant, wry and provocative, richly romanced and resonant voice. His songs are often strong but singles that are not made from—be it a string of powerful, hopefully failsafe hits here that en- hance Columbia's deal. "Somebody Shoot Out The Jukebox" sounds like a country singer. Steady country accom- paniment should appeal to the cross-over pop market. But his is one of the great voices in country, long familiar to fans of the hits. Though delivered at note level by 10-year-old Kathy Lee.

Best cuts: "That Look in Her Eyes," "Part Of Me," "You Don't Look Good," "When You Warners To Turn Strangers," "No Place To Go," "I'll Go My Way On Strangler." Haggard has a legion of loyal fans mostly to stay up his latest product.

CHAP TOWN—Country—Steady Shoot Out The Jukebox, Colum 45304. This is one of those soul-stirring artists who haven't yet reached full potential or audience. It's a brilliant, wry and provocative, richly romanced and resonant voice. His songs are often strong but singles that are not made from—be it a string of powerful, hopefully failsafe hits here that en- hance Columbia's deal. "Somebody Shoot Out The Jukebox" sounds like a country singer. Steady country accom- paniment should appeal to the cross-over pop market. But his is one of the great voices in country, long familiar to fans of the hits. Though delivered at note level by 10-year-old Kathy Lee.

Best cuts: "That Look in Her Eyes," "Part Of Me," "You Don't Look Good," "When You Warners To Turn Strangers," "No Place To Go," "I'll Go My Way On Strangler." Haggard has a legion of loyal fans mostly to stay up his latest product.

CHAP TOWN—Country—Steady Shoot Out The Jukebox, Colum 45304. This is one of those soul-stirring artists who haven't yet reached full potential or audience. It's a brilliant, wry and provocative, richly romanced and resonant voice. His songs are often strong but singles that are not made from—be it a string of powerful, hopefully failsafe hits here that en- hance Columbia's deal. "Somebody Shoot Out The Jukebox" sounds like a country singer. Steady country accom- paniment should appeal to the cross-over pop market. But his is one of the great voices in country, long familiar to fans of the hits. Though delivered at note level by 10-year-old Kathy Lee.

Best cuts: "That Look in Her Eyes," "Part Of Me," "You Don't Look Good," "When You Warners To Turn Strangers," "No Place To Go," "I'll Go My Way On Strangler." Haggard has a legion of loyal fans mostly to stay up his latest product.
Have you ever heard a voice smile? Or seen fingers fly?
If not, you’re in for pure pleasure. Joey George and Lewis McGehee are headed your way!
Their debut album on Lifesong Records is filled with smiling original songs and masterful acoustic guitar playing.

Look for Joey and Lewis on their extensive tour with Ry Cooder.

October 1  Amarillo, Texas
October 3-4  Dallas, Texas
October 5-6  Austin, Texas
October 7  Baton Rouge, Louisiana

October 8-9  Nashville, Tennessee
October 11-12  Atlanta, Georgia
October 13-14  New Orleans, Louisiana

October 15-16  Houston, Texas
October 19  Tuscaloosa, Alabama
October 27-28  New York, New York

Available on Lifesong Records and Tapes
AT THE NAME OF THE GAME IS...

The Strategy...

Our Fall Marketing Campaign is the biggest and most comprehensive in our history. You'll see it on television, hear about it on radio, and read about it repeatedly in this fall's trade and consumer magazines.

The Plays...

Best of Leon Russell: SRL 52004. Leon's importance to contemporary music is unquestionable—not only as a performer but as a songwriter. This 'Best Of' package is a track by track chronicle of his unique contribution.

Freddy Fender: If You're Ever in Texas: DOSD 2061. The Fender Phenomenon grows on, with another collection of pop and country classics, new songs, and a medley of 50's Texas beer joint favorites.

Four Tops: Catfish: ABCD 948. For Catfish, the Tops went back to Detroit and into the studio with many of the musicians they used to work with. Now they're back in classic form.

Denise LaSalle: ABCD 966. Denise put a string of hits together in the early 70's before a distribution deal temporarily halted her career. Now she's got her 'Second Breath' and she's ready to take off all over again.

