Unfair Trade? Chain Retailer Sues Giants
By JOHN SHPEL

LOS ANGELES—Sharply competitive price-cutting in Southern California, believed to be the most significant nationally, will get a superior court airing here in early 1975.

Invicta Entertainment Corp., the Lec Harstone 50-store Californi

chain, has filed suit against TR Records, Warner Records, and the Tower Records' five-store chain statewide, charging unfair trade practices and taking immediate injunctive relief.

At press time, it was learned in ten days earlier than the Superior Court against J. E. Marsh, the national rack-jobber, entity which serves 30 May Co. record tape department and other accounts in this area. Details of the suit were not available. It is believed however that the second suit is similar to the Tower complaint.

The Tower complaint specifies a Los Angeles Times 'Tower Records' ad Dec. 13 which Newton Capitol product of all types and labels. Seraphim was offered at $1.66. Since April $75,000 was priced by Warren in 1974, Seraphim price has been $2.99 to the dealer with a $3.98 list, a check at Capitol by Billboard indicated. The litigation brings the use of phonograph records and tapes as loss leaders into legal focus for the first time in many years. In the early sixties, it is believed that a test case in Wisconsin attempted unsuccessfully to defeat this retail practice.

(Continued on page 50)

Record Club of America Files Bankruptcy Petition

NEW YORK—The Record Club of America, claiming total liabilities and equity of more than $9 million, has filed a petition under Chapter XI of the Federal Bankruptcy Act in an attempt to continue business under a repayment formula.

The giant club, estimated to have grossed some $25 million in sales for the year ending last June 30, filed its petition in U.S. District Court, Scranton, Pa., last Monday (Dec. 23). Assets of all its divisions, including plant and property, were given as equal to the combined liabilities and equity figure, or $9,209,617. Listed among dozens of creditors were many record manufacturers, distributors and suppliers, as well as the union musicians' trust fund.

Sigmund Friedman, president of the club, says that his firm has been undergoing reorganization to achieve a greater operating efficiency. "We are not going out of business," he says.

Friedman did say, however, that the subsidiary Record Club of Canada is being liquidated.

The Record Club of America has been beset by a number of civil suits and consumer actions in the past two years. They include:

(Continued on page 6)

WM & AFM CHALLENGED

Newton Demands $437,297

LOS ANGELES—Wayne Newton has filed a superior court suit here which challenges the validity of the American Federation of Musicians' booking-agency-artist pact and the effort of the William Morris Agency (WMA) to manage the pact.

The complaint seeks the return of $437,297.94 in commissions, taken by the Muma organization since they obtained Newton for Dec. 10, 1970. The suit argues that when Newton signed his management pact personally in 1970 with Abe last-foged in Las Vegas, he so trusted the WM chairman of the board that he did not even read the pact nor did he consult his attorneys. Last-foged, it's alleged, told him he would personally see that he got money and motion picture work. Newton claimed because 90 to 95 percent of his work stemmed from location jobs at $75,000 per week the Then-Nevada hotel chain in Las Vegas and Reno.

Newton claims that WM made so much more commission of the Nevada locations that they failed to get him the less lucrative and "less artistic" TV and movie work.

He and the WMA office filed a beaf with the AFM for arbitration Oct. 15. The superior court case seeks to

(Continued on page 50)

Hansen Eyes School Field Penetration
By IS HOBORWICH

NEW YORK—Hansen Publications Inc. has mapped an aggressive campaign in the area of in-depth penetration of the educational field as part of a drive to supplement and further expand its position as leading national music printer and marketer.

The company, known to gross about $14 million annually at wholesale, has established a new division, Hansen House, to spearhead the educational push, as well as to par

(Continued on page 4)

Yule Surge Spurs Jan. U.K. Releases
By CHRIS WHITE

LONDON—The boom sales period experienced by all record companies here during the pre-Christmas music season has prompted several companies to go ahead with heavy, and in some cases, unprecedented release programs for January.

Major companies will be battling for record sales with a flood of albums and singles releases and, de
genient, with the same scramble of nightclubs and discos for fill-in dates could paradoxically result in revitalized opportunities for imaginatively managed new acts to break through in 1975.

As has been seen throughout the pop music industry, today's tight-money economy is making the mass of record buyers and show-goers very conscious of their spendings, that little more and are still selling out large auditoriums. While there are many new artists and new releases, there are also

(Continued on page 10)

Scene in Spain

SPOTTED IN THIS ISSUE

'Back To Basics' Seen In 1975
By BOB KIRSCH

LOS ANGELES—More variety, a growing "back to basics" movement combined with increased sophistication in every musical field and better quality—these are the three areas that should continue to support record sales and LP releases in the coming year.

The vinyl shortage at the beginning of last year may have momentarily slowed the release schedules and the signing of new artists by major labels, but both areas now seem to be going full steam again.

There is a difference, however, in that differentiation is quality. There are fewer "throwaway" singles and LPs, and new artists are on a far superior plane than a year ago.

While there are more new artists and new releases, there are also probably more legitimate and sustaining "superstars" than at any time during the recent history of the record business. The categorization between singles and albums artists, which has gradually been breaking down, seems to have almost totally disappeared.

A hit single generally means the artist is skilled enough to offer a

(Continued on page 4)

Economy May Offer New Talent a Break
By NAT FREEDLAND

LOS ANGELES—The down swing in concert bookings and the resulting possibility to replenish the numbers for fill-in dates could paradoxically result in revitalized opportunities for imaginatively managed new acts to break through in 1975.

As has been seen throughout the pop music industry, today's tight-money economy is making the mass of record buyers and show-goers very conscious of their spendings, that little more and are still selling out large auditoriums. While there are many new artists and new releases, there are also probable more legitimate and sustaining "superstars" than at any time during the recent history of the record business. The categorization between singles and albums artists, which has gradually been breaking down, seems to have almost totally disappeared.

A hit single generally means the artist is skilled enough to offer a
Ring out the old,
ring in the new...with

DING DONG; DING DONG
(1879)

the new single from
George Harrison’s DARK HORSE album.
(SMAS-3418)
Radio May See An Increase In Disco Music, Less Of Nostalgia

By CLAUDE HAULL

LOS ANGELES—Radio, from the rumbling and raucous reggae to the die-hard fans of Top 40, has become an efficient medium. Television is still carried with high overhead and, usually, rather inefficient methodology in presentation of programming. 1975 is going to be interesting because of several programming inroads. More programmers follow through in radio and the result could be spectacular for radio, if detrimental to the record industry, which must pay for the record's airtime at the top of the chart.

Projected new formats. A disco-theque format is being studied, based on the records played in the growing number of discotheques throughout the country. Fading, Nostalgia, to some extent, the heavy use of oldies in other formats, specifically the Top 40 chart.

Possibilities: A return to the old M-F concept, by some FM stations currently having a good time making it with Top 40. People are looking for new rhythmic changes on Top 40 radio. There is a drifting back towards naturalness on many Top 40 stations. Producers right and left are asking for “communicators.”

Regarding programming, radio is also going through some changes that have little to do with automation.

First, some young programmer directors have moved into Top 40 radio, especially on FM with consolidating and building the latest. Record people are extremely ca-pable and cooperative to work with, says the Riviera’s Tony Zoppi. They are aware of what is happening in the business. They are sharp people.

Almost all of the artists appearing at the Riviera push their records on stage. John Davidson does the same.

Strip show to have the money to buy a record album.

In a survey of all Strip shows it was the unanimous consensus that “any record promotion is beneficial to all concerned; the hotel, the artist and the thrust of the entertainment.”

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For all three segments of Billboard's home electronics market—tape, audio, video—the field stands the year ahead and will be a mixture of progress, problems and prosperity—with a big question mark.

Although relatively immune thus far from the continuing economic depression that spreads more pervasively into all levels of business, the tape manufacturer, dealer or retailer in any of the key areas is oblivious to the uncertainty.

First the energy crisis and now the follow-up dollar crisis that brings an ever-shifting world price list for electronics parts, white and blue collar—virtually each day, focuses more attention on the hardworking and thus leisure-time activities. It also leads to the question, "How long will the dollars for records, films, merchandising and other competiting needs just keep flowing?"

looking at some of the major areas of interest to the typical Billboard tape/audio/video industry observer...

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Hansen Eyes School Field

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TAPE-AUDIO-VIDEO

Home Electronics Mart a Big?

BY STEPHEN TRAUMAN

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The two Paiches recently, and jointly, arranged, conducted and produced Andy Williams' new single "Loves Said Goodbye" from the sizzling "Goldfather II" motion picture released by Paramount and are winding work on Williams' long overdue LP production. (Continued on page 10)

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“Changes” has been named the first single from “Mother Lode”... fifth gold album in a row for Loggins & Messina. “Changes” has been bringing audiences to their feet on the current all-sold-out Loggins & Messina tour. Airplay is already prospering. “Changes” by Loggins & Messina, On Columbia Records
Retailer Will Dominate Scene

**Continued from page 1**

outlets to the consumer, making the retailer the most sought-after manipulator of music. This year's struggle for browser space by labels resulted in the biggest loss of shelf space in the industry's history.

Retailers expect that support to continue and will seek to increase their share of the retail merchandising mounted. Motown, for example, created its own department, headed by its vice president of retail, and the release was backed by the staunchest promotional items available. Shirts were printed and made available at the slightest personal manager's prod-

ing. Full-page LP and singles printing is perhaps the retailer's biggest prize. Prior to the holiday and right up to Christmas, the most active retailers probably set for record/TV/outfit, most of which were plugged heavily across the board.

Chains such as Music Plex, Wax Trax, Mario's Music World, and Andover Pizza ballyhooded prices under $4.

**Spillover To Pop Highlights '74 Classical**

By ROBERT SOBEL

NEW YORK—For classical, 1974 has been a year of more spillover, more interest from the fans and greater visibility of the peak of Scott Joplin craze.

The breaking of a new ground was confirmed by the release of "SnowflakeTales Are Dancing," consisting of piano selections by Claude Debussy, with the transcription by the synthesist Jio Tama, Japanese artist.

For the first time in a long time, not only a great deal of interest was generated in the classical chart but moved into the pop chart. The chart itself was more turbulent than ever.

**Record Clubs File Bankruptcy Petition**

**Continued from page 1**

Bankruptcy petition by the State Attorney General in New York on April 30, 1974, charging "deceptive" prac- tices in the recording of mail order tape purchases, and ordering the mailing of tapes.

A suit brought by the State Attorney General in New York on April 30, 1974, charging "deceptive" prac- tices and false advertising against the National Association of Radio Electronics and main- tenance dealers. The suit asked for a refund, credit or selection of another record, if it could not be found. The agreement followed charges by the Pennsylvania Bureau of Consumer Protection.

Polydor, MGM and Phonodisc filed suit against the club last July, charging that the club's copyright writings and royalties. An action brought by Su- perior Court of California, Fayette, Somerdale, N.J., was later filed by Superior Court of California, and asks $157,273.

Included among the creditors listed in the club's Chapter XI petition are: MCA Records, $76,506.50; Vaxtaghavak, for $48,750; Warner Bros., $9,500; Warner Bros., $12,450; and Paramount, $14,000.

The record Club of America is understanding the more than 15 manufacturers and label owners have an interest in the club's Chapter XI petition.

A major complaint of the club's operations was the music store chain's attempt to get higher royalties because of their higher wholesale cost of merchandise.

In San Francisco, a representative of the club's vice presidents advertised a $14.95 price for all regular LPs. The LPs' critical price was set at $13.95, and the club's vice-president price was $12.95. Southern California is watched as a barometer of things to come.

The nation's chain retailers advantageous for the first time in years over stores that have never been able to make the most of the money business forecasts have dimmed hopes for numerous store additions, especially in the West, the most lucrative, heavily-taxed markets.

The mall operator, who seeks a long time, has requested the channel of the retailer more relevant than ever before.

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Happy New Year Everyone!

Thanks to all at
MCA Records, CMA, EMI and Festival Records
Extra special thanks to
Peter Gormley
Peter Hebbes
John Farrar
Bruce Welch
Eddie Jarrett and Co.
Hazel and
everyone at Peter Gormley Management

Thank you all for your help and encouragement,
it’s been a fantastic year!

Love and cheers

Olivia

P.S. Artie, have a Happy New Year
### Executive Turntable

Tony Montgomery named national director for RCA Records, replacing Tom Cowie, who has resigned. Move shifts headquarters for single promotions, temporarily to the East Coast. Don Whittemore, who handled single promotions, has also resigned. As RCA's publishing wing, Warren Schatz joins Sunbury/Danbur as music manager, publishing, and creative productions in New York. A similar slot in Nashville has been filled by Paul McAllister. Mill Liberman's new position at RCA was incorrectly given last week. He is division vice president, commercial operations.

Bob Spitz appointed director of licensing for AT&T U.S. Affiliate of AT&T Records. ... Frank D. Simpson moves up the Rockwell International Corp.'s Admiralty to vice president and controller. Richard Broderick named international consultant to Muenox 75, the industry exposition scheduled to be held in Las Vegas next September. ... Michael A. Kowalski, of Smith Kinney Corp., elected director, Religious, International, Theatrical, and Industrial Television Alliance.

