

How To Click Without Air Play

Canadian Rock Trio, Rush, Brushed Off By Radio Station But Sell Records

By CHARLES SCHREGER

Chicago, Dec. 21. Canadian rock trio, Rush, is proving once again that big record sales and concert sellouts can come without help, or even acknowledgment, from radio program directors.

"It's a real story for rock groups in the 'heavy metal' or 'power rock' category. Traditionally, practitioners of this overly amplified sound, including Grand Funk Railroad, Aerosmith, Uriah Heep, Kiss, and others, have met nothing more friendly than a stone wall when it comes to the powers who control airplay.

Still, nationwide sales for Rush Mercury albums have become progressively stronger with each new disk. Their fifth and latest record, "All the World's a Stage," a live double LP, "2112," released in late November and is approaching U.S. sales of 400,000. Mercury expects the disk to go gold (500,000 plus sales) by late January. The group's previous LP, "2112," released in February, has topped the 300,000 mark. In the group's native Canada, even with limited airplay, all five of their albums have gone gold for that country (sales of more than 50,000).

In Chicago, where the group is virtually ignored by radio stations, sales for "All the World's a Stage" exceed 10,000.

The group sold out the 3,900-seat Auditorium Theatre Thursday (16) nine days before the date, grossing \$28,607 for Celebration/Fligide productions, again with virtually no airplay. The only station in town that gives the three-man group any time on the air is Triad radio, a small audience operation which relays time on WCFM.

So successful was the Chi date that Rush has been offered a number of deals for future concerts here, including either two nights at the Auditorium, two nights at the 5,500-seat Aragon Ballroom, or a one-nighter at the 12,000-seat Amphitheatre. The last deal reportedly would reap \$35,000 plus a percentage of the night's gross for the group.

This year, according to Rush's manager Ray Danniels, the group played nearly 300 dates, 200 of them in the U.S.

Live Performances

"Groups that don't get airplay simply have to generate excitement on their own through live performances," said Jam Productions' Army Grant. "And it works. Right and can cook the way Rush can, you can sell out halls and sell records even without airplay, especially in a town like Chicago where word of mouth is so strong."

To corroborate promoters' statements, Mercury's LP promotion director Bone points to figures correlating concert dates and record sales. In New York, for example, where Rush receives no airplay, 21,000 copies of "All the World's a Stage" have been sold. 1,000 the week after the group played a one-night date there Dec. 11 in Philadelphia, where, again, Rush is ignored by program directors. 1,000 of the group's 45,000 sales for the latest Mercury LP came after a Nov. 30 date at the Spectrum.

According to John Platt, program director for WXXR, a local progressive rock FM station, "target audience for album-oriented stations is the 16 to 34-year-old."

Although WXXR does play some "power rock," Led Zeppelin and Deep Purple, for example, it shuns Kiss, Black Sabbath and Rush be-

cause, Platt said, the station feels these groups will turn off a significant portion of the station's audience. In the case of Rush, Platt said it was the group's "screaming vocals" rather than its instrumental work he finds inappropriate for the station's sound.

Danniels pointed to additional reasons why Rush has failed to break into many radio markets.

"I think the fact that they're a three-piece group gives the false impression that they're limited musically," he said. "Also, I think when you take a market where no one has broken the ice, no one has gone with the group, then there's no reason for a station on one side of the street to play the group unless the guy on the other side does it first."

HARMAN INT'L SCORES QTR. NET OF \$2.7 MIL

Harman International Industries Inc. has reported record sales and earnings for the quarter ending Nov. 30. Sales rose to \$38,700,000 from \$31,100,000 for the three-month period; while net income climbed to \$2,671,000 from \$2,016,000.

With an adjustment for the recent sale of the Exotic Metals Division as of Jan. 31, 1977, earnings from continuing operations in the quarter was equivalent to \$1.10 per share, fully diluted, up from \$36 in the same period a year ago. Net income including discontinued operations was \$1.15 per share, fully diluted, up from \$86.

President Sidney Harman attributed record results to strength in the company's high fidelity audio lines. Harman restated his projection for the full fiscal year ending Aug. 31, 1977, to reflect disposition of the metals division. He projected sales from continuing operations at around \$160,000,000, up from \$126,000,000.

He estimated net income would reach \$4.55 per share, fully diluted, up from \$3.59 on continuing operations, or \$4.65 per share, fully diluted, up from \$3.95 including discontinued operations in 1975.

Board of directors declared a 10% stock dividend for the third straight year, payable Feb. 4, 1977, to stockholders of record Dec. 30. Board also raised the quarterly payout to 12 1/2¢ per share from 10¢ per share with same record-and-payment dates.