Ray Price: Hank 'N Me: DOSD 2062. Ray Price is a country music legend in his own right and on his new album he pays tribute to another legendary figure, his good friend, the late Hank Williams.

The Dramatics: Joy Ride: ABCD 955. The Dramatics are also putting Detroit back on the map—they're one of the few groups who remained there to create their own 'second generation motor city sound.'

Brand X: Unorthodox Behaviour: PPSD 98019. Phil Collins is lead singer and drummer for Genesis and without leaving the group he's begun a continuing experimental group called Brand X. Their first album has been the fastest selling import of 1976. Now it's here.
And as additional campaign support we've prepared over 100,000 plastic "Music Game" record bags, inflatable multi-product mobiles, four-color buttons, posters, individual album mobiles, streamers, and several surprises. On these pages you'll find some of the albums featured in this major merchandising effort. As you can see, we're playing this game to win.

BURLON CUMMINGS—Stand Tall (3:20); producer: Richard B. Drapkin, BMI; published: BMI. The overall image of the song suggests a strong, powerful theme with vivid imagery.

BILLY BUTLER—She’s Got Me Singing (3:40); producer: Billy Butler; published: Ice Mountain, BMI. Carlton 0122 (Wrenn Bros.).

HAMILTON, JOE FRANK & DENNISON—Don’t Fight The Hands You’re Dealt (3:14); publishers: Jimmy George & Robert Caldwell; publisher: EMI. Monterey 6488.


FRANKIE VALLI—Be My Eyes (3:43); producer: Bob Gaudio; publisher: BMI. ABC/Paramount 0749.


THE ALAN PARSONS PROJECT—The Raven (3:40); producers: Alan Parsons, Keith Emerson, BMI; publishers: Epic/Sony, Warner. ASCAP. EMI. United Artists 3053.

JERRY RODRIGUEZ—Lullaby For A Child (3:25); publishers: Jerry Rodriguez, BMI; published: Capitol 4336.

BILL WITHERS—Just As I Am (3:05); producer: Jerry Butler; published: BMI. Columbia 30143.

 ENERGY—Can’t Turn It Up A Looose (5:00); producers: Midge Woolf, David Sanders; publishers: Capital-Dar, BMI. LA 7.

JOHN TRAVOLTA—He’s A Heartbreaker (3:50); producers: Bill Reber, BMI; published: United Artists, BMI. EDDIE DEBARRA—Just A Bit Too Far (3:47); producer: Jim J. Bozeman, BMI; published: Philadelphia International 3604. This song has a strong and powerful theme with vivid imagery, similar to the previous one but with a different approach.

BURLON CUMMINGS—Stand Tall (3:20); producer: Richard B. Drapkin, BMI; published: BMI. The image suggests a strong, powerful theme with vivid imagery.

BILLY BUTLER—She’s Got Me Singing (3:40); producer: Billy Butler; published: Ice Mountain, BMI. Carlton 0122 (Wrenn Bros.).

HAMILTON, JOE FRANK & DENNISON—Don’t Fight The Hands You’re Dealt (3:14); publishers: Jimmy George & Robert Caldwell; publisher: EMI. Monterey 6488.


FRANKIE VALLI—Be My Eyes (3:43); producer: Bob Gaudio; publisher: BMI. ABC/Paramount 0749.


THE ALAN PARSONS PROJECT—The Raven (3:40); producers: Alan Parsons, Keith Emerson, BMI; publishers: Epic/Sony, Warner. ASCAP. EMI. United Artists 3053.

JERRY RODRIGUEZ—Lullaby For A Child (3:25); publishers: Jerry Rodriguez, BMI; published: Capitol 4336.

BILL WITHERS—Just As I Am (3:05); producer: Jerry Butler; published: BMI. Columbia 30143.

 ENERGY—Can’t Turn It Up A Looose (5:00); producers: Midge Woolf, David Sanders; publishers: Capital-Dar, BMI. LA 7.
Caldera is a new international six-man instrumental group debuting with a self-titled album that features six original contemporary jazz/soul tunes that allow the band to stretch out with soaring improvisations over the tightly-constructed melodies. Produced by Wayne Henderson. ST-11571
The Biggest Push
On The Biggest Button, Ever:
The Warner/Elektra/Atlantic
Fall Combination.