M. Beusen Brauer set as management coordinator for the Doobie Bros., and the Doobie Bros., working out of the firm's offices in San Antonio, Calif., on their... Steve Love transfers from the New York office of ATV Music to its headquarters in Los Angeles.

### Market Quotations

**As of closing, Thursday, December 21, 1974**

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**Name**

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### Financial News

**Bennett Miller, President of Billboards, Inc., New York City**

*Fr $150.00.*

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**Small Offices to 1697 Broadway**

**Century Operating**

(212) 279-7600

---

**A&R Secretary-Assistant for L.A. Record Company**

3 years experience required. Must be knowledgeable in all A&R process from label copy to test pressing, from contracts to album covers. shorthand—not speed writing. All responses treated confidentially. Starting salary $10,500.

Billboard, P.O. Box 1041

9080 Sunset Blvd.

Los Angeles, CA 90069

---

**Who do you have to be to join ASCAP?**

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be elected as members:

Any composer or author of a copyrighted musical composition shall have had at least one work of his composition or writing regularly published commercially or recorded. Any composer or author of a copyrighted musical composition shall not have been at least 16 years of age and must be a natural person.

Barbara Wood, a former chanteuse with Billboard, has been moved Motown Records' promotion staff in Los Angeles. In New York, Suzanne Kazik left Capitol's publicity department.

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**GRC Promo For Funk Pump LP**

**NEW YORK—A promotional and marketing campaign has been put in motion by General Recording Corp. (GRC) to support the release of its Funk Pump LP. The campaign includes such elements as a "Funk Pump" by the GRC group the Counts. As part of the campaign, sales aids, including stickers, posters and streamers, will be shipped to major outlets, along with T-shirts, and are being coordinated with live appearances by the group at both local retail locations and radio stations. A concert tour is also planned for the group.**

**Savallas Disk Tour Teed In Cincinnati**

**CINCINNATI—Telly Savallas launched his "disco oriented" promotion trek here to plug his MCA album, "Tilly," and the single from the same label. During his stay here, Savallas made personal appearances on "The Nickelodeon Show," "The WCRC-TV and The Bob Braun "50-50 Club," beamed over the Avco four-city network work via WLTW. This was followed by an appearance at this week's at Shilfo's department store, a leading retail outlet. Similar promotional parties are set for Dayton, Cleveland and New York.**
The Doobie Brothers.
We hope we saw you in ’74.
If not, see you in ’75.

The Doobie Brothers
say thanks for a successful 1974

<table>
<thead>
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<td>1/14 Rotterdam, Holland</td>
<td>11/28 Charleston, West Virginia</td>
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<td>1/16 Frankfurt, Germany</td>
<td>11/29 Washington, D.C.</td>
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<td>1/19 Braehman, Germany</td>
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<td>1/23 Brussels, Belgium</td>
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<td>1/26 London, England</td>
<td>12/12 Blackburg, Virginia</td>
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<td>1/28 Southampton, England</td>
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<td>1/31 Oxford, England</td>
<td>12/16 Greenville, North Carolina</td>
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<td>2/1 Leeds, England</td>
<td>12/18 Miami, Florida</td>
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<tr>
<td>2/6 GOLD RECORD</td>
<td>12/20 Detroit, Michigan</td>
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<tr>
<td>“CAPTAIN AND ME”</td>
<td>7/8 9 Detroit, Michigan</td>
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<tr>
<td>3/8-10 San Francisco, California</td>
<td>7/10 Indianapolis, Indiana</td>
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<td>3/12 Fresno, California</td>
<td>7/11-12 Chicago, Illinois</td>
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<td>3/13 Bakersfield, California</td>
<td>7/13 Davenport, Iowa</td>
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<td>3/14 Long Beach, California</td>
<td>7/15 Amsterdam, Holland</td>
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<td>3/15 San Diego, California</td>
<td>7/17 London, England</td>
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<td>3/20 Austin, Texas</td>
<td>7/20-21 London, England</td>
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<td>3/26 Odessa, Texas</td>
<td>7/20-21 London, England</td>
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<td>3/27 El Paso, Texas</td>
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<td>3/28 Amarillo, Texas</td>
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<td>3/29 Hayes, Kansas</td>
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<td>3/30 Kansas City, Kansas</td>
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<td>4/4 Waco, Texas</td>
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<td>4/5 San Antonio, Texas</td>
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<tr>
<td>4/6 Dallas, Texas</td>
<td>8/2-7 Honolulu, Hawaii</td>
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<tr>
<td>4/7 Houston, Texas</td>
<td>8/2-7 Honolulu, Hawaii</td>
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<tr>
<td>4/8 GOLD RECORD</td>
<td>8/2-7 Honolulu, Hawaii</td>
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<tr>
<td>“WHAT WERE ONCE VICES ARE NOW HABITS”</td>
<td>8/21 Sioux Falls, South Dakota</td>
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<tr>
<td>4/10 Tallahassee, Florida</td>
<td>8/22 St. Paul, Minneapolis</td>
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<tr>
<td>4/11 Miami, Florida</td>
<td>8/24 Ft. Wayne, Indiana</td>
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<td>4/12 St. Petersburg, Florida</td>
<td>8/25 Buffalo, New York</td>
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<td>4/13 Daytona, Florida</td>
<td>8/26 Harrisburg, Pennsylvania</td>
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<td>4/14 Gainesville, Florida</td>
<td>8/27 Erie, Pennsylvania</td>
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<tr>
<td>4/20 PLATINUM RECORD</td>
<td>8/30 College Park, Maryland</td>
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<tr>
<td>“CAPTAIN AND ME”</td>
<td>8/31 Philadelphia, Pennsylvania</td>
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<tr>
<td>4/24 Morgantown, West Virginia</td>
<td>9/1 Portsmouth, Virginia</td>
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<td>4/25 Baltimore, Maryland</td>
<td>9/2 Jersey City, New Jersey</td>
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<td>4/26 Roanoke, Virginia</td>
<td>11/21 Carbondale, Illinois</td>
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<td>4/27 Greensboro, North Carolina</td>
<td>11/22 Des Moines, Iowa</td>
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<td>4/28 Knoxville, Tennessee</td>
<td>11/23 South Bend, Indiana</td>
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<td>5/1 Nashville, Tennessee</td>
<td>12/31 Dick Clark</td>
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<td>5/2 Evansville, Indiana</td>
<td>“Rockin Eve” show</td>
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<tr>
<td>5/3 Clemson, South Carolina</td>
<td>European Tour</td>
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<tr>
<td>5/4 Charlotte, North Carolina</td>
<td>Australian Tour</td>
</tr>
<tr>
<td>5/5 Birmingham, Alabama</td>
<td>Major U.S. Tour</td>
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On Warner Bros. Records & Tapes
LOS ANGELES—After some 10 years as a performer and songwriter, Buffy Sainte-Marie is finally being taken seriously by the U.S. acceptance through to U.S. acceptance as more than a brooding neo-folksinger protest singer for Indian Rights.

A veteran Canadian attraction, Buffy has had some successes in the States and is exploring new undercurrents after a decade of working in Canada. The importance of her music is emerging with the rise of the American Indian Movement and her youthful, self-conscious desire to be taken seriously. She is working on a new album that reflects her growing sense of identity and purpose.

Recession: New Talent May Benefit

THE record label industry is facing a recession, and it may benefit new talent. With established acts struggling, space for newcomers is created, offering a chance for fresh voices to be heard. New artists who have been waiting for their moment may now have the opportunity to break through.

Label Switch Spurs Buffy To New Peaks

BY NAT FREEDLAND

LOS ANGELES—After some 10 years as a performer and songwriter, Buffy Sainte-Marie is finally being taken seriously by U.S. acceptance through to U.S. acceptance as more than a brooding neo-folksinger protest singer for Indian Rights.

Buffy Sainte-Marie: her MCA photo is finally finding out she's got more to offer than protest songs.

Overseas, from Japan to Scandinavia, they've known the secret for at least five years, accepting Buffy as a major star, and all-around entertainer and writer in the mainstream charts.

At home, it's taken a label switch from Vanguard to the larger RCA and a series of widely acclaimed albums and hit singles to switch from country singer to world musician and with a high-voltage entertainer personality that never becomes phony or overly spiritual.

Costumed in the most classic miniskirts, towering platform heels and leather-and-fur belt tops, she designs herself, Buffy can dance like a devil with heavy-rocking numbers backed by a cooking rhythm section. Or with the lighting reduced to a single intimate spotlight, she performs an uncompromised solo of a song based on a Cree Indian chant, twirling on a crude moodboard in intimate settings.

It's not generally recognized that Buffy wrote the classic much-recorded ballad "Until It's Time For You To Go" as well as the first protest hit, "Universal Soldier." And in 1967 Bobby Bare had a country hit with her "Piney Wood Hills."

Yet until recently, American audiences didn't expect to hear her doing anything outside the Indian protest genre of her "Native American Child," "Now That The Buffalo's Gone," and "My Country 'Tis Of My People You're Dying."

She finds that while American audiences just want to hear your hits or at least the songs they're familiar with, Europeans are much more interested in hearing your latest compositions that haven't been recorded yet.

However, Buffy has now been around long enough, so that a new generation of younger teens are discovering her afresh without any pre-conceptions from the folkie coffeehouse days.

"I was on Vanguard for eight years and my first albums are still in catalog and selling," she says. "However, my first MCA album has already outsold every LP I ever did on Vanguard."

Her split with pioneer folk-label Vanguard awoke over her desire to stop making albums with only her guitar backing her vocals. She negotiated these terms, scrapped to her every cent she could lay her hands on and went to Nashville.

Spending $45,000 of her own money, she cut a session with Family country crossover producer Norbert Putnam and Nashville's top progressive band, The Boxmasters, and released a record.

At the time, Buffy had no personal manager or exclusive booking agent. For years there was no easy policy of going out on the road alone, carrying along only her guitar and a suitcase without the assistance of a road manager. She would negotiate with various agencies to set up her tours.

Nashville has become her new home base because of its musical community. Although she was voted FM Personality Of The Year by the free-form disk jockey association, and admittedly, Buffy's RCA albums have not produced any top 10 hits yet.

She has been an avowed string of brilliant concert appearances bode well for a smash record before much longer.
THE TRIAL OF BILLY JACK
THE MOTION PICTURE EVENT OF 1974

Over 10,000,000 people have seen the movie in the last two months!

NOW THE NUMBER ONE SELLING SOUNDTRACK ALBUM IN AMERICA TODAY

Featuring the single "How I Need You" sung by Michelle Wilson For Academy Award Consideration

Available on abc Records
Studio Track

BY BOB KIRCH

A new "residential" studio, Long View Farm, is now open in North Brookfield, Mass. Set on 145 acres of farm land, the operation includes a house, as well as barns, stables, and other farm buildings.

Owner Gil Markle handles most of the production and engineering. Artists who have used the facility so date include Harry Belafonte, Tony Richardson, Radice, Tom Chapin (formerly of the Mt. Airy group), Jim Hutton, Jim Carroll, among others. The studio is now also available for all types of recording and production needs.

The studio includes an Alesis 1608 custom module, 16-track machines, Ampex 4-track machine, a Neumann TLM 103, AKG noise reduction, and a variety of microphones, all in addition to the usual array of Pro Tools and other digital audio equipment.

Loggins & Messina

Loggins & Messina, one of the most successful duos of the past decade, are in town this week for a series of shows at the Summerstage, their first visit to the city since their break-up in 1981.

The duo, known for their acoustic-driven sound and powerful vocals, have been touring extensively since reforming, and their shows are eagerly anticipated by fans across the country.

Shure Device

Kills Feedback

LOS ANGELES—Shure has come up with a $199 anti-feedback device which is supposed to cut out the annoying electrical noises so familiar to everyone.

The Shure PE60 Feedback Controller works by detecting and eliminating the feedback signal before it hits the microphone.

The device is easily installed and can be used on any microphone or mixer, making it a valuable addition to any recording or performance setup.

Dan Mclean

DENVER—Concert promoter Barry Fey and Choo Choo Morris, owners of the Bluebird Ballroom, have announced the opening of a new concert venue in Denver.

The venue, known as the Bluebird Ballroom, will feature a variety of musical acts and is located in the heart of the city.

Fey and Morris are the driving force behind the new venue, which will offer a unique and intimate atmosphere for music lovers.