Add 8 Executives To 'Music Careers' Seminar

Course music publishing executives said. Four record promotion men have been added to the two-day seminar, "Careers in Music and Recording," being held by the National Academy of Recording Arts & Sciences at the Manhattan School of Music, Dec. 28-29.

Walter Wages, director of public relations for ASCAP, will moderate a publishing panel. "The Role of the Publisher," on which will be Eddie O'Loughlin, Midoong, Buddy Robbins, Chappell, and Irwin Schuster, Screen Gems. C.M. Record Productions will be discussed by Ray Danniels, MCA; Steve Leeds, Atlantic; Mike Kenner, Elektra/Asylum; and Michael Lebowitz, A&M. Margo Kuest, Atlantic, will answer questions following showing of her company's films, "How a Record Company Works."

Rick Sides has joined 20th Century Records as national singles sales manager. He had been with Ben Scott Promotion.

Recent Blowoff

Washington, D.C., Dec. 21. The U.S. Marine Band presents an all-John Philip Sousa finale to the Bicentennial Parade of American Music, Dec. 31 at the Kennedy Center Concert Hall.

During a 20-month period, performers from each of these states and the District of Columbia have presented music of their top composers. During the presentation, an estimated 5,000 musicians performed for around 50,000 listeners.

ABC Co. Acquires Schwann Catalog

W. Schwann, which publishes music and tape catalogs, has been purchased by ABC Leisure Magazine Inc., whose president, Warren B. Syer, said. William Schwann, who founded the catalogs 27 years ago, will continue as president, based in Boston.

Largest of the catalogs, Schwann Record & Tape Guide, is a monthly which lists more than 45,000 records and tapes, plus other information. Schwann also publishes Schwann's Artist Issue, semi-annual Schwann's, The Basic Record Library, and Schwann's Children's Record & Tape Catalog.

Aussie Tootle Union In Restrictive Mood

Melbourne, Dec. 21. A campaign to restrict performers by visiting overseas artists is being stepped up here by the Australian Musicians' Union.

Don Cushing, the union's general secretary, said that to recent weeks the union had restricted a season by U.S. guitarist Duane Eddy by three performances and had refused to allow the American pop-soul group Blues Corporation to perform in Sydney.

"We have been trying to get successive governments to limit the overseas quota, but our submissions are regarded as interference in private enterprise," said Cushing. "We will be taking a more protective stance in future."

Min. Orchestra Assn. Ends Season In Black

Minneapolis, Dec. 21. Record endorsement and contribution support enabled the Minnesota Orchestra Assn. to finish its 1975-76 season in the black for the first time in eight years. The group, which operates the Minnesota Orchestra and Orchestra Hall, had a balance of \$21,507 for the year ending Aug. 31, compared to a loss of \$402,047 for the previous year.

Latest gain does not offset losses totaling over \$1,100,000 in recent seasons, but association officials see the improved financial results as a "first step toward a turn around." The organization had revenues of \$2,577,887 from ticket sales, concert fees and auditorium rentals. Costs of \$4,462,266 were balanced by nearly \$2,000,000 in outside donations and investment income. Included in the contributions were an all-time high guaranty fund of \$683,294.

AJC Honors Greenberg

Alfred Greenberg, president of Atlantic Records, will receive the American Jewish Committee's Human Relations Award at a dinner Jan. 12 at the Plaza Hotel, N.Y. First time in the 14 years of the award it has gone to someone in the music industry.

Previous honorees include William Simon, secretary of the treasury; U.S. Steel president, Edgar Spear; designer Pauline Trigere; and William Bernbach, president of Doyle Dane Bernbach, an ad agency.

Album Reviews

(Continued from page 48)

Roush, who also did much of the writing, it's a very danceable album, all of it very much into what's happening. In dance clubs these nights, though it doesn't have anything special going for it.

REX (Columbia). Rex is a new hard rock quintet from Columbia, paced by the often piercing lead vocals of Rex Smith. Music is big and solid, mostly by members of the group, and given some FM airplay and the right concert exposure, they have more than a moderate chance to make it.

HITCHHIKERS (ABC). The Hitchhikers' septet, with a lot of musicians added for a big sound, are a fine group. Problem is they're doing the kind of soul, R&B and soul-disco material which has been done very well by a lot of groups better than them. Excellent group, but nothing new.

CHARLIE BYRD - SWINGS DOWNTOWN (Impresso). Recorded live at Buffalo's Downtown Club, guitarist Charlie Byrd displays his jazz impressions of a wide range of material, including some very recent things. Working with bass guitar and drums, Byrd at times sounds as if the balance is off a bit.