It is the biggest sales program in record business history.
It comes from the Number One distributor (and seller) of records in America.
It gives record retailers broader discounts on more hit albums (over 300 titles) than ever before.
Straight into the Christmas market season.
Plus: dating, merchandising, displays and advertising.
That’s Warner-Elektra-Atlantic’s Fall Combination.
It’s like WEA’s “Summer Gold Rush” program, only five times as big.


From the people with The Biggest Button in The Business, the biggest push yet.

A Warner Communications Company
CBS Stand Securing Retail Compliance

Information about stores selling promotional merchandise and their tie-ins to the label from its own branch personnel as well as its house investigation staff, it is understood, is not all that scandalous reports from consumers that find their way to CBS headquarters.

Bogart Speech

• Continued from page 18

How the label chief said part of his speech was being directed to the "Young Turks" because "it seems obvious that if there is a positive trend in the music industry, it must come from the new breed of record men who are capable of bringing fresh vitality and new aggressiveness to this business."

Bogart said he believes NARM stands for the National Association of Record Merchandisers, not distributors, not rock jockeys, not retailers, but people who have all banded together to further the interests of the record industry. But he blasted the recording industry, pointing out that it limited the advancement of record manufacturers to just one representative person, whether you even exclude from joining your Young Turk club, the one group that holds executive status and says that this will enable the industry to adapt to the changes that are going on in the world around us.

Copyright Bill's Passing Applauded

NEW YORK—Passage of the copyright revision bill by the House of Representatives Wednesday (22) was hailed as a victory for Adams, president of ASCAP, as "a major step forward for the men and women who create and publish America's music."

Adams places ASCAP in the forefront of the fight for renewal of the 1909 Copyright Act, which he says has "long denied economic justice to the American music community."

The head of the rights society expresses hope that the "minor House and Senate difficulties will be settled swiftly in conference, and that the president will sign the new bill into law very soon."

Court Fines Davis

• Continued from page 3

record company and to inflict any further punishment on me and my family would be grievous to bear," he said. "I am deeply sorry for, and regret that, the 32-year-old size and if it will never happen again. We have suffered terribly and the stigma does not go away," Davis added.

BMI Writers

• Continued from page 3

formula or switching to the new system at an earlier date. Cramer noises. Improvements to be made in BMI's logging of TV performances will provide for a complete census of music publishing and syndicated shows aired on local stations.

Feliciano Tours

LOS ANGELES—Jose Feliciano is on a 20-city tour this autumn that will take him to England, Holland, Italy and France in promotion of his recent Columbia LP entitled "Renew Special."

Feliciano

• Continued from page 5

LOS ANGELES—The "Midnight Special" of NBC's late night television music series, which has been renewed by the network for a new run into the fall, is taking the longest running network show of its kind.