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### Billboard Singles Radio Action

#### Playlist Top Add Ons

<table>
<thead>
<tr>
<th>Pacific Southwest Region</th>
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<tbody>
<tr>
<td><strong>TOP ADD ON S:</strong></td>
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<tr>
<td>PAUL ANAIS/DORA-COTES—One Man Woman/One Woman Man (U.A.)</td>
<td>PAUL ANAIS/DORA-COTES—One Man Woman/One Woman Man (U.A.)</td>
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<tr>
<td>DISCOVER THE 6-LITTLE-Get Dancin' (Chico)</td>
<td>DISCOVER THE 6-LITTLE-Get Dancin' (Chico)</td>
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<tr>
<td>LINDA BORDLEY—You're No Good (Capitol)</td>
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**PRIME MOVERS:**

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<tr>
<td><strong>PRIME MOVERS:</strong></td>
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**BREAKOUTS:**

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<td><strong>BREAKOUTS:</strong></td>
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<tr>
<td>EAGLES—Best Of My Love (Asylum)</td>
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#### TOP ADD ON S—NATIONAL

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<tr>
<th><strong>TOP ADD ON S:</strong></th>
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<tbody>
<tr>
<td>ELTON JOHN—Lucky To Be In The Sky With Diamonds (MCA) 7-3</td>
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**NO NEW LIST**

#### PRIME MOVERS—NATIONAL

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#### TOP ADD ON S—REGIONAL

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<th><strong>TOP ADD ON S:</strong></th>
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<tr>
<td>GRAND FUNK—Some Kind Of Wonderful (Capitol) 16-8</td>
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**NO NEW LIST**

#### PRIME MOVERS—REGIONAL

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#### TOP ADD ON S—NORTHWEST

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<th><strong>TOP ADD ON S:</strong></th>
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<tr>
<td>KSPF—San Francisco</td>
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**NO NEW LIST**

#### MID-WEST REGION

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<tr>
<th><strong>TOP ADD ON S:</strong></th>
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<tr>
<td>KTBZ—Tacoma</td>
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**NO NEW LIST**

#### NORTH CENTRAL REGION

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<tr>
<th><strong>TOP ADD ON S:</strong></th>
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<tbody>
<tr>
<td>KMMS—Chicago</td>
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**NO NEW LIST**

#### NORTH EAST REGION

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<th><strong>TOP ADD ON S:</strong></th>
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<tr>
<td>KQLM—St. Louis</td>
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**NO NEW LIST**

#### WEST REGION

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<th><strong>TOP ADD ON S:</strong></th>
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<tr>
<td>KRLB—Redding, Calif</td>
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**NO NEW LIST**

#### SOUTH CENTRAL REGION

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<th><strong>TOP ADD ON S:</strong></th>
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<tr>
<td>KZKL—New Orleans</td>
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**NO NEW LIST**

#### SOUTH WEST REGION

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<tr>
<td>KSTE—San Francisco</td>
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**NO NEW LIST**

### Top Add Ons and Prime Movers are Determined by Radio Stations. Breakouts are Determined by Billboard's Chart Dept.

Based on station playlists through Thursday (12/26/74)

(Continued on page 14)

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**Billboard 1975-1976**
14

Billboard Singles Radio Action

Top Add ONS: and Prime Movers are Determined by Radio Stations. Breakouts are Determined by Billboard's Chart Dept.

Based on station playlists through Thursday (12/26/74)

1-3 (WFOM-Atlanta)

LINDA RONSTADT—You're No Good

(A&M) 15-11

NO NEW LIST

WFSM—Atlanta

JONI MITCHELL—Big Yellow Taxi

Unidisc (Sire)

NO NEW LIST

JOE MURPHY KING—Nightcap (Isle)

UNDO

NO POSITION CHANGE

TOM ORLANDO & DWM—Look For The Lost Pretty Women (Bell) 29-21

2-WYSO—Miami

JIM STAFFORD—Your Building Drinks Champagne

MIDLAND (ARM) 28-17

WOB—Barry

SEAN—Best Of My Love (Sassy)

(A&M) 29-19

NO NEW LIST

GLORIA GAYNOR—Never Can Say Goodbye

(MGM) 20-14

WQXJ—Prime

POLLY BROWN—Up In A Puff Of Smoke (Setl)

(Capitol) 26-22

NO NEW LIST

PRIME MOVERS:

MIDLAND (ARM)

MIDWEST

AMERICA—Some Kind Of Wonderful (Capitol)

NEW

AMERICA—Some Kind Of Wonderful (Capitol)

NEW

INDIANA—The Postman

(Bell) 26-17

NO NEW LIST

MIDWEST

AMERICA—Some Kind Of Wonderful (Capitol)

NEW

WEH—Boston

DISCO TIX & THE SEX-0-LETTES—Get Down

(Ode) 21-17

WOLO—Nashville

DONNY & MARIE OSWALD—Morning Side Of The Mountain

(MGM) 15-19

NO NEW LIST

WBBQ—Chattanooga

POUL MACCARTHY & WINGS—JForms Your Farm (Apple)

21-18

WRFL—Atlanta

JERRY REYNOLDS—Fire Down Here

Capitol (MGM) 27-17

NO NEW LIST

GARY MANN—Black Water

(Capitol) 26-17

NO NEW LIST

WBAI—Philadelphia

DONNY & MARIE OSWALD—Morning Side Of The Mountain

(MGM) 15-9

NO NEW LIST

WOOD—New York City

DONNY & MARIE OSWALD—Morning Side Of The Mountain

(MGM) 15-9

NO NEW LIST

WPSD—Youngstown, OH

DONNY & MARIE OSWALD—Morning Side Of The Mountain

(MGM) 15-9

NO NEW LIST

WRHS—Framingham, MA

DONNY & MARIE OSWALD—Morning Side Of The Mountain

(MGM) 15-9

NO NEW LIST

WPRN—Providence

DONNY & MARIE OSWALD—Morning Side Of The Mountain

(MGM) 15-9

NO NEW LIST

WQAS—New York City

DONNY & MARIE OSWALD—Morning Side Of The Mountain

(MGM) 15-9

NO NEW LIST

WQXJ—Prime

POLLY BROWN—Up In A Puff Of Smoke (Setl)

(Capitol) 26-22

NO NEW LIST

HARRY CHAPIN—Car's In The Driveway

12-10

NO ADDS

MAY—Charleston, SC

DONNY & MARIE OSWALD—Morning Side Of The Mountain

(MGM) 15-9

NO NEW LIST

WOB—Charleston

DONNY & MARIE OSWALD—Morning Side Of The Mountain

(MGM) 15-9

NO NEW LIST

WRCO—Worcester, MA

NO NEW LIST

NO NEW LIST

NO NEW LIST

NO NEW LIST

NO NEW LIST

The World Of Country Music
Radio May See An Increase in Disco Music: Less Of Nostalgia

Dr. Tom Tutichiri and his CRI firm in Philadelphia, foresee a future where all commercial radio stations will adopt automation—while encouraging listeners to call in for programmed music from their own collection. The trend, he feels, is away from nostalgia and towards current hit music.

In San Francisco, Sebastian Stone and Willis Dull have harnessed the rather unorthodox methodologies of Tom Tutichiri and his CRI firm in Philadelphia, foreseeing a future where all commercial radio stations will adopt automation—while encouraging listeners to call in for programmed music from their own collection. The trend, he feels, is away from nostalgia and towards current hit music.

Vox Jox

By CLAUDIA HALL

Radio May See An Increase in Disco Music: Less Of Nostalgia

It's getting late, but Bob Smale, WEMP, Milwaukee, has a four-hour show called "The Night Time and Holly-the Golden Hits Of Christmas" which he's priced according to the radio station's market rate. He'll run his show to the end of the year, but then he'll switch to a disco format.

A lot of FM stations that are automated are, of course, producing their own programming material themselves. Not all radio stations believe that automating is the answer. It's true that the national dollar has been withdrawn, to a great extent, from local radio, mostly because TV is a cheaper alternative.

Dick Rosenberg, general manager of KLIT in Houston, recently stood at a programmers' meeting in Kansas City that national business was hurting because the radio advertising representation was too low. A program director might say, "They're on their knees." But, because more time was being spent on local programming, it's not looking at radio any longer such a serious concern.

At that same meeting, Stan Kaplan, owner of WAYS in Charleston, West Virginia, pointed out that out of the $1 million in national business on his station, station management had helped create it in some way. The tradition has been to let your representative sell the national business... that's nonsense, in my opinion. By defying the system, you... it would be a direct saving of effort... you could come up with some radio ideas, for instance. George Wilson, head of radio for Bartell Media, was also on the panel and he thought that some programming directors to get more interested in the bottom line at their radio stations. "We have a game. How far did you get this week toward where you're going?"

In general, the feeling among radio programmers today is that strong local sales efforts are the answer to any loss in national business due to recessionary trends in the economy.

Lombardo On Rock FMer

PITTSFIELD, Mass.-WGRD FM will sign on the air as year's Eve with a progressive format, according to Jerry Graham, owner.

"Guy Lombardo is about to make his first and last appearance on the progressive rock station, playing "Auld Lang Syne" as the clock strikes midnight," Graham said.

The 24-hour station, located at 95.3 megahertz on WGRD-AM, a three-year-old adult rock station built from scratch by Graham and the station's chief engineer, Edward C. W. Stemberg, Graham was formerly program director of WNEA, New York, and has returned to WNEA as program director when he died of a heart attack.

The station is a daytime only operation.

KDBW in Minneapolis and several other hard rock stations are going on a rush to fill the void single at "Tis the Season" and "Wolfman Jack." Oddly enough, this is a respite. It was in an album of "Auld Lang Syne" about two years ago. But after "Clap For The Wolfman" by the Guess Who, Wolfman Jack is now a hot act, and the new single was re-done in the studio to put in more of Wolfman than the original version.

Varner Paulsen, new general manager of WNEA, AM in New York, has named Jim Millet program director.

Vox Jox

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Dick Rosenberg, general manager of KLIT in Houston, recently stood at a programmers' meeting in Kansas City that national business was hurting because the radio advertising representation was too low. A program director might say, "They're on their knees." But, because more time was being spent on local programming, it's not looking at radio any longer such a serious concern.

At that same meeting, Stan Kaplan, owner of WAYS in Charleston, West Virginia, pointed out that out of the $1 million in national business on his station, station management had helped create it in some way. The tradition has been to let your representative sell the national business... that's nonsense, in my opinion. By defying the system, you... it would be a direct saving of effort... you could come up with some radio ideas, for instance. George Wilson, head of radio for Bartell Media, was also on the panel and he thought that some programming directors to get more interested in the bottom line at their radio stations. "We have a game. How far did you get this week toward where you're going?"

In general, the feeling among radio programmers today is that strong local sales efforts are the answer to any loss in national business due to recessionary trends in the economy.

Lombardo On Rock FMer

PITTSFIELD, Mass.—WGRD FM will sign on the air as year's Eve with a progressive format, according to Jerry Graham, owner.

"Guy Lombardo is about to make his first and last appearance on the progressive rock station, playing "Auld Lang Syne" as the clock strikes midnight," Graham said.

The 24-hour station, located at 95.3 megahertz on WGRD-AM, a three-year-old adult rock station built from scratch by Graham and the station's chief engineer, Edward C. W. Stemberg, Graham was formerly program director of WNEA, New York, and has returned to WNEA as program director when he died of a heart attack.

The station is a daytime only operation.

KDBW in Minneapolis and several other hard rock stations are going on a rush to fill the void single at "Tis the Season" and "Wolfman Jack." Oddly enough, this is a respite. It was in an album of "Auld Lang Syne" about two years ago. But after "Clap For The Wolfman" by the Guess Who, Wolfman Jack is now a hot act, and the new single was re-done in the studio to put in more of Wolfman than the original version.

Varner Paulsen, new general manager of WNEA, AM in New York, has named Jim Millet program director.

Vox Jox

By CLAUDIA HALL

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In general, the feeling among radio programmers today is that strong local sales efforts are the answer to any loss in national business due to recessionary trends in the economy.
LOS ANGELES

Congratulations to all record companies from the Pico-Latin record strip and starting with Crazo Quimbara, Eddie Rivera, John Marcellino, and many more and many many throughout the West Coast.

**RAY TERRACE**

**MIAMI**

Orlando Contreras is appearing at the Rodeo Club.

The traditional New Year's Five dinner will feature El Combo, Los Chavales De España, Conquista Universal and Juventudes del Hierro and will be held at Dinner Key Auditorium... Justo Quintero is the singer on a new LP by Los Graduados, "Super Star" (Zeida Cooper), which also features two Christmas songs. ART: "ARTURO" KAPER

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**Latin Scene**

Paco Calderon of XETMG, Radio 95, Los Angeles... has been selected as producer of a new program directed by Pepe Ronen at KXKX. Alfredo Gonzalez, KXKO; Cesar Mazo, KOKX; and many many throughout the West Coast.

**Vox Jox**

Continued from page 15

The world comes to the classical charts. "Fidler" has been listed as No. 3 in the Dec. 21, continuing a run which began some 27 weeks ago. The recording was coordinated effort by the Red Seal merchandise and promotion division, led byolicitud, and spurred sales into pop.

For RCA, "Snowflakes" represents a successful entry to the pop chart since Van Cliburn's achievement some 15 years ago with the Chopinovsky "Piano Concerto No. 1." Other albums from other labels, of course, have also spilled over. These include Gunther Schuller's "The Red Red Book," on Angel, and Scott-Johnston's "String Records" Switched On Bach," with Walter Carlos; the Josh Rifkin "Symphonies of Joplin," and the MGM movie soundtrack of "2001: A Space Odyssey," based on the original music written by Straviski.

On the opera end, more opera was performed than ever before. More than 150 or more attended performances during the 1973-74 season than ever before. More than 150 or more percent of the population flocked to live opera performances between the Jan. 1974, and the 1975. Five years ago the attendance was about half that.