RALPH GRAHAM - "WISDOM" (RCA). Ralph Graham had a number of songs recorded by others and makes his RCA debut here singing some of his own compositions. The songs are excellent, the voice is very good. It might have been a little better if he had understated the background a bit.

THE HOMETOWN BAND - "FLYING" (A&M). This is a curiously unsatisfying album. Behind lead vocalist Shari Ulrich, the four male members of the quintet provide a lot of music and support vocals. At times it seems to work briefly, then comes apart as though they were searching for an elusive sound.

KID DYNAMITE (Cream). Kid Dynamite's angsty new quartet, paced by the lead vocals of Val Garz, and some rock heavy music from former Steve Miller Band member Dick Thompson and John King, plus Michael Mallen. They write some of their own material and in general do well without being outstanding.

CAJALERA (Capitol). Cajalera, an international sextet with four members from Latin America and two from the U.S., has a vibrant instrumental mixture of jazz, rock and soul. Notice are "Exaltation," "Synesthesia," "Guantanamo," "Out of the Blue," "Cosmos," and "El Jugete."

JOHN HANDY & ALI AKBAR KHAN - "KARUNA SUPREME" (MPS/BASF). Jazz saxman John Handy and Ali Akbar Khan, an Indian, join for an interesting program mixing jazz and Eastern music, which includes "The Soul and the Mind," which takes a full hour. Here also are "Gangsha's Double Dance" and the title selection.

MICKY CARROLL (RCA). Singer-composer Micky Carroll's reminder that talent can overcome. Having played in hotel lounges and small clubs for 10 years, someone finally realized there was a lot of talent there and here he is. The songs are good, the styles are varied, the voice is fine. If it's a solid showcase for a deserving talent.

DAVE DUDLEY PRESENTS (United Artists). Dave Dudley's baritone vocals are backed by some of Nashville's top studio musicians, including instrumentalists of the

year (famous Phil Robbins on a down home country trip, which makes for very pleasant listening).

BILL PURSELL & THE NASHVILLE SWEAT BAND (Ariston). They may have put this album out just so they could have fun with the name of the group. It has some very danceable tracks, with back ground singers doing choir-like things over the big band sound, but it's really just another dance record.

DAVID MATTHEWS - "SHOGGIE WANDA BOOGIE" (Kudu). David Matthews, with the splendid performance of Whirlwind, has arranged a first-rate instrumental album drawing on his varied arranging experience. Here are "California Dreaming," "You Keep Me Hanging On," "Just My Imagination (Running Away With Me)," "Gotta Be Where You Are," "My Girl" and the title number.

SNEAKERS & LACE - "SKATEBOARDIN' USA" (PIP). A crisp, clean sound from a brand new group of high school singers - three guys and a girl who attend High School of Performing Arts in midtown N.Y., whose material is mainly centered around the skateboard. This one could be a whale of a sleeper.

Washington Dies

(Continued from page 45)

day. "Dumbo," "Hanks Across the Border," "Mexicans," and "Let's Do It Again" (not last year's "Sally" but the one from 1934). He also wrote film tunes for "No, No, Nanette," "Little Johnny Jones," "Brazil," "The Greatest Show on Earth," "Miss Sadie Thompson" and "Guliver's Travels."

Among Washington's top songs are Tommy Dorsey's theme tune "Let's Gettin' Sentimental Over You," "You and I," "The Nearness of You" and "Sally By My Side," included in his most recent film-tune songs are "Read the Wind," "Green Dolphin Street," "My Foolish Heart," "Return to Paradise," "Take the High Ground," "Haji Baba," "The High and the Mighty," "Man From Laramie," "Gimlet at the O.K. Corral," "After Down Below," "I Would Tame the Wind to the Town Without Pity," and "Major Dundee." He also wrote the theme for the television show "Rawhide."

Washington is survived by his wife, a daughter and a sister.

Elektra-Asylum

(Continued from page 45)

to be left out on the limb at a competitive disadvantage.

"I think," he opined, "that it's an important step in the sense that the industry is finally coming to grips with a problem that has existed for a number of years. And I'm hoping the industry will follow suit. I think it can be a positive for everybody. Unless you did it, we wouldn't really have pressed to continue at the level that we were at."

The dollar increase will not be limited to established artists whose reputation suggests that the boost will not cause trauma among the record buying public.

"We will continue to remain on the artists we have to break where we need an opportunity to get in the maximum amount of exposure and an unknown artist. Unless you did it, we wouldn't really have pressed to continue at the level that we were at."

He said cost was higher on his name LP's because more money spent on their album jackets, royalties, production and promotion commensurate with their sales potential.