www.americanradiohistory.com
## Billboard Hot 100 October 2, 1976

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak</th>
<th>Hits</th>
<th>Total VWR</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PLAY THAT FUNKY MUSIC</strong></td>
<td>Queen</td>
<td>16</td>
<td>80</td>
<td>8</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td><strong>I POLE</strong></td>
<td>Billy Jones</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>SEE YOU TONIGHT</strong></td>
<td>Queen</td>
<td>19</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>A FIFTH OF BEETHOVEN—MANHATTAN</strong></td>
<td>Manhattan Transfer</td>
<td>3</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>3</td>
</tr>
<tr>
<td><strong>DISCO DUCK (Part 1)</strong></td>
<td>Redfoo &amp; The Dutchmen</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td><strong>LOWDOWN</strong></td>
<td>Boz Scaggs</td>
<td>5</td>
<td>26</td>
<td>26</td>
<td>26</td>
<td>5</td>
</tr>
<tr>
<td><strong>DEVIL WOMAN</strong></td>
<td>Carl Richard (Rico Roché), R. Clayton, T. Kitten, Doctor 6574 (MCA)</td>
<td>6</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td><strong>IF YOU LEAVE ME NOW</strong></td>
<td>Chicago</td>
<td>7</td>
<td>19</td>
<td>19</td>
<td>19</td>
<td>7</td>
</tr>
<tr>
<td><strong>SHAKE YOUR BODY—SHAKE SHAKE SHA</strong></td>
<td>B. Jones</td>
<td>8</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td><strong>STILL THE ONE</strong></td>
<td>John Denver</td>
<td>9</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>9</td>
</tr>
<tr>
<td><strong>DON'T STOP THE MUSIC</strong></td>
<td>The Osmonds</td>
<td>10</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>10</td>
</tr>
<tr>
<td><strong>YOU CAN'T MISS MY BABY</strong></td>
<td>Boz Scaggs</td>
<td>11</td>
<td>26</td>
<td>26</td>
<td>26</td>
<td>11</td>
</tr>
<tr>
<td><strong>GETAWAY—West &amp; Carl</strong></td>
<td>West &amp; Carl</td>
<td>12</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>12</td>
</tr>
<tr>
<td><strong>YOU IMPROVED</strong></td>
<td>Happy Days</td>
<td>13</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>13</td>
</tr>
<tr>
<td><strong>WHAM BAM—Sharon</strong></td>
<td>You</td>
<td>14</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>14</td>
</tr>
<tr>
<td><strong>THATLL BE THE DAY</strong></td>
<td>Hall &amp; Oates</td>
<td>15</td>
<td>24</td>
<td>24</td>
<td>24</td>
<td>15</td>
</tr>
<tr>
<td><strong>WITH YOUR LOVE—John Denver</strong></td>
<td>John Denver and the Mayfield Sisters</td>
<td>16</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>16</td>
</tr>
<tr>
<td><strong>HE'S GONE</strong></td>
<td>Carole King</td>
<td>17</td>
<td>24</td>
<td>24</td>
<td>24</td>
<td>17</td>
</tr>
<tr>
<td><strong>WITH YOUR LOVE</strong></td>
<td>John Denver and the Mayfield Sisters</td>
<td>18</td>
<td>26</td>
<td>26</td>
<td>26</td>
<td>18</td>
</tr>
<tr>
<td><strong>MAGIC MAN</strong></td>
<td>Heart</td>
<td>19</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>19</td>
</tr>
<tr>
<td><strong>YOU NEVER FOUND ANOTHER LOVE LIKE MINE</strong></td>
<td>Queen</td>
<td>20</td>
<td>26</td>
<td>26</td>
<td>26</td>
<td>20</td>
</tr>
<tr>
<td><strong>YOU SHOULD KNOW</strong></td>
<td>Boz Scaggs</td>
<td>21</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td><strong>DON'T FEAR THE REAPER—Blue Oyster Cult</strong></td>
<td>Blue Oyster Cult</td>
<td>22</td>
<td>26</td>
<td>26</td>
<td>26</td>
<td>22</td>
</tr>
<tr>
<td><strong>BETH—Joe</strong></td>
<td>Joe</td>
<td>23</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>23</td>
</tr>
<tr>
<td><strong>ONE IN MY LIFE</strong></td>
<td>Average White Band</td>
<td>24</td>
<td>26</td>
<td>26</td>
<td>26</td>
<td>24</td>
</tr>
<tr>
<td><strong>THE WRECK OF THE EDMOND FITZGERALD</strong></td>
<td>Jim Croce</td>
<td>25</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>25</td>
</tr>
<tr>
<td><strong>WHO'S SAD</strong></td>
<td>Don &amp; Jane &amp; Steve &amp; Bob</td>
<td>26</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>26</td>
</tr>
<tr>
<td><strong>DON'T GO BREAKING MY HEART—Elton John &amp; Kiki Dee</strong></td>
<td>Elton John &amp; Kiki Dee</td>
<td>27</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>27</td>
</tr>
<tr>
<td><strong>IT'S OKAY</strong></td>
<td>John Denver</td>
<td>28</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>28</td>
</tr>
<tr>
<td><strong>FRIENDS—Del Shannon</strong></td>
<td>Del Shannon</td>
<td>29</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>29</td>
</tr>
<tr>
<td><strong>I'M SURE</strong></td>
<td>Boz Scaggs</td>
<td>30</td>
<td>26</td>
<td>26</td>
<td>26</td>
<td>30</td>
</tr>
<tr>
<td><strong>I LOVE YOU</strong></td>
<td>John Denver</td>
<td>31</td>
<td>24</td>
<td>24</td>
<td>24</td>
<td>31</td>
</tr>
<tr>
<td><strong>I'LL BE YOUR SUNSHINE</strong></td>
<td>Tom &amp; Billy</td>
<td>32</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>32</td>
</tr>
</tbody>
</table>