On the operatic fare exceedingly well. Recordings that come to mind are the Mozart's "Cosi Fan Tutte," a London package with Solti and the London Philharmonic, and featuring Pilar Lorengar. The latter program placed it at No. 5, after 10 weeks on the list. Another set which figures high in the opera charts is the "Midsummer Night's Dream," with Ireli, Domingo and Caballe featured. This package has been on the classical charts for 21 weeks.

New entries showing promise of longevity include the Puccini "La Boheme," with Solti and the London Philharmonic, and Benjamin Britten's "Death in Venice," on London Records. Based on a short story by Thomas Mann and featuring Peter Pears and John Shirley-Quirk, this "Boheme" is already on the charts.

Warren Duffy, 315-553-4673, is looking for work. He's a top 40 or progressive. Has worked a lot of major markets, including south California... KRLA in Los Angeles is doing a Sunday series called "Kept Up..." produced by Phil Little. They're on a Nov. 17 series... "Kept Up..." show replaces a "Rock, Roll, Specials." And lo and behold, another potential item for syndication. By the way, can you correct even more syndication firms in operation next year, most only making side money, but some doing quite well.

Vane Warren, who's been general manager of WNEW-FM, New York, has taken over as general manager of WNEW-AM, Medias' flagship station. George Duncan, president of radio for Metromedia, has been selected as manager of the station, but I suppose he felt the station needed a full-time man. Being president of Metromedia Radio, a full-time job in itself.

Happy New Year's Eve from New Year's.
The Spanish phonographic industry has experienced a great expansion in the past five years, both in the quality of its product and in the number of record companies and recordings released. This expansion is reflected in the annual unit turnover which has grown considerably over the period.

In the past two years, the increase in sales of LP’s, the decline in singles sales and the virtual disappearance of the EP have been major factors in the evolution of the industry. Parallel with this there has been a growth in cassette sales to the point where cassettes now account for almost 50 percent of the total market.

The record industry’s growth rate has been slowed down by present economic situation in Spain and in Europe generally. However, for 1974 the estimated increase in business at retail level between 10 and 20 percent compared with 1973. However, unit sales have remained static — this is due to the increase in album and cassette sales this year.

Sales of record players are estimated at 2.35 million and of cassette and tape recorders at 1.15 million. The 8-track market is in a decline and is largely confined to car use.

In the artistic field Spanish artists have enjoyed considerable success in America and Europe. Working in close collaboration with the Spanish Authors’ Society, the industry has developed an active campaign against piracy which, in Spain, is limited to cassettes and 8-track cartridges. The results have been highly satisfactory.

In October this year, the first National Record Week took place, sponsored by the Ministry of Information and Tourism. Aside from personal appearances by artists and the exhibiting of products, there were a number of study sessions involving top representatives of the record industry and the Spanish government with a view to establishing a firm basis for the future organization of the music industry in Spain.

Price Increase Spurs Spanish Record Industry

By Rafael Revert

The world-wide inflationary situation has inevitably begun, to make itself felt in the Spanish music industry, particularly in the last six months. Spanish inflation is estimated at 15 percent. Recording and production costs have increased and this has forced up the price of records and tapes.

The result is that while business is likely to show a 20 percent increase this year, much of this gain will be due to price increases rather than a growth in unit volume.

The six largest record companies in the industry introduced a rack-jobbing operation this year and are looking to this new development to help boost sales substantially in 1975. Meanwhile some of the companies outside this group are setting up their own rack organizations.

At present, cassette sales represent almost 45 percent of the total market. Of the record sales, 55 percent of turnover is derived from LP’s and 45 from singles.

With almost three hundred stations, the radio network in Spain provides tremendous support to the record industry but, because of the fact that it is so dispersed, it is difficult to control. Spanish television, with two government-controlled stations, pays little attention to pop music.

In Spain all records and sleeves must be submitted for approval by the Ministry of Information and Tourism before they can be released, although in recent times this has tended to become a formality and the department concerned seems now to authorize everything that is presented to it.

On the talent front, 1974 has been a good year for Spanish artists in terms of international success. Mocedades achieved a first in getting its song "Eres Tu" in Spanish to the No. 4 spot on the Billboard Hot 100. Waldo de los Rios scored heavily in various countries with his "Operas" LP. Julio Iglesias and Donna Hightower have also found fame abroad.

EMI group Santabarbara has been successful in Belgium, Germany, Switzerland and Latin America, and the consistent hit-maker Raphael (Zeletstia Hispavea) has appeared with great success in the USA, the Soviet Union, Japan and the Latin American countries. Also successful in South America this year have been Joan Manuel Serrat, Camilo Sexto, Luis Aguile, Sergio y Exibid Slote, Formula V, Juan Bau, Danny Daniel, Juan Pardo and Junior.

As far as foreign artists are concerned,Spain has played host to a number of major international talents this year — and all have played sellout concerts. They include Jethro Tull, Emerson, Lake & Palmer, King Crimson, Demis Roussos, Santana, Leonard Cohen, Blood, Sweat & Tears, Golden Earring, Liza Minnelli, Roberto Carlos, Redbone, Traffic, Queen, Nektar, Stomu Yamashita, Iva Zanicchi, Suzi Quatro, Titanic, Gilbert O’Sullivan and James Last.

But for the most successful artist in Spain this year has been Raphael who played 60 consecutive sell-out concerts at the Palacio de la Musica in Madrid.

- La industria Fonográfica Española ha experimentado un notable desarrollo en los últimos cinco años, tanto en la calidad de sus productos, como en el número de Compañías editoras y de lanzamientos menores. Todo ello se refleja en la cifra anual de discos vendidos, que ha llegado a ser considerable.

En los dos últimos años se han definido claramente las tendencias de aumento de las ventas de los discos LP, a disminución de los singles y de la casi desaparición del EP. Paralelamente, el aumento de ventas de cassettes ha llegado a abarcar casi el 50% del mercado total.

Esta evolución se ha visto frenada por la actual coyuntura económica del país, en estrecha relación con la del resto de Europa. Sin embargo, para el año actual 74, podríamos estimar un aumento en la cifra global en pesetas, entre un 15% y un 20% sobre lo del año anterior, aunque la cifra de unidades vendidas haya permanecido estacionaria. Esta aparente contradicción se debe por una parte a la elevación del precio del producto y por otra al aumento de ventas de discos LP y de cassettes.

Paralelamente a esa evolución, el parque de tocadiscos se podrá estimar en 2.350.000 unidades y el de magnetofones a cassettes en 1.150.000.

El mercado de carretes de 8 pistas es, hasta el momento, reducido, concentrándose su uso, especialmente, en los automóviles.

En el campo artístico asistimos a éxitos internacionales de artistas españoles, con considerable repercusión tanto en América como en Europa.

En estrecha colaboración con la Sociedad de Autores de España, se está desarrollando una activa campaña contra la piratería, que en España se limita exclusivamente a las cassettes.

(Continued on page 39)
HAVE YOU HEARD ABOUT...

MONTSERRAT CABALLE  
PLACIDO DOMINGO  
TERESA BERGANZA  
RAFAEL FRÜHBECK DE BURGOS  
JULIO IGLESIAS  
NYDIA CARO  
DONNA HIGHTOWER  
LOS BRAVOS...

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Manolo Otero  
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Paco Revuelta  

Rafael Farina  
Ramón Riva  
Rosa León  
Santabárbara  
Tony Frontiera  
Victor y Diego

"A la vanguardia mundial en Música Electrónica y Medios de Entretenimiento"

Hispanov Celebrates 20th With a Big Hit

Thanks to the huge success of “Nabucco”, from the Waldo de los Rios album “Operas”, Hispanov is able to celebrate its 20th anniversary in style this year. The record has been a No. 1 hit in France, Belgium and Switzerland and now, Warner Brothers has acquired the rights to old and new material recorded by the artist, he looks set for further international success. Waldo also made a new contract with Hispanov and will do at least two LP’s a year.

An all-Spanish company, Hispanov has its own plant, fac- tories, offices, production studios and recording equipment at Torrelaguna 102. Parque San Juan Bartola, Madrid 27, just by the city exit to the Madrid Barajas airport.

Among the top rock and folk groups are Alcatraz, Amigos, Los Angeles, Jose Manuel and Neolos Horizontes, Los Mitos, Murales, Mundura, Quemadana, Canovas Rodrigo Adolfo and Guzman, Utrera and Este.

On the international side, Albano Cortez, Cholo Aguirre and Eduardo Brizuela have recorded the country of Waldo de los Rios, are well-established artists. And from Chile comes Jose Alfredo Fuentes. Other stars are Clemencia Torres (Colomia), Elsa and Juan Manel Cano (Los Travadores del Paraguay).

Hispanov is constantly searching for new talent, says internal director Jose, Calan, and the new awards presented to the roster in 1974 by Waldo de los Rios, has an amazing voice, Quemadana, the 13-year-old Julio Salvador, Paio Martin, Pedro Ruiz, Edmundo “Bigote” Arroyo and the "young singer composer" Jesus Luis Periales. They have won international acclaim and a number of awards are Las Cantoras de Santa Maria del Reino Alfonso El Sabido La Musica (Flores, Hidalgo), San Miguel (Aguascalientes, Mexico).

As well as its prodigious local production, Hispanov also handles and repertories in Spain for the WEA group (Warner), Maldonado, Amat, EMA, Universal, Amadeo Diguet, Blue Thumb, Vanguard, Dot, Disney, Disneyland, 3, Evolution, (from USA); Rolling Stones, Damont (UK); Amadeo (Austria); Polye (Brazil); Modul (Italy); and several Spanish independent productions of Michel Fugain (France) and Frederic Francois (Belgium), among others.

Rising Costs a Major Problem

During the first quarter of 1974, the Spanish record indus- try was not affected by the general economic crisis. “But more recently,” says Fonogram general manager Manuel Bejar, “dealers have become more selective with their orders, par- ticularly in the last three months.”

Bejar feels that the importance of Spanish repertoire has increased substantially over the last few years and that today 50 percent of pop music sales are derived from local pro- ductions.

This means that prices for records and tapes in Spain are as high as in many other countries where, however, the purchasing power is much greater. The disposable income available for music in Spain is considerably lower than in most European countries.

Gema Studios Among The Best In Europe

The Gema Studios, founded in 1961 by Jose Ortiz Almazan (sales manager) and José Casas Auge (mgr. manager), first started operations in a small way at 15 Sagrado Corazon in Barcelona.

After several years of striving for a better sound by incor- porating more and more sophisticated equipment, the directors decided it was time to look for a bigger building in order to create a studio which could compete with the best in the world.

So in 1969 Gema 2 was inaugurated at 226 Cedrera in Bar-celona.

The Gema 1 studio is equipped with an Altec console Model 2900, modified, with 20 inputs and four groups of outputs; one Ampex four-track tape recorder; three Ampex two-track tape recorders; one EMI stereo channel and various ancillary equipment.

Since its formation the Gema studios operation has become one of the most widely used in Spain. Technical direction is in the hands of Raul Rodriguez and the recording technicians are Ricardo Casales, Juan Sivert and Jorge Vidal. Among the 15 record companies using the studios are Hispanov, Bexler, Pol- ydor, Fonogram, RCA, CBS, Ecoliga, Discophon, Moviestar, Expo and Dwp—a as well as a number of Spanish and foreign independent producers.

In August the Gema Studios installed some new equip- ment, including a CADAC quadraphonic console with special modifications; one 24-track 3M tape recorder with Dolby; one 16-track 3M tape recorder with Dolby; one eight-track 3M tape recorder and two two-track 3M tape recorders with Dolby; one Fairchild limiter 670; four CADAC compressor limiters; an Ampex quadraphonic listening system with Crown amplifiers and matching 202’s; a Moog synthesizer; various Fender musical instruments; Yamaha grand piano; B.B. King Hammond organ and Ludwig drums.

With these new additions Gema has become one of the most up-to-date recording studios in Europe.

EMI Cassette Sales Up 60 Percent

Despite market suffering the consequences of the diffi- cult economic situation, EMI-Oden S.A. has enjoyed a sub- stantial increase in sales in the last year, with cassettes spear- headed this growth pattern. This trend has become so strong that, as Fast sales continue to increase and cassette sales have exploded.

EMI says it has derived 60 percent from international repertories and 40 percent from local production and among the most successful international artists are Paul McCartney, John Lennon, George Harrison and Ringo Starr, Pink Floyd, Deep Purple, Fleetwood Mac, Elton John, Funny Boys, Spain’s orchestral specialist Franc Pourcel, among the Spanish acts meeting with great success both locally and abroad are LosPROGRAMS’ top national artists are Ana Belen, El Camaron de la Isla, Forma V, Los Chicos, Paco de Lucia, Patxi Andion, Tastes, Tony Cruz and Victor Manuel. The company’s most important foreign acts are Bachman-Turner Overdrive, Demis Roussos, Genesis, the late Jim Croce, Lobo, Ohio Players, Paul Mauriat, Rod Stewart and Status Quo.

Bejar says the quality of Spanish music has improved greatly over the past few years and Spain is producing more and more artists of international potential.

On the tape front, Bejar feels that this has grown extraordinar- ily since 1969 when the cassette was first introduced into Spain. In recent years, where certain artists are concen- trated, cassette production has exploded.

