Retailers Must Pay Royalty $ In England

By Peter Jones

London—U.K. retailers playing records in their stores now have to secure licenses from the Performing Right Society and pay a performance royalty based on shop floor space. The copyright law has long required a license from the society for the performance of protected music in places where the public has access.

(Continued on page 55)

The Sound of Music: More Disco, Country Crossovers

Consumer Complaints Drop in 1975: Survey

By Robert Sobel

New York—Consumer complaints regarding music/record stores and TV/radio/phonoshops declined during the nine-month period ending in September over the similar period in 1974, according to a Better Business Bureau summary.

The survey, which represents requests for service handled by the 142 U.S. nationwide bureau offices, shows that of the 318,247 complaints handled during the nine-month period, music/record stores represented 1,759 or 0.6%, a drop from 2,852 or 0.8% of the total, from the 1974 period.

Of the total number of these complaints, 78.6% were settled through complaints, 78.6% were settled through complaints, 78.6% were settled through complaints, 78.6% were settled through complaints, 78.6% were settled through complaints, 78.6% were settled through complaints, 78.6% were settled through complaints, 78.6% were settled through complaints, 78.6% were settled through complaints.

The hottest rock star of 1975 is back with his most exciting album to date. It's "STATION TO STATION," the brand new album by David Bowie, due to be released in January. Featured are six new Bowie hits, including his smash single, "Golden Years." See Bowie perform "STATION TO STATION" in major markets throughout America this February and March.

(Continued on page 46)

Recycled Jackets

Grab Labels' Eyes

By Radcliffe Joe

New York—Nudged along by an increasing number of ecologically oriented artists, and a growing number of conservation-conscious packaging suppliers, many record companies are taking a long, hard look at recycled fibers for the packaging of their record and tape products.

Among the key artists who are personally involving themselves with the type of jacket and protective sleeve used with their records are Olivia Newton-John and John Denver. But even as record companies continue to develop new, innovative approaches to product packaging, Kelsey's operation will focus on equipment for studios, discos, concert sound, home playback, video equipment and even broadcasting.

(Continued on page 25)

On The LP Charts

15
23
162

The Image is Getting Clearer And Clearer, And Clearer.
Acts on the problems and opportunities that face your music industry today—and on the challenges that await you in this volatile, ever-changing business.

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Register early! Join us at IMIC-6 in Hawaii, May 6-10, 1976.
New York—There’s much reason to express high hopes for the classical music scene. The FBI is planning a wide variety of releases, moods are rising with optimism, concerts are being sold out, momentum, and the companies have weathered the depression storms without damage.

Perhaps the brightest picture for the coming year comes from RCA Records Tom Shepard, who says, “There seems to be good vibes all over.” He says that his label has had increased sales on every count, catalog new releases and “we have had success with our new line, Gold Seal.

“We go into the new year feeling better than we felt last year and we are extremely happy with the projected release list for 1976. The program is only what to hang on to for 1977.”

Regarding Gold Seal, RCA will release 14 albums in February, in addition to its new recordings. The projection is that some 10 albums will be released on Victora in June.

Los Angeles—Excellent business conditions, expansion in the areas of 24-track mastering and remote facilities, continued mixed views on possible engineering changes, automation and possible rate hikes—these are some of the elements executives of major recording companies report.

One item that has rested on his desk since its passage last spring.

Gold Seal’s committee was made a week ago during a (Continued on page 24)

Radio May Stabilize

By CLAUDE HALL

Los Angeles—Radio went through some wild gyrations during 1975 and, while the rate of spin may be decreasing, the major majors and the solid family stations, initiated an “impossible” rate which has re- ceived little comment, at least, is now seen as (Continued on page 46)

Latin Label Chiefs Ask Radio Pow Wow

By RUDY GARCIA

South American and Dominican, and listen to Spanish-language radio but are not picked up in the rating reports.

They were picked up we are sure there would be substantial changes in the relative position of the three Spanish-language stations. As a consequence, there could be a change in the programming concepts employed.

The four stations are WAOS, WHOM, WBNX, and WBNX, all AM stations. WAOS is part of the Bartel chain, although there are current negotiations involving the possible sale of the station.

Memphis Bids 18 months ago by the San Juan Racing Assn., owner of El Camandante Race Track, a facility which also has several other radio properties. WBNX is one of five Spanish-language stations owned by the Eaton chain.

(Continued on page 25)

76 Market Forecast

By JOHN SIPPEL

Los Angeles—the imminent price restructuring, which would provide rate relief for their long-sought lowest functional discount accorded to a subdivider (Billboard, Dec. 20), will soon be known. This, which continues to provide the largest percentage of total volume in records and tapes, would be provided with a monster adrenalin shot. By pricing the rack under the station retailer, racks could offer present mass discounters and department stores a greater profit percentage. This exciting profit margin has been the line of the mass merchandisers’ existence for years.