---

**SHEET MUSIC**

Sheet music suppliers are confined to piano/voice sheet music copies and do not represent reissued commercial publicado distrib. A.L.F. = Alfred Publishing; A.M. = Almen Publishing; A.R. = A-Rock; B.M. = Bel saw Mills; B.B. = Big Ball; B.J. = Big Jazz; P. = Piano; A.B. = Althouse-Banet; C = Columbia; CPP = Columbia Pictures; F = Footage; H = Hearst; K = King; M = Music; M.S. = Music Sales; P.G. = Peer; S = Song; S.H. = Southern; T. = Tiny; W. = Warner Bros.

---

### Billboard Chart Notes

**WHENEVER I'M AWAY FROM YOU** by John Travolta (International 1976 RCA)

**ENJOY YOURSELF** by Billie Jean King (1965 50004)

**TALL MUSICIAN** by the Rolling Stones (1975 5044)

**STAND TALL** by Burton Cummings (1967 5044)

See top single picks reviews, page 99.

---

**For Week Ending October 2, 1976**

---

A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Department of Billboard.
"Enjoy Yourself."

The debut Epic single from the group that always makes you do just that. The Jacksons. "Enjoy Yourself," on Epic Records.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>LABEL</th>
<th>WEEKS UP OR DOWN</th>
<th>PARENT LABEL</th>
<th>PRICE</th>
<th>STORES</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 34</td>
<td>FRAMPTON</td>
<td>Frampton Comes Alive</td>
<td>12</td>
<td></td>
<td>3.98</td>
<td>41</td>
</tr>
<tr>
<td>2 37</td>
<td>NN MUSIC GROUP</td>
<td>F.A.C.E.</td>
<td>14</td>
<td></td>
<td>3.78</td>
<td>10</td>
</tr>
<tr>
<td>3 40</td>
<td>BRYAN GOODWIN</td>
<td>GLASGOW AT THE WAVE</td>
<td>16</td>
<td></td>
<td>3.98</td>
<td>41</td>
</tr>
<tr>
<td>4 43</td>
<td>FLEETWOOD MAC</td>
<td>配置: 2/16/76</td>
<td>12</td>
<td></td>
<td>9.50</td>
<td>59</td>
</tr>
<tr>
<td>5 60</td>
<td>WILL CHERRY</td>
<td>Nothing But Love</td>
<td>13</td>
<td></td>
<td>3.98</td>
<td>41</td>
</tr>
<tr>
<td>6 63</td>
<td>WAR</td>
<td>Greatest Hits</td>
<td>10</td>
<td></td>
<td>3.98</td>
<td>41</td>
</tr>
<tr>
<td>7 70</td>
<td>JOHN DENVER</td>
<td>You Keep Me Hangin'</td>
<td>14</td>
<td></td>
<td>3.98</td>
<td>41</td>
</tr>
<tr>
<td>8 83</td>
<td>EDDIE COCHRAN</td>
<td>Big News In My Town</td>
<td>13</td>
<td></td>
<td>3.98</td>
<td>41</td>
</tr>
<tr>
<td>9 86</td>
<td>STEVE MILLER BAND</td>
<td>The Last Is A New One</td>
<td>15</td>
<td></td>
<td>3.98</td>
<td>41</td>
</tr>
<tr>
<td>10 76</td>
<td>CHICAGO</td>
<td>彩色: 2/16/76</td>
<td>11</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>11 89</td>
<td>GEORGE BENSON</td>
<td>Spanish Eyes</td>
<td>9</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>12 92</td>
<td>COMMODORES</td>
<td>Making Love</td>
<td>16</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>13 95</td>
<td>OLLIE RINGS</td>
<td>All Things To Come</td>
<td>12</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>14 104</td>
<td>HEARLETTA</td>
<td>They Rekeep On</td>
<td>9</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>15 117</td>
<td>KEITH DAVID</td>
<td>Changes</td>
<td>11</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>16 120</td>
<td>HALL &amp; OATES</td>
<td>You Don't Miss Me</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>17 123</td>
<td>JERRY MCGEE</td>
<td>This Is It</td>
<td>12</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>18 126</td>
<td>DORALINA</td>
<td>Greatest Hits</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>19 130</td>
<td>LOU NAILS</td>
<td>Na! That's A Tune</td>
<td>14</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>20 133</td>
<td>JIMMY CLIFF</td>
<td>No Regrets</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>21 136</td>
<td>DONNY MURPHY</td>
<td>I'm A Man</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>22 139</td>
<td>BEACH BOYS</td>