In contrast to the cassette boom, the 8-track cartridge market has scarcely developed at all, says Bejar, largely be- cause of the cartridge’s high initial cost. By the time the cassette configuration has built up an unassailable lead.

Bejar feels that the greatest problem faced by the Spanish music industry today is the fast-rising cost of manufacture and recording. “Because of the increase in the cost of raw mate- rials and the need to update the manufacturing equipment of the cost of record production has gone up because of the higher rates now being paid to musicians.”

This means that prices for records and tapes in Spain are as high as in many other countries where, however, the purchasing power is much greater. The disposable income available for music in Spain is considerably lower than in most European countries.

Columbia Goes For Expansion

Enrique M. Garea, head of Discos Columbia, S.A., says that despite the generally tough economic situation, Spanish record companies are aggressively pursuing expansion and seeking new ventures.

“For example,” he says, “Discos Columbia has recently formed a company in Puerto Rico, Alhambra Records Corporation, which has begun to shift its milk to the U.S. Latin Ameri- can market through its own branch in Miami. This young company is building its own catalog—including such artists as Mario Parra and Alfonso Kievman—who will also be entering into the Eurovision Song Contest, and Charytin.

“Alhambra product is being distributed throughout South America by the company’s licensees and it Spain through Dis- cos Colombia.”

Spanish artists, too, are making an increasing international impact. “Spain has shown in the past,” says Garea, “that it has artists of genuine international potential. The first Span- ish production which became a world hit was ‘Black Is Black’ by Los Bravos—one of the few Spanish singles to break into those two most difficult markets, the U.K. and U.S.A.

Garea says it is important when talking of international po- tential to discriminate between the Latin American market and the rest of the world. “It is easier for our product to score in South America, Europe, Japan and the U.S.A., where there is more interest in artists from our part of the world.”

Spain has enjoyed considerable success with the world in recent years. The Spanish act which has achieved the most records written, arranged, recorded and produced in Spain.

Other major artists on the Columbia roster are Fito Ju- nado, Manel De Trama, Gracia Montes, Bambino and Los Bar- sas, among the artists with international success, in the pop field, Montserrat Caballe, Teresa Berganza, Placido Domingo and Rafael Fruehbeck de Burgos.

Among the most successful foreign artists are Tom Jones, Engelbert Humperdink, Gilbert O’Sullivan, Mantovani, the Les Humphries Singers, Al Green, Ann Peebles, the Stylistics and Whitney Houston.

In recent years, says Garea, sales of local product have in- creased considerably, particularly in the singles market. With albums, singles, cassette, the balance still favors foreign product, however.

Radio exposure and personal appearances by artists are the major stimuli to record sales in Spain, says Garea, but while song festivals have been the major in the past there is only one today of real significance. He quotes the example of Julio Iglesias as one major artist who launched on his ca- reer by success in a song festival.

Salinger Sees Recession

Manuel G. Salinger, head of Southern Music, Spain, feels that the current economic crisis in Spain will have an adverse ef- fect on the entire music industry in Spain “since a general recession of buying power of the consumer must be foreseen.”

Salinger says that an independent publisher not associated with any record company, is hampered to a certain extent in developing his business, “but a good publishing organization with sufficient technical resources and a strong standard rep- etory can succeed since it can render a full service as sub- publisher and collecting agent whenever the creation of local production is not possible.

In the pop field foreign repertoire is more important than local production, says Salinger, but during the last two years the local repertoire has made great advances in terms of sales. A number of foreign songwriters have introduced new songs to Spain and today as many as four Spanish titles are often to be found in the Top Ten. The rumba flamenco style has developed consid- erably over the last year and there are a number of high- fledged groups, in some cases, in European countries outside Spain. “Typical Spanish repertoire is still strong,” says Salinger, “and so is Latin American repertoire which is often given a new treatment by Spanish artists.”

Sheet music sales are developing, with the traditional piano copy being replaced more and more by the song folio and other markets.

On the subject of Spanish song festivals Salinger feels they have less influence than in former years, although they are al- ways a good showcase for new talent and new compositions.

Salinger says that one of the most important developments in the Spanish music business today is the impact being made by the number of Spanish singers and groups in foreign coun- tries and the increasing success enjoyed by Spanish compo- sitions in Spanish-speaking countries.
Zafiro Hoping To Cut Costs
Zafiro is currently closely following developments in a move to get the Spanish government to relax the red tape restrictions which make the importation of records and masters such a long-winded, tedious business. Although it means that Spain has curtailed its orders for April, this is, the company says, a temporary measure only, and it looks forward to the day when the regulations will be relaxed.

Zafiro also hopes to see a relaxation of the legislation which complicates the release of records in Spain in the hope that this will relieve the costs and causes. The company says, that increased retail prices and thus make records and tapes available to a larger section of the population.

The company currently derives 90 percent of its turnover from within Spain, and 10 percent from abroad. Among the foreign countries which have records by Zafiro are France, Germany, Greece, Italy, Portugal, and Spain.

The technical staff of Zafiro is equipped with Neumann devices, and a group of Spanish microphones are also being used in the company's recording studios. The technical team at Zafiro includes some young engineers with a great deal of experience. They are Luis Fernandez, Jose Maria, and Adrian Gonzalez, Santiago Lardies and Miguel Angel Rojas.

Among the artists who have recorded at the studio are Raphael, Adriana Celimontana, Juan Pardo, Joan Manuel Serrat, Javier Monroy, and many more. The studio has been used by artists such as Julio Peres, Rios, and Pedro Roya.

The Audiophile studios are open all the year round except for the Christmas holidays.

RCA—One Of Spain's Main Pioneers
Next year will see the 25th anniversary of the RCA company in Spain. RCA has been a major player in the Spanish music market, and has established itself as one of the top record companies in the country. Today RCA's installations in Spain, including recording studios and sales offices, are among the most sophisticated in the world. Since the studios were opened in 1945, they have consistently been modified to keep them up to date. RCA has a special relationship with Spain, as it has a local repertoire which includes such important artists as Luis Luvencos, a long-established name, Jacobo, a fast-rising new artist, and Moix, this year's winner of the Bienal Radio Festival, singer-songwriter Alberto Bourbon; and Junior who has had a number of best-sellers in foreign markets.

The company can also boast one of the best folk and flamenco catalogs, having earned the distinction of numerous awards throughout the year for recordings in these categories. Its seven LP set "Gran Antología Flamenco" contains selections by the great masters of the "cantar." Currently RCA has records in production with such important artists as Jose Meneses, who has a triumphant debut at the Paris Olympia in November.

In the publishing field, RCA has expanded considerably in recent years and today is one of the major publishing houses in Spain, with a highly successful repertoire under exclusive contract.

In many ways RCA has been a pioneer in the Spanish market. In 1956 it was the first company to introduce the single in a market which had hitherto been dominated by the EP. And around the same time, through Reader's Digest, it initiated mail order and record club sales. These new outlets gave a tremendous boost to record consumption in Spain which in turn led to an increase in the sale of record players and thus greatly expanded the market.

At the end of the sixties, RCA achieved its most spectacular development in terms of growth and took its place among the leading Spanish companies. The company was able to deal with the problems and the shortage of raw materials, the industry in Spain continues to grow, and RCA grows with it.

Doors Still Open To Indie Publishers, Says Regatero
"Music publishing firms in Spain," says Luis Regatero, manager of Canciones del Mundo, "follow the same patterns and paths as are followed by publishers everywhere in the world."

"Some time ago, when record companies began to create their own music publishing affiliates, it was believed in some quarters that independent publishing companies would be threatened or even eliminated. The companies thought they would develop into more royalty collection agencies."

"Generally speaking, however, this has not been the case. It is a fact that some publishing companies in the various countries are acting as more collection agencies, but with the creation of so many music publishing companies in recent years, it is natural that they should operate on a wide variety of scales, some being relatively unenterprising, others aggressively promoting their catalogs.

"Success in publishing is still there to be had—it is within reach of the independent publisher. The key is to develop the catalog, and to tie into a record company. And when a publisher knows how to find a hit, how to "dress" it properly and exactly when to set about selling it—then the doors of the record companies are always opened to him, wherever he may come from.

"Today, more than ever before, success depends on the same drive and tenacity and drive of the publisher becomes increasingly important."

According to Tomas Munoz, manager of CBS Spain, the biggest problem confronting the Spanish music industry is the lack of piano, even greater as a threat than the increase in taxes and manufacturing costs. He says that the lack of demand for cars is a big problem because of the high prices of cars and the high prices of the cars that are sold in Spain.

No Sign Of Stagnation Says Bonk
Problems over both the equipment and availability of television for the product are stressed by Robert Bonk, international manager of Discophon.

While he is quite happy with the many radio stations in Spain, he says that the high cost of getting records both locally and nationally, says there are only two television channels available, and both have only a few programmes of musical interest.

And he says: "Buying television advertising spots really is too expensive to be economically defensible at this time."

But Bonk says the economics of the world in general has not affected sales. "Of course we could argue for hours about which to extent which inflation is hindering the market, but there is an overall increase in sales. But there's clearly no sign of stagnation, no appreciable drop in any area, and that is comforting. Generally speaking, the retail prices of records and tapes have followed the inflationary trends."

His reading of the company's sales percentage of local artists as against foreign talent has the Spanish side ahead by some 50 percent to 20 percent in the last year.

In terms of all round sales, he mentions Discophon artists Antonio Machin, Antonio Molina, Moncho, Bruno Lomas, Emilio "El Moro" and Fernando Estevez. As for the ability of the Spanish industry to produce artists of international stature, he is particularly pleased with the increasing popularity of young Spanish performers in Spanish-speaking countries of South America.

Returning to the tape scene, Bonk says: "Business is very good, and getting better every day as long as there are cassettes and there are open-reel tapes, which practically has no market at all in Spain."

"But the cassette has really cranked up the market and, in certain areas, even surpassed the records. The sales of cassettes, however, is still limited, we find—the balance is approximately twenty cassettes sold for every cartridge."

"In our main problem is not on sales. It is on the question of raw material shortages and costs."

Bonk says he is confident that the piracy situation, which was once a great concern to the Spanish industry, is no longer a major problem because of recent successful police action against the big pirate outlets.

Discophon does not promote concerts for its artists, local or foreign. They feel that this would hinder the development of artists taking part, because only the one who "saves" himself is the winner. And not even the winner doesn't always earn money.

His view of distribution in Spain, another controversial topic, "Normally every company distributes independently and directly to retailers and also, in order to cover all the market, they use dealers who carry their products. This past year has been introduced more seriously in Spain, but still has only a modest share of the market. Sales through mail-order companies and record clubs are increasing.
Top names in Spain but also big enough for your country

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AMINA
MANUEL CANO
EL CHAPARRO
CHOMIN DEL REGATO
HERMANOS REYES
JUAN EL DE LA VARA
MARISMEÑOS
PEPE EL DE LA MATRONA
ENRIQUE MORENTE
ROMEROS DE LA PUEBLA
SERRANITO
LUCERO TENA
JUAN VAREA

CHONO AGUIRRE
EDMUNDO "BIGOTE" ARROCET
ELSA BAEZA
ALBERTO CORTEZ
JOSE ALFREDO FUENTES
KARINA
TONY LANDA
CARLOS LUENGO
MERCHE MACARIA
MARI TRINI
PACO MARTIN
JUAN MARQUEZ
MAYA
MARIA OSTIZ
JOSE LUIS PERALES
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RACHEL
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MIGUEL RIOS
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JULIO SALVADOR
PALOMA SAN BASILIO
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**“Enormous Potential In Song Festivals”**

Song festivals in Spain can give enormous potential to the winning artists and thus generate substantial record sales, according to Julio Guiu, general manager of Armonico, one of Spain’s most important independent publishers.

Guiu also feels that Spain is currently producing artists with great international potential.

Armonico—or to give it its full name Grupo Editorial Armonico-Clipper’s—as well as publishing a great deal of standard Spanish material, also has representation of some of the most important of the world’s publishing catalogs.

Among these are ATV Music Ltd., Northern Songs Ltd., Levine & Brown Music Inc., Island Music Ltd., Barn Publishing Ltd., Lawrence Wright, Campbell Connelly, the Joe Mitchell Publishing Corp. and Garrett Music Enterprises.

Says Guiu: “When you realize that the foreign catalogs we control are associated with such artists as Paul McCartney & Wings, John Lennon, the Rubettes, the Sweet Dreams, Slade, Paul Simon, Chuck Berry, Barry Blue, Tony Orlando, Gordon Lightfoot, the Guess Who, Cat Stevens, Sparks, Rod Stewart and Status Quo, among others, you will appreciate the strength of the Armonico operation.”

**Cassette Growth “Spectacular”**

Although the general inflationary economic situation has not seriously affected the Spanish music industry as yet, it is likely to cause a recession in 1975 unless the situation changes dramatically.

This is the view of Alain Milhau, head of Compañía Fonográfica Española. Aside from the economic crisis, Milhau regards the two main problems confronting the Spanish industry currently as the lack of artists with real personality and originally combined with a lack of original songs; and, secondly, the extreme saturation of the market.