With the advent of electronic data processing registers in volume retail outlet racks, price and inventory management is provided with a continuous report of profitability. As operational costs are minimized, racks servicing the chain have been forced to slash the profit margin to the account or put up no profit. Because there seems to be no diminution in the trend toward low-ball pricing of specials by retail record chains in specific areas, such as New York, Los Angeles, San Francisco, Atlanta, Phoenix, Denver, discount store executives have bombarded their servicing racks.

A spot check of the Sunday (14) issue of the Los Angeles Times Calendar section indicated Southern California chain record-tape-accesory stores were averaging about $3.80 list for $6.98 LPs specials advertised. Department and discount store chains were 30 to 50 cents higher.

(Continued on page 46)
Our Thanks
To All Our Friends,
And Congratulations To All Our Winners.

Record World/Album Category/Top New Female Vocalist - 1975
No.1 Donna Summer

Record World/R&B Album Category/Top Female Vocalist - 1975
No.3 Donna Summer

Record World/R&B Album Category/Top New Female Vocalist - 1975
No.1 Donna Summer

Record World/Most Promising Male Group - 1975
No.1 Kiss

Angel
John Baldry
Cameo
Einzelganger
Kiss
Hugh Masekela
Buddy Miles
Parliament
Greg Perry
Jeannie Reynolds
Larry Santos
Schloss
Margaret Singana
Sugar Cane
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The Image Is Getting Clearer.
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PUBLIC LIBRARY OF DES MOINES
MUSIC DEPARTMENT.
'Unpredictable' 1976 Due For Live, Recorded Music

By NAT FREEDLAND

NEW YORK—A year after most of the tape/audio/video industry would like to forget, most companies are looking ahead to 1976 with far more confidence.

Not that there weren't many bright spots in the 1975 marketing scene, but an early-year slump coupled with inflation, unemployment, the phosphate tax, federal warranty legislation and many other contradictory factors left many firms glad to close the book on the last 12 months.

President Ford has signed the "compromise" bill extending the tax cut of 1975 through at least the first six months of 1976, the threat of billions less in disposable income is averted. Certainly the just past holiday buying season offering of every legitimate unit.

Vox Jox

... Karl Buikema has been appointed manager of the country was relatively free from video industry would like to forget, some of the most unlikely of competitors came as a shock to the IFPPV, which year.

The latest success was achieved by unauthorized dupers there are evidenced by new estimates that local piracy plague is spreading, evinced by new estimates that local piracy hasn't been severe, and Young feels that if the local court is down stiff.

U.S. Radio Fluffing Canadian Disks?

TORONTO—The music director of CKLW, Windsor, has charged that fewer Canadian records are being played by American radio stations due to the Canadian Radio and Television Commission's Canadian content ruling for broad-casting. The ruling requires all Canadian radio stations to play 30% Canadian records from 6 a.m. to midnight each day.

According to Rosalie Trombley, music director, most American stations are skeptical of many Canadian records that are added to the CKLW play list or chart because they know that the station is "(Continued on page 36)
Thanks

Anka
Dear Sir:

I can't believe you didn't send our competition's conclusion to your readers!

Shame on you.

Sincerely,

[Name]
Whether on a short or long-term basis there will be challenges. Observers here generally agree that the market has reached saturation as to the number of clubs trying nightly to woo the crowds in.

The answer, they say, will come in disco broadening itself to embrace a multi-media entertainment format. There will be more live acts performing at the dance club level; there will be whole environments created to entertain to an individual's whims and fantasies, there will be a wider introduction of the disco phenomena to the masses via television, and there will be a greater emphasis on producing the bandwagon's life-sustaining fuel-music.

The latter category will be most important, they continue, in that records aimed at the disco will have to avoid being repetitious sounding. The discs began with the avant-garde in mind and that's where its future lies.

As for middle America, away from trend setting taking place here, the forecasts are also promising. Ask any spinner and he or she will tell you that action in the country's heartland is at least to two six months behind disco life in the big cities. Don't look for that gap to be narrowed, but expect matching strides.

Economically, disco has provided strides. Whether on a short or long-terms, the discos began with the avant-garde in mind and that's where its future lies.
L.A. Philharmonic Turns Profit Via $3½ Million Gross

LOS ANGELES—The Los Angeles Philharmonic faces a new year with considerably more optimism than other American classical music ensembles display.

With more than 90% of the nation’s “serious” orchestras operating in the red, the Los Angeles organization wound up 1975 with a startling profit of $6,982, the second straight year it has avoided a debt balance.

Concert income for the 1974-75 season escalated to $3,628,310—the highest of any symphonic group in the 50 states.

Ernest Fleischmann, executive director of the organization, says he sees no reason why the current 1975-76 season shouldn’t be even more rewarding.

“The economy has begun to improve,” he notes, “and our list of guest artists is about as attractive as any we’ve ever offered.”

Zubin Mehta