<td>Save The Last Dance</td>
<td>12</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>23 142</td>
<td>BOB STOWE</td>
<td>What A Man</td>
<td>12</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>24 145</td>
<td>BACHMAN TURNER ORK</td>
<td>Best Of B.T.O</td>
<td>12</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>25 148</td>
<td>DARRELL HALL &amp; JOHN OATES</td>
<td>Mountain High</td>
<td>12</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>26 151</td>
<td>WILLIE NELSON</td>
<td>Who's Making Love</td>
<td>11</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>27 154</td>
<td>ROGER LIGHTFOOT</td>
<td>Summer In The City</td>
<td>12</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>28 157</td>
<td>GARY WIGHT</td>
<td>This Takes Time</td>
<td>12</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>29 160</td>
<td>THOMAS BLACK</td>
<td>Big Dipper</td>
<td>10</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>30 163</td>
<td>BOBBY COLLINS</td>
<td>Stand By Me</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>31 166</td>
<td>JAMES TAYLOR</td>
<td>In The Pocket</td>
<td>11</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>32 169</td>
<td>GINO VANELLI</td>
<td>The Game Of The Game</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>33 172</td>
<td>WALTER MURPHY BAND</td>
<td>A Man At A Time</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>34 175</td>
<td>HELEN REDDY</td>
<td>Music</td>
<td>14</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>35 178</td>
<td>EDDINGHAM DAN &amp; JOHN FORD COLE</td>
<td>Night Of Love</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>36 181</td>
<td>MARILYN GARY</td>
<td>Marvin Gaye's Greatest Hits</td>
<td>8 (3000)</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>37 184</td>
<td>JUICINESS</td>
<td>Pretty Yellow Lady</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>38 187</td>
<td>RENAISSANCE</td>
<td>Sound Of The City</td>
<td>14</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>39 190</td>
<td>JOHN DEAN</td>
<td>She's All That</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>40 193</td>
<td>CLIFF RICHARD</td>
<td>The Easy Star</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>41 196</td>
<td>JERRY MCGEE</td>
<td>I Don't Want To Cry</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>42 199</td>
<td>JOHNNY MATHIS</td>
<td>Love Of The Current</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>43 202</td>
<td>BOLLY BOLLY</td>
<td>It's A Shame</td>
<td>12</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>44 205</td>
<td>ANNE MURRAY</td>
<td>Too Little Too Late</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>45 208</td>
<td>JOHNNY WINTER</td>
<td>When It's Me</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>46 211</td>
<td>TONY BENNETT</td>
<td>This Is Love</td>
<td>13</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
<tr>
<td>47 214</td>
<td>ROBERT BELLAMY</td>
<td>The All Time Greatest Hits</td>
<td>8 (3000)</td>
<td></td>
<td>4.98</td>
<td>110</td>
</tr>
</tbody>
</table>
The Barefoot Ballet is coming to town.

John Klemmer's soft Touch was his crossover album, establishing him as one of the country's most popular instrumentalists. His new album is an extension of that same 'touch'—seductive and extremely peaceful tracks, further explorations of what he calls "the sensual flow of sound."

The album has found immediate acceptance on AOR, MOR, R&B, and Jazz stations all over. And to insure the rapidly growing Klemmer phenomenon, John has undertaken the most extensive tour of his career.

John Klemmer's Barefoot Ballet
On ABC Records and GRT Tapes
Produced by Sieghan Goldman and John Klemmer
© 1976 ABC Records Inc.