For C.F.E. the two major acts on the roster are the Pop Tops on a national level and Dalida on an international level. Where singles are concerned Milhau estimates the balance of sales between national and international repertoire as being roughly 50-50, but looking at total sales the proportion would be 80-20 in favor of foreign product.

Radio is still the most important medium for record promotion, says Milhau. “The radio stations have also been active in selling commercial spots to the industry to promote records—but the high costs involved and the uncertainty of the market make this kind of promotion extremely risky.”

Milhau says that the growth of the cassette market in the last two years has been spectacular, but there has unhappily been a corresponding surge of pirate tapes. The industry has been taking effective action on this front, "but what we cannot stop is cassette duplication by private individuals and this accounts for an appreciable percentage of the cassettes in use in Spain."

Concerts and personal appearances in Spain do help record sales, says Milhau, “although there have been cases where the high fees demanded by artists, the high cost of transportation of tons of equipment have required tickets to be priced out of the reach of many young people. The result has been that the organizers have lost money. Festivals also have helped record sales, but the recent proliferation has been counter-productive and today only the winners of the Bienfond Festival can count on achieving record success.”

**Not Enough TV Exposure, Says Roses**

The fragmented nature of the Spanish radio system, making it difficult to coordinate and control record promotion on a national—and regional—basis, is a serious problem for record companies in Spain, according to Francisco Roses of Belter Records.

And compounding the problem is the fact that Spanish television gives very little exposure to national artists, even the most celebrated of them. This is particularly difficult for a company like Belter which depends on local artists for 90 percent of its sales.

Among the major Belter artists are Manolo Escobar, Emilio Jose, Rumba Tres, Andres De Barro, Salome, Tres Sudamericanos, Lola Flores, Carmen Sevilla, Dolores Vargas and, in the Flamenco catalog, Juanito Valderrama, Fosfato and Pepe Marchena. Leading foreign artists distributed by Belter are Daniel Boone, the James Boys, Sweet Dreams, Stephanie de Sykes and Manfred Mann.

On the international potential of Spanish artists, Roses says: "We must admit that the number of Spanish artists who have achieved international achievement is very low—but we have noted recently an increasing international interest in our artists and this may well be the time for Spanish companies to concentrate on the more powerful foreign promotions for their product."

Like most of his colleagues in the industry, Roses believes that the effectiveness of Spanish song festivals in terms of record promotion has diminished dramatically over the years. "Only the Bienform Festival has been able to maintain its real credibility and this more as a nostalgic exercise than as a means of selling product."

**Too Many Festivals Counter-Productive Says Fujol**

Spain like most countries in Europe is involved in an economic crisis whose end is difficult to foresee. But, happily, the situation in the record and tape market is not as grim as it is in other sectors.

Ariola-Eurodisc S.A. in Barcelona is enjoying good sales of product by local artists such as Sensual Salsa, Fito Páez, Jairo, Molo Galvan, Juan Fardo, Luis Aguile and Maria del Mar Bonet. And in the international field leading artists are Cat Stevens, Uriah Heep, Traffic, King Crimson, Roxy Music, Emerson, Lake & Palmer; Mike Oldfield, Captain Beefheart, the Carpenters, Carole King, Rick Wakeman, Herb Alpert, Burt Bacharach, Mirelle Mathieu, Adriano Celentano, Jethro Tull and Leo Sayer.

Foreign repertoire accounts for 60 percent of Ariola’s sales, but increasingly Spain is producing local artists of genuine international potential. Some of Ariola’s artists have had chart-topping records in various South American countries and have also had hits in Germany.

Exposure given to records by the Spanish radio stations plays a big part in the development of sales but the Ariola management feels that more emphasis could be given to pop music by television.

On the face front a healthy growth is noted for the cassette configuration but 8-tracks cartridges enjoy relatively insignificant sales are confined almost exclusively to the car market.

Alberto Sierra Pajol, managing director of Ariola, believes that the biggest problem confronting the Spanish industry today is the fact that Spain tends to be economically and politically sealed off from the rest of Europe.

“We cannot engage fully in international relations with other European countries and this naturally limits our activities,” he says.

One problem which the Spanish industry does not have to contend with is that of direct imports because of the complicated import regulation and high duties payable. This, however, does tend to create problems with sample records and tapes.

As well as radio plays and personal appearances by artists, Pajol thinks that song festivals in Spain help to promote record sales, “although the proliferation of these festivals could be counter-productive. One or two really well organized events each year would be very beneficial to our industry.”

As far as distribution is concerned, Fujol says that the traditional patterns are still the most effective in Spain. Rackjobbing has gained in importance over the last two years and there is growth in the record club sector; but mail order sales seem to have reached a plateau.
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-Now in Spain!
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1. JULIO IGLESIAS (Columbia) known all over Europe by his "Un canto a Galicia" and one of the three biggest artists in Latin America.

2. MARI TRINI (Hispanov) receives a gold record in the presence of the A&R manager Rafael Trabucchelli (left) and the DJ Miguel de los Santos (right).

3. LAS GRECAS (CBS) have sold more than 25,000 copies this year of their single "Te estoy amando locamente" and more than 60,000 LPs and cassettes in Spain alone.

4. JÚNIOR (RCA) sold more than 500,000 copies of his "Perdóname" in Brazil.

5. TONY RONALD is the biggest seller of Movieplay and has had several hits in Latin America.

6. LOS DIABLOS (EMI) have sold their "Un rayo de sol" in several countries and in Spain they are the biggest sellers of all time.

7. TRIANA (Movieplay) one of the most interesting groups in the flamenco-pop line.

8. MANOLO ESCOBAR (Belter) is the biggest seller in Spain of Spanish flamenco songs.

9. DONNA HIGHTOWER (Columbia) is American, lives in Spain and has had several hits in Europe.

10. LOS PUNTOS (Polydor) is another group specializing in summer songs and have had three consecutive hits.

11. JACOBO (RCA) is one of the most promising singers for 1976.

12. DANNY DANIEL (Polydor) had a big hit this year in Spain and Mexico with "Por el amor de una mujer."

13. JUAN PARDO (Ariola) is one of the most important Spanish artists and also works as an independent producer, aside from releasing every year two of his own LPs.

14. CELEIA (CBS), one of the most important Spanish singers, is going to release one of her records in English in the United States.

15. CAMILO SESTO (Ariola) was this year the biggest single seller in Spain and a big success in various Latin American countries.

16. FORMULA V (Philips) is one of the specialists in summer songs and have a strong hit every year.

17. DON MARIANO DE ZUNIGA, general manager of Fonogram, and of Polydor, awards gold record and cassette to Dennis Roussos for selling more than 100,000 copies of each configuration with his album "For Ever and Ever."

18. RUMBA TRES (Belter) is one of the most important groups in the rumba flamenco style or Spanish popular song.

19. MOCEDADES (Zafiro) had a big hit in the USA with "Eres tu" in Spanish and are the biggest selling group in Spain.

20. JUAN BAU was this year the number two seller of singles in Spain, and three of his records made the Top 10.

21. MANOLO CTERO (EMI) is a success with his Spanish version of "Another Time."

22. WALDO DE LOS RÍOS (Hispanov) after his hit "Sinfonías" was beginning to have another success with "Opera."
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## SPAIN'S 1974 CHART-TOPPERS

### Singles
1. Algo Mas—Camilo Sesto (Ariola)—11 weeks.
2. La Distancia—Roberto Carlos (CBS)—nine weeks.
3. Ayudame—Camilo Sesto (Ariola)—six weeks.
4. Tomame O Dejame—Mocedades (Zafiro)—six weeks.
5. Love's Theme—Love Unlimited Orchestra (Movieplay)—four weeks.
6. Rock Your Baby—George McCrae (RCA)—four weeks.
7. La Estrella De David—Juan Bau (Zafiro)—three weeks.
8. Someday, Somewhere—Demis Roussos (Philips)—three weeks.
10. Le Me Get To Know—Paul Anka (Hispanova)—two weeks.
11. 46 Crash—Suiz Quatro (EMI)—one week.

### LPs
1. Joan Manuel Serrat—Joan Manuel Serrat (Zafiro)—nine weeks.
2. El Sonido De Filadelfia—MFSB (CBS)—nine weeks.
3. Foreigner—Cat Stevens (Ariola)—seven weeks.
4. Per El Meu Amic—Joan Manuel Serrat (Edigsa)—seven weeks.
5. Rhapsody In White—Barry White (Movieplay)—four weeks.
7. Ringo—Ringo Starr (EMI)—two weeks.
8. Journey To The Centre Of The Earth—Rick Wakeman (Ariola)—two weeks.
9. Nuestros Exitos Del Año (Vol. 3)—Various Artists (CBS)—one week.
10. Goat's Head Soup—Rolling Stones (Hispanova)—one week.
11. Todo Por Nada/Algo Mas—Camilo Sesto (Ariola)—one week.
12. Mocedades S—Mocedades (Zafiro)—one week.

## Major Festival planned for Mallorca

One of the major events in the Spanish musical calendar next year will be Musical Mallorca 75, a new annual song festival sponsored by the Mallorca Tourist Board.

The festival will be held in the new Auditorium in Palma from April 17 to 19 and will comprise national and international sections.

Directed by Augusto Alguero, former general manager of Canciones del Mundo, the festival will offer cash prizes of $10,000, $2,500 and $1,000 respectively to the songs placed first, second and third, together with gold, silver and bronze trophies.

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Malorca Festival organizer Augusto Alguero, left, with Armand Moren, general secretary of the International Federation of Festival Organizations (FIDOF).
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Tagarro Sees Rock Breakthrough In 1975

Development of the tape market in Spain has been much faster than most people would have thought possible. So says Saul Tagarro, head of Kiros and happy in Madrid. His company is now one of the first to benefit from the rapid growth of the market.

In his view, Polydor sales of local artists as against foreign stars rests at roughly 50:50, with the local non-British and American imports taking the other half. The break increased in recent years, with the rise in the popularity of rock music in Spain.

Tagarro has some doubts about the general problems of promoting artists. He says, reasonably satisfied with his sales of the record and television networks as promotion aids but that music is more difficult and expensive to promote.

Saul Tagarro believes that the Spanish record industry is now much closer to the international one than in the past.

Kiros To Add Swimming Pool

Kiros Studios were built in 1966 and were one of the first studio facilities to be established in Spain. Among leading artist managers who have recorded here are Albert Hammond, Los Bravos, Gigidos, Los Caracas, Los Canarios, France Gall, Rafael, Juan Pardo, Bask, Joan Manuel Sarrat, Alfredo Kraus, Pablo Sorozabal, Monica Torroba, Julio Iglesias and Los Pelayones.

As well as making recordings for the record industry, the Kiros operation also handles film sound tracks, publicity publicity and TV programmes for many different countries.

The Kiros complex consists of three studios, a restaurant and a bar and a car park, and in the near future a swimming pool will be added.

Studio One can hold about 100 musicians. It is equipped with a grand piano, Hammond organ, percussion and other instruments. There is a small adjoining studio which is mostly used for obtaining better separation of certain instruments or voices.

The control room is equipped with a Neve desk with 24 input channels and 16 outputs. The monitoring system comprises four J.B. Lansing speakers with four Quad 303 amplifiers. The main tape recorder, a 15-track Studer A 80, has a Dolby M -16 unit included. In addition there is a Scully B -track recorder, an Ampex 440 four-track and two Telefunken M-150, one mono and one stereo. The control room is equipped with closed circuit TV for recording simultaneously in both studios.

For special effects Studio One has a phasing unit, graphic equalizers, a multi-effects and other auxiliary equipment.

Studio Two can hold between 40 and 50 musicians and is equipped with a grand piano, Hammond organ and other instruments. The Neve desk has 16 input channels and 16 output channels and the monitoring system comprises four J.B. Lansing speakers powered by four Quad 303 amplifiers.

The main tape recorder is a 3M 16-track machine. There is also a Scully B-track recorder, an Ampex 440 four-track machine and two Telefunken M-15 stereo recorders.

Studio Three is equipped for demo recordings, voice tracking and copying.

The echo system is formed by three echo plates, two stereo and one mono, plus a natural echo chamber, and can be used by all three studios.

Kiros also has a mobile unit equipped with a Pye desk of 24 input channels and eight output channels, with a Scully eight-track recorder, an Ampex 440 four-track and a monitoring system comprising two J.B. Lansing speakers with two Quad 303 amplifiers.

Kiros offers 24 hour service seven days a week and is staffed by Mr. Luis Ponte (general director); Francisco Perez (studio manager); Jose Lis (formerly with Pye in the U.K.); Juan Valera, Enrique Rielo, Jose Fernandez and Antonio Olmorga (recording engineers); and Miguel Dominguez (maintenance engineer).

More Spanish Artists Find Success Abroad

Proof of the fact that more and more Spanish artists are finding success outside their own country is provided by the fact that Spanish records are appearing on the charts of Europe and South America and even in the United States.

Among Movieland's most important Spanish artists are Andres Segovia, Luis Llach, Tony Ronald, Ramon Nuestro Pescado, Maria Pita, Joan Dominguez, Gloria Miguel Angel and the Pekenes. Leading foreign artists represented by the label are Stevie Wonder, Deborah, Charles Aznarv, Barry White, Jacques Brel and Marvin Gaye.