Sept. 15 * University of Iowa, Iowa City
Sept. 16
Sept. 18
Sept. 19-20 * Performing Arts Center, Milwaukee
Sept. 21 * S.U.N.Y. Campus, Buffalo
Sept. 23 * Bogart's Cafe, Cincinnati
Sept. 24 * Agora Theater, Cleveland
Sept. 25 * Municipal Theater, Tulsa
Sept. 26 * McFarland Auditorium, Dallas
Sept. 27 * Music Hall, Houston
Sept. 28-29 * Municipal Auditorium, Austin
Oct. 1 * Ebbetts Field, Denver
Oct. 2 " Santa Barbara Jazz Festival
Oct. 3 Golden Hall, San Diego
Oct. 4
Oct. 5 Kiel Opera House, St. Louis
Oct. 6 Iowa State, Ames
Oct. 7 * University of Minnesota, Minneapolis
Oct. 8 Shaughnessy Hall, Chicago
Oct. 9 Ivanhoe, Chicago
Oct. 10 Ramona Theater, Hollywood
Oct. 11 McFarland Auditorium, Dallas
Oct. 12 * Paramount Theater, Seattle
Oct. 13 * Eastern Washington State, Cheney
Oct. 14 * Central Washington State, Ellensburg
Oct. 15 Western Washington State, Bellingham
Oct. 16 * University of Oregon, Eugene
Oct. 17 Kiel Opera House, St. Louis
Oct. 18 Iowa State, Ames
Oct. 19 Shaughnessy Hall, Minneapolis
Oct. 20-21 Ivanhoe, Chicago
Oct. 22 Ramona Theater, Hollywood
Oct. 23 McFarland Auditorium, Dallas
Oct. 24 * Paramount Theater, Seattle
Oct. 25 * Eastern Washington State, Cheney
Oct. 26 * Central Washington State, Ellensburg
Oct. 27 Western Washington State, Bellingham
Oct. 28 To be announced
Oct. 29
Nov. 1
Nov. 2
Nov. 3
Nov. 4
Nov. 5
Nov. 6
Nov. 7
Nov. 8
Nov. 9
Nov. 10
Nov. 11
Nov. 12
Nov. 13
Nov. 14
Nov. 15
Nov. 16
Nov. 17
Nov. 18
Nov. 19
Nov. 20
Nov. 21
Nov. 22
Nov. 23
Nov. 24
Nov. 25
Nov. 26
Nov. 27
Nov. 28
Nov. 29
Nov. 30
Dec. 1
Dec. 2
Dec. 3
Dec. 4
Dec. 5
Dec. 6
Dec. 7
Dec. 8
Dec. 9
Dec. 10
Dec. 11
Dec. 12
Dec. 13
Dec. 14
Dec. 15

*With George Benson
"...The secret of the sound lies where you'd least expect it; in the silence and space that lets the melody breathe through the beat." — Perry Meisel, The Village Voice

The secret belongs to Cornell Dupree, Steve Gadd, Richard Tee, Gordon Edwards, Eric Gale and Chris Parker. As New York's super session musicians, they've made great records with Paul Simon, Aretha Franklin, Joe Cocker and countless others. As Stuff, they deliver one thoroughly cooking debut album.

Produced by Herb Lovelle and Tommy LiPuma for Goryan Productions and Just Sunshine Productions. On Warner Bros. records & tapes, BS 2968

Fresh from their performance on Saturday Night, see Stuff in concert:
Oct. 11-17 Latin Casino, Cherry Hill, New Jersey
Oct. 21-24 Bottom Line, New York
Oct. 28-31 Jazz Workshop, Boston
Nov. 3-6 Electric Ballroom, Atlanta
Nov. 8-10 Cellar Door, Washington, D.C.

www.americanradiohistory.com
Diversification Called For

CHICAGO—Diversification is the answer to the industry’s problem of changing demographics, Dr. David Cohen, president of the National Association of Record Merchants, told the NARM conference, Thursday (1).

Speaking on how changing demographics of the next decade will affect marketing decisions, Revison

Indie Labels

Ratings Climb

• Continued from page 10

calls, which are the basis for the weekly’s charts.