Sancho says there is a considerable amount of piracy in Spain at present, particularly in the tourist areas but the industry and the authorities are taking steps to eradicate it.

CREDITS

Billboard's Scene in Spain supplement was compiled by Rafael Revert and Maria Arcil and edited by Mike Hennessey and Peter Jones. Art Direction: Lee Lebowitz.

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19,057 Recording Sessions Held In Nashville Studios

NASHVILLE—Recording sessions took one of their highest annual numerical and percentage increases in history in 1974, the annual Billboard survey shows. Working again with the cooperation of the recording companies, the studios, and the National Association of Recording Studios, it was determined that 19,057 sessions were held here, up from 15,877 a year ago.

This was the seventh consecutive year of increase, and there was such strength at the close of the year that the 1975 forecast seems even brighter.

“December was our biggest month,” recalled C. J. (Jim) Swann, president of Columbia Studios. RCA’s Cal Everhart noted that his studio was growing six days a year right through the year. And while RCA research showed a decline, it had shown an increase every year. That was the fact that the two of the studio’s operations were closed down for a portion of the year for remodeling. Woodland’s Glen Snoddy called November and December two of the best months, and indicated that the new year showed considerable progress.

The large gain was particularly heartening in light of the slowdown last year. The number of sessions was up only about 800 from the preceding year, after having shown substantial gain for several years.

Although the major studios (RCA, CBS, Bradley’s Barn, Woodland, Century, Ray Stevens) were doing the bulk of the business, there were ten other studios which did anywhere from 500 to 800 sessions during the year, and their growth rate was phenomenal. Audio Media, one of those showing a massive gain, plans to build two new studios in the Warner Brothers Building. There currently are 55 studios in active operation in the city. As in the past, additional data concerning up to date figures on the operations of the independent music industry here will appear in subsequent issues of Billboard.

Country Folk To Adjust

* Continued from page 3

Almost everyone and on virtually any genre continues, paradoxically, the two organizations (The Opry” and CMA) did not do very well, and the CMA’s efforts to get acceptance from WSM did provide facilities for the CMA to grow, and give support to industry and the other labels. Today, country artists are being booked for as much as $25,000 plus a percentage of their take. They are working the great halls of nation and abroad. Some 52 percent of the stores are booking only the programming country music on a full or part time basis. Hundreds of salesmen in Nashville have increased some 15,000 sessions a year, in nearly 60 studios. Booking brings in excess of $100 million to the economy of the city.

All of this growth is more than coincidental, and there are other factors as well. The flexibility of country music in itself has been the biggest of these. Influential forms of music tend to fade into obscurity. Even the so-called traditionalists of today, themselves influenced by the traditionalists of yesterday. Bluegrass and Newgrass can please the same audiences. In other words, the pendulum swinging a Tammy Wynette are no different really than those behind an Olivia Newton John or a Tanya Tucker. The horns behind a Marty Robbins are no different than those behind an Lefty Frizzell. With all this, rock will continue, and country remains the one place in the world where it’s popular. (And instrumentally, it’s very popular). Nashville also remains the one place in the world where it’s popular. (And instrumentally, it’s very popular). Nashville also remains the one place in the world where it’s popular. (And instrumentally, it’s very popular).

Another item of note is the rise of the country music Hall of Fame. The idea was expanded to let him in.

The Country Top LPs

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Country Scene

By BILL WILLIAMS

Jan Howard, Ray Pillow and Jerry Wallace wound up the year on a familiar note: generalizing about the future. Jan Howard, who has been a promoter in Birmingham. Grandpa Jones died as about half. He and Bill Anderson didn’t fare much better. Visiting at a country music convention in Shreveport only to find his date had been cancelled. Bill Anderson did not have much to say about his promotion. He and John Kenney were at a J.C. Penney store (the firm which does the work for his clothes) and his ring with his diamond ring was in the washroom, forget to pick it up, and it’s among the missing. It had been a gift from his wife, Bette... and Jean Shepard, a little annonyed at the routine done by comedian Jerry Van Dyke on the “Tonight” show, said he was going to give him one. He said she and Ferlin Husky made more money off that song than Van Dyke has made in his career as a comedian.

Del Reeves says he has been asked... and even more than the intentions go astray. Justino Tubbs sang the song “Red Nails, White Sox”... (Continued on page 30)
### Billboard Hot Country Singles

- **Blue Ribbon Beer** on the Schiltz-sponsored portion of the "Grand Ole Opry," while Stamey and Watson allowed to his Saturday night performance as the "Friday night" show, and between the two, the entrancing ride to RCA's Jerry Bradley squeezed and broke her drum. She's done the well-known "Hayride," but... Sketrei Wilcox presented a big birthday cake by the "Cryin'" woman, a week and... her and his brothers joined in 1946.

The versatile Four Guys do the backing singing for Emile Ashworth on his new single and LP for the RCA label. Roy Jennings, one of the best steel men in the business, has really paid his dues. His new single, "Tell Me," has added to RCA's local hits. "To Japan unprepared..."

Vicky Fletcher has signed with Buddy Miller as she record releases personal feelings about her life. She's... talking about her life.

### Billboard Special Survey for Week Ending 1/4/75

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Last Week Rank</th>
<th>This Week Rank</th>
<th>Week &amp; Label</th>
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<tbody>
<tr>
<td><strong>33</strong></td>
<td><strong>I CAN'T SMOKE SUSIES</strong> (1st. 1974)</td>
<td><strong>76</strong></td>
<td><strong>58</strong></td>
<td>RCA/Bluebird</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td><strong>SINGIN' IN THE KITCHEN</strong> (Wendy &amp; the Family)</td>
<td><strong>6</strong></td>
<td><strong>37</strong></td>
<td>RCA/Life/Bluebird</td>
</tr>
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**COUNTRY NASHVILLE SCENE**

- **Continued from page 35**

Blue Ribbon Beer on the Schiltz-sponsored portion of the "Grand Ole Opry," while Stamey and Watson allowed to his Saturday night performance as the "Friday night" show, and between the two, the entrancing ride to RCA's Jerry Bradley squeezed and broke her drum. She's done the well-known "Hayride," but... Sketrei Wilcox presented a big birthday cake by the "Cryin'" woman, a week and... her and his brothers joined in 1946.

The versatile Four Guys do the backing singing for Emile Ashworth on his new single and LP for the RCA label. Roy Jennings, one of the best steel men in the business, has really paid his dues. His new single, "Tell Me," has added to RCA's local hits. "To Japan unprepared..."
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'75 Can Be Better Year For Blacks

By LEROY ROBINSON

LOS ANGELES—One of the reasons for welcoming in the New Year is that you can look back on the previous year as (possibly) a loss, and the new year as (hopefully) a period of success. Considering all that didn't happen in the music field, one can understand why 1975 had better be an improvement.

Inflation did its thing, and all of its accompanying setbacks. A cutback in producing and manufacturing records, and the termination of artists' rosters, because of a lack of vinyl was felt by all in the business, especially the black artist.

It was not the familiar "last hired, first fired" situation with blacks in the record industry. It was more like trimming rosters of those acts that had but marginal possibilities. This, of course, was not easy to do since most record companies, in finding that little else but black music was selling, had herds of black talent to unload.

The heavyweight superstar acts were cut back but remained, and a few of the stars of the past had their stars polished. Never really lacking luster, the sound of a new era is where we were, with the ebullient talents of Bill Withers and Nancy Wilson. Both made 1974 musical worthwhile with their return to recording and the product they gave us.

Recognition finally reached Stevie Wonder as the one true superstar in the music business. And a major breakthrough was made by a major force in music, Quincy Jones. His "Body Heat" album, albeit full of all the ignorable qualities that made it the success it was in 1974, became a test of the taste of the record industry, radio stations and the public. The ultimate testimony, however, will have to come from Jones’ peers during the Grammy Awards.

We missed the usual contributions of Aretha Franklin and Roberta Flack, but welcomed the continued (Continued on page 99)

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SIDNEY A. SEIDENBERG and the Family of Stars

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Home Electronics Market A Big 1975 Question Mark

Continued from page 4

all three systems in the promotion end, the top names are still a problem. On the Dec. 21 Top L.P.'s Tape Chart, only eight of the top 100 releases are available in any quad format.

The first 'Q' releases this month by such supernovas as Chicago, John Denver and David Bowie, with more to come, are significant, but even the most bullish labels already committed to one quad format or another readily admit that much remains to be done.

It is certainly not a matter of laying the blame in one area or another. The central "hearing is believing" remains as pertinent as far as quad is concerned. Only those dealers who got the needed education from the manufacturers on how to sell quad-first and foremost as a stereo-enhancing system—are doing the job. And as one leadingakeup who services the 100-store Lafayette Radio chain points out, any dealer can get delivery overnight of anything available in 4-channel disk or tape, and can have a representative sampling and supplementary catalog. Offering up with little trouble.

The long-promised videodisk presents the industry with yet another hope for the future. Realistic prediction is that it will flour several years from now, if it is considered an important home product that could be sold on a self-sustaining minimum of 10,000 or more disks.

But the decision by Telec, the joint AEG Telefunken/Decca venture, to bring its mechanical TED videoplayer to the West German market this month after a year's delay and the reported commitment of at least 200 hours of software by major suppliers, is the first positive step following the Crevunos debacle in this country.

The announced joint venture of RCA Disc Vision and Philips to produce a laser-based optical system is most significant in that the engineering aspects of both parties are reportedly also adaptable in many ways with both the Zenith and TED disk systems. The goal of a single compatible videodisk system is seen as possible, if not probable, in the not too distant future.

RCA has also re-entered the lists to speak by saluting its holographic Selecta Vision disc, first shown five years ago, in favor of a capacitance system that has been shown to key potential licenses with excellent results.

With its Mag Tape home videocassette player also apparently sidetracked. This is a small goal. A car stereo is perhaps the only bright spot in the depressed auto industry facing the need for stake sales figures in 10 years. At the recent APAA show, the only smiles were on the faces of some manufacturers and importers—yet they also realize that it must take a solid infusion of sales dollars to keep the auto market growing.

Just because consumers are hanging onto those old cars is not necessarily a reason to spend several hundred dollars for a good tape player, they still have to be owned and operated. And with less than 15 percent of all cars now equipped, the market is wide open for continuing expansion.

Whether in-dash is getting too much of a type, or if cassette is really growing in fast as many claim, the fact remains that the market for both prerecorded 8-track and cassette is far from being filled. The pattern of more and more car stereo dealers adding at least a small tape kiosk is continuing, and currently the best choice today is a stereo dealer. A car stereo dealer who is adding as making even more of radio, hi or car stereo.

NEW YORK—AEnta Marketing Industries, exclusive distributors of Wards record copy ball will introduce a new book on record care at the upcoming Winter CES. The firm will also show a new merchandise rack for audio and record dealers.

According to Shelby Berman, advertising manager of Enta Marketing, the 24-page book titled, "Just For The Record," incorporates much new material, as well as updates other best-selling Wards books on the subject of record care.

The book, with a preiss of $1, deals with such subjects as the problems of dust and static, and how to handle records properly, the playing of records on both changers and automatic turntables, the rejuvenation of old records, the treatment of 4-channel records, as well as other subjects, which, according to Berman, will prove invaluable to anyone who collects and plays records.

What's Ahead

At CES Chi./Jan. 5-8

lines to what has long been a basic record/tape/accessory business, is tired of all the promises he has been fed all too long by all too many.

As key Boulevard dealer rounds up the past six months in such areas as record, tape, and car stereo point out most emphatically—every dealer is looking for help from the manufacturer, distributor or rep who serves his hardware and software needs.

This is the real answer to the big question mark—the more help the dealer gets, the longer the home electronics market gains will continue.

Mitsubishi Acquiring Pilot Radio Company

NEW YORK—National Union Electric Corp. and Mitsubishi International Corp. have entered into an agreement in principle to the acquisition of Pilot Radio, an NUE subsidiary, by Mitsubishi. The agreement provides that NUE stockholder hold 81 percent of Pilot's outstanding stock will vote in favor of the acquisition at the shareholders meeting which is to be held the first week of March. The vote is expected to be favorable.

Under the pact, Mitsubishi manufacturer of such home entertainment products as radios, record players and television sets, will operate under the Pilot Radio name. The Pilot Radio will be planned as a new department.

The sale of Pilot by NUE, marks the end of National Union Electric's involvement in the home entertainment products business. The company will, however, continue to manufacture Europe vacuum cleaners in the Wisconsin Quiet Kool air conditioner.

In 1972 NUE sold its Emerson and other lines of home entertainment, and since then has been moving further away from the home entertainment products business. This move is developed by President and general manager, Rosenblatt, a former player or head of a firm which is an affiliate of the board of directors of NUE.

The sale of Pilot was planned last spring, according to Rosenblatt, because the company would be more profit to the stockholders.

Weltron Will Show New Unit At Winter CES

DURHAM, N.C.—The Weltron Co. will show its latest in its 200 series of home entertainment centers at the Winter CES. The new unit model 2007 follows the concept of Weltron "All-in-One" system and incorporates a cassette recorder/player along with AM/FM radio and full size record changer.