He urged that these possible sources be categorized as to the “strengths” and “receptors” wise, so that they could be better addressed. Particular types of records and/or tapes which market best.

White explained that he and Bill Wardlow, Billboard chart director, regularly canvass labels of all types nationally fear each other and are then overlaid. Those accounts most often recommended as possible sources are then added to a national universe of sources that are called by phone to obtain basic sales information.

White noted that Billboard has recently been converting all chart questionnaires to phone, because it accelerates the pertinence of the data going to data processing. More phone calls are being made by Billboard because research is in now being data processed instead of being received in typewritten form, making more research employes for the important phone calls.

Poll Shows Preference

CHICAGO—Record/ tape stores are the favorite mart of record buyers, with 32.5% preferring to buy records from a store. Other factors, NARM market research director informed the NARM midyear meeting last week. In fact, 24.5% prefer to buy records on the street, 20.7%, nationally for performing records, 21.8% preference for rock stores and variety stores, 3.7%.

The information was culled from a survey of 25,000 to 10,000 record buyers, each of whom purchased one or more albums in the past year, Cohen stated.

Those favoring record stores also did the biggest by individual buying, third only of 1.5 LPs, 6.5 tapers and 49 singles.

The biggest buying influence for recorded product, with 62.1% of respondents agreeing, while 19.8% said it was word-of-mouth. Sales advertising, tied at 8.6%, television was 18.5% and concerts influenced 4.2%.

Bigger Black Tour Beginning in R.I.

• Continued from page 1

Perhaps of even greater significance is what the Parliament/ Funkadelic tour indicates about concert ticketing. In recent years seem to be lagging be hind the explosive breakthrough of record sales.

Quentin Perry of Atlanta, the most active black concert promoter in the country, said, "We sell our package a 1977 summer stadium tour co-headlining Parliament/ Funkadelic with Earth, Wind & Fire...

Backstage Management, the Ron Strasser-Cherie Basalione-Rob Strauss label, now handling Parliament/Funkadelic says the current arena tour has a gross at.

"In June 1974, Parliament/ Funkadelic at Kennedy Stadium on a 16-night tour, grossed over $200,000. The acts drew 80,000," said Strasser.

"And no act on the bill had any product on the charts at the time. Less than 10 days later, a rock show at the same facility with the Allman Brothers Band and the Dead drew only 60,000."...

Bassline added, “In 1974, the music business was looking for a parallel with the 1964 English rock invasion and the black music phenomenon. This actually happened with the explosion in progressive black acts and black rock music played at that Washington show. The press and public may only have caught up with this if you see how Columbia and Warner Bros. went out and entrenched themselves with black music rosters during the past two years.”

Strasser points out that Parliament/ Funkadelic bought a six-week, two-week run at the 12,000 seat Forum in Los Angeles.

"I guess Southern whites are more used to living closer with blacks and they’re not so touchy about race matters," he feels. "I say it’s a growing and very important audience in the South now.

Midtlenen says that Parliament/ Funkadelic tours are drawing 15% white audiences in Northern cities while across the South their concert tours have been a "black event"... white "I guess Southern whites are more used to living closer with blacks and they’re not so touchy about race matters," he feels. "I say it’s a growing and very important audience in the South now.”

Promo On Rogers

NEW YORK—RCA Records has launched a promotional campaign to promote the Rogers' new album "On The Road Again." The promotion is timed to coincide with the release of the album on July 7.

In a four-day period, beginning Wednesday (2), Rogers will perform at the Radio City Music Hall and the Ed Sullivan Theatre. The second show will be televised by NBC on "The Tonight Show."
Earthquake's last album
One of Beserkley's finest
Distributed by Playboy Records, Inc.
It seems to us that for too long now, Rory Gallagher has been a well kept secret. But lately we've been hearing rumors. About how the legendary guitar wizard wowed over 500,000 people this summer as he toured throughout the U.S. and Canada. And how those same enthusiastic crowds are now eagerly awaiting this album, which goes further than ever before toward capturing all the excitement of his live performances. There's only one conclusion that we can draw: The secret's out.

Available now on Chrysalis records and tapes CHR1124.