The self-contained system consists of a 2007 chassis, which is powered by a 10 watts power supply and weighs about 38 pounds.

Matching optional satellite speakers, model 2006, are available for use with the 2007 which carries a price tag of $399.
**FREE DUCATS BOOST NEW SPEAKERS**

**Neb. Promo Ties In Stones Film**

LINCOLN, Neb.—Tying into existing consumer enthusiasm for the rock group The Rolling Stones, the new location of Custom Electronics, an Omaha-based firm. In addition, attention was focused on the company's newest speaker line, ESS "Professionals."

The promotion revolved around offering free passes to the local showing of the full-length filmed concert entitled, "Ladies and Gentlemen... The Rolling Stones." All that people had to do to get free passes was come in to our new store and let us demonstrate any of our speakers in the ESS line," explains Lee Flansick, manager of the Lincoln branch.

"In our advertising we stressed that people would be hearing our new ESS 'Professional' speakers at the show," Flansick adds. "We set up almost $10,000 worth of equipment to power the speakers—a complete quad system in a large theater."

For fullest impact, a six-minute demonstration recording was prepared and run before each showing. The message reminded the 'captured' audience that they would be experiencing Custom Electronics' new speaker line. Short four-channel capsules of music designed to demonstrate the speakers' capability were played.

Co-sponsoring the event with Custom Electronics were the Stuart Theater of Lincoln and radio station KFMQ-FM. The station ran the BBC documentary on the "Stones" to coincide with the showing of the filmed concert.

"Credit for making most of the arrangements goes to Ray Farrington, sales manager of KFMQ," says Flansick. "He helped set up things with the Stuart Theater, and worked in a total of 78 spots promoting Custom Electronics. Included were 60 ads that featured a lead-in mention of Custom Electronics involvement in the Stones' promotion. In addition, we had 18 full 30-second messages broadcast during the BBC documentary."

The 30-second spots told people that the store was giving away free passes "just for coming in." They mentioned that Custom Electronics would install a special "Surround Sound" System for the run of the film, a regularly billed feature with five showings daily for a week.

"The traffic was 'unreal," Flansick notes. "We saw a lot of new faces and feel that was one important measure of a truly successful promotion. When you expose yourself to people who never heard of you, you are mining a new sales potential."

---

**Mitsubishi Acquires Co.**

- **Continued from page 40**

Sones were phased out Pilot became "more and more of a splinter organization." Unaffected in any way by the transaction is Onkyo, a division of Mitsubishi, which also manufactures high end audio equipment.

One of the facts in the resigning of priorities at NUE could be attributed to the fact that the company has itself been acquired by AB Electrolux of Sweden, and is now 91 percent owned by that company.

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**450.**

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**700 Slides In Pioneer Promo**

NEW YORK—A 15-minute audiovisual show which synchronizes 500 slides with music in an effort to demonstrate "moods, thrills and pleasures" derived from true hi-fi fidelity sound, is being released to distributors and dealers by U.S. Pioneer Electronics.

The presentation, which is projected onto five screens, traces 50 years of musical progress in this country, and has been described by Pioneer officials as "a sleeper which has been building store traffic for dealers."

The presentation has already been screened at the HI-F Show in Los Angeles, the Junior Chamber of Commerce in San Jose, Calif., at Arrow Audio's Hi-Fi Expo, held at New York's Felt Forum last October, and at a number of shopping malls throughout the country.
Paco Electronics, Ltd., Montreal, which acts as sales rep for a number of home electronics lines in Canada, has been appointed exclusive distributor of Lectrosonics Syncom series speakers for the Dominican Republic. Paco's president, William Cohen, recently announced the appointment of the firm to handle all Lectrosonics' product lines in the country.

Cromwell also announced the appointment of the firm to handle all Lectrosonics' product lines in the country.
Yule Surge Spurs January Releases

Three Share in 'Naughty' Tour

LONDON—Two record companies and a production firm have combined to mount a nationwide tour by three of the country's best new rock acts—Dr. Feelgood, Chilli Will and the Daisies, and Konoko—which is scheduled to run from Jan. 28 to March 3 under the title the Naughty Tour.

The companies involved are United Artists, Chrysalis and Enka Productions. The tour will be managed by Ko-

The company is also pinning its hopes on John Denver's new single "Sweet Surrender," a duet by Betty Wright released under RCA's deal with T-K Records and to be promoted in a major successful Soul Explosion campaign.

Albums scheduled for release in- clude "At Carnegie Hall," by Charles Mingus, and "Good" from Jose Feliciano, and an album from the Canadian rock band The Tea Party, who will be given a big promotion campaign.

PM managing director, Walter Weyda, was also enthusiastic about New Year prospects and said that his company was scheduling for release between six and eight singles a week, and January would also see 30 albums from Pye hit the market. The new releases were by Johnny Byrnes, Phil Everly, Barbara Mau-

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**Canada Prices Push on Talent**

*Continued from page 3*

Will continue to sell, so that if the economy goes in the direction that it appears to be going, we'll see hit product selling but people not being able to stock as much catalog. The effect on the music manufac
turer manifests itself in a temporary reduction of sales. This is going to put a strain on some of the smaller record dealers. We have already seen some people in financial difficulty and I am sure that there will be others in the same state.

What of the state of the single in 1975? There has been in camera dis
cussion, but it appears that a single might be raised from $1.75 to $1.89 in April of this year.

"The talk is there certainly," says Reynolds. "There is talk about more selective pricing on albums. It is something that we have to consider. No decision has been made as yet to price rises but our pressing prices, jacket prices, royalty rates and so on have all gone up. When all your costs go up like that, there is only one way to go."

**Caravan Stereo Blocked On Disks By Lighthouse**

TORONTO—Bernard Solomon, counsel for GRT of Canada and the Lighthouse group of com
companies, has won a decision in the Federal Court of Canada which will block Caravan Stereo Ltd., a Que
bec company, from pressing a special award in the case, from importing Ligh
touse product manufactured in the U.S. and offering it for sale in Cana

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EMI-Bovema's
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1975
<table>
<thead>
<tr>
<th>No.</th>
<th>Week Ending Jan 4, 1975</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LUCY IN THE SKY WITH DIAMONDS - Elton John</td>
</tr>
</tbody>
</table>
| 2   | YOUR FIRST, THE LAST - Mary Travers*
| 3   | BREATHE - Pink Floyd |
| 4   | KUNG FU FIGHTING - Carl Douglas* |
| 5   | JUNIOR'S FARM - Sally Paul |
| 6   | LAUGHTER IN THE RAIN - Hot Butter |
| 7   | ONLY YOU - Barry Manilow |
| 8   | BOOGE RONNE WOODY - Mentor |
| 9   | PLEASE MR. POSTMAN - The Marvelettes* |
| 10  | CAT'S IN THE CRADLE - Harry Chapin |
| 11  | MUST OF GOTT LOST - J. Geils Band |
| 12  | ONE MAN WOMAN - Paul Revere & The Raiders |
| 13  | RING BELL IN THE JUNGLE - Pete Caterini |
| 14  | WHEN WILL I SEE YOU AGAIN - Four Degrees* |
| 15  | NEVER CAN SAY GOODBYE - Stevie Wonder |
| 16  | SWEET LADY JANE - Bruce Springsteen |
| 17  | FIRE - Otis Redding |
| 18  | DOCTOR'S ORDERS - Cher |
| 19  | PICK UP THE PIECES - Average White Band |
| 20  | SOME KIND OF WONDERFUL - John Denver |
| 21  | YOU GOT THE LOVE - Alice Cooper |
| 22  | ROCK 'N ROLL - You Gave Me The Years Of My Life - Max Romeo |
| 23  | RIDE 'EM COWBOY - Paul Revere & The Raiders |
| 24  | GET DANCIN' - Queen |
| 25  | DANCIN' FOOL - The Nylons |
| 26  | I FEEL A SONG - Bing Crosby, Tony Bennett & The Four Freshmen |
| 27  | FROM HIS WOMAN TO YOU - Roberta Flack |
| 28  | CAN HELP ANY ONE - Tom Jones |
| 29  | I LOVE MY LADY - Johnny Mathis |
| 30  | RUBY BART - Cindy Cochran |

**HOT 100 A-Z Publisher/Licensee**

This chart includes many publishers and licensees, too numerous to list here. For a complete list, please refer to the Billboard Hot 100 chart for the week ending January 4, 1975, available on the Billboard website.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>TRACK</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELTON JOHN</td>
<td>HERALD</td>
<td>11</td>
<td>1.98</td>
</tr>
<tr>
<td>NEIL</td>
<td>JOHNSON</td>
<td>25</td>
<td>2.98</td>
</tr>
<tr>
<td>JOHN</td>
<td>GREEN</td>
<td>13</td>
<td>3.98</td>
</tr>
<tr>
<td>GENESIS</td>
<td>GENESIS</td>
<td>17</td>
<td>4.98</td>
</tr>
<tr>
<td>CHEECH</td>
<td>AND CHONG</td>
<td>18</td>
<td>5.98</td>
</tr>
<tr>
<td>BARRY</td>
<td>MAN</td>
<td>19</td>
<td>6.98</td>
</tr>
<tr>
<td>DANNY</td>
<td>BOYCE</td>
<td>20</td>
<td>7.98</td>
</tr>
<tr>
<td>R.B.</td>
<td>BAND</td>
<td>21</td>
<td>8.98</td>
</tr>
<tr>
<td>DANNY</td>
<td>BOYCE</td>
<td>22</td>
<td>9.98</td>
</tr>
<tr>
<td>BARRY</td>
<td>MAN</td>
<td>23</td>
<td>10.98</td>
</tr>
</tbody>
</table>

**Percentage of Votes:**

- Top 10: **89.8%**
- Top 25: **97.8%**
- Top 50: **99.8%**

**Top 10 Tracks:***

1. ELTON JOHN
2. NEIL
3. JOHN
4. GENESIS
5. CHEECH AND CHONG
6. BARRY MAN
7. DANNY BOYCE
8. R.B. BAND
9. BARRY MAN
10. DANNY BOYCE

**Bottom 10 Tracks:***

1. ELTON JOHN
2. NEIL
3. JOHN
4. GENESIS
5. CHEECH AND CHONG
6. BARRY MAN
7. DANNY BOYCE
8. R.B. BAND
9. BARRY MAN
10. DANNY BOYCE

**Notes:**

- The chart shows the percentage of votes for each track in the top 10, top 25, and top 50 positions.
- The top 10 tracks are listed in descending order of popularity.
- The bottom 10 tracks are listed in ascending order of popularity.

**Additional Observations:**

- The chart includes a variety of genres and artists, reflecting a broad range of musical tastes.
- The popularity of tracks is determined by a voting system that assigns a score based on listener preferences.
Las Vegas Strip Hotels Provide Record Artists Fertile Promotion Field

- Continued from page 4

ba! push one further and, while on stage, pass out copies of his latest album, "Some Girls," and call a "gimmick." The audience loves it so.

"Any company that sends us albums which they distribute to the press and radio stations," continues Zopp, "asks us if we can make the radio stations play it and the radio stations cooperate.

"A&M is especially thorough when one of its acts is playing the hotel. "We made a deal with all the local radio stations. We give them every album that we distribute and they play it on their airwaves. Also, they have their own show and a party in a suite afterwards.

"More and more record companies are participating in buying billboard space. We run three to four ads appearing each day. We have to make sure our recorded material is in the hands of the radio stations. We have to demonstrate that the record company is behind it."

Al Guzman of the Sands echoes that feeling. "We've been publishing an ad in our albums which he distributes. Guzman also works with record companies at the radio stations in promoting contests where the albums are given away.

"We have a deal with KOKK radio where they have a contest and give away Wayne Newton albums," he says. "Wayne Newton, who has been a headliner at the Sands for many years, put the albums on his program that week. We gave him the materials and he drew every day. We didn't have to do anything else. The radio stations are very interested in our albums and they request them often.

"The price of the album is $3.30. We've seen quite a bit of turnover since the contests started.

"We also have a deal with the record company at Diana Ross. We promote her albums throughout the hotel. We give them the materials and they have a contest on the radio stations.

"The price of the album is $3.95. We've seen quite a bit of turnover since the contests started.

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Wayne Newton To Court

- Continued from page 1

have that arbitration, involving the validity of contracts, moved to the exclusive jurisdiction of the California Superior Court. Newton has stated that such arbitration by the commissioner is superior to AFM at the 1975 agreement.

Denver Label

- Continued from page 3

of Denver has filed a case which we do have - we continue to record there."

In the Denver case, which was confirmed at a later date, though, Weintraub would not rule out the possibility of a lawsuit against the label. He did state that the label's main projected goal is to record new talent.

Wayne Newton.

Giant Retailer Sues Tower

- Continued from page 1

The four majors, which have similar contracts, are currently involved in suits against seven companies. The suits are basically about the same thing: whether the companies are violating the agreements and whether the companies are paying the proper royalty rate.

Wayne Newton.

Wayne Newton: A Case Study

- Continued from page 2

Wayne Newton's case is one of the most important in the industry, as it involves the validity of contracts and the rights of performers. The case has been going on since 1975 and is currently in its third year.

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- Continued from page 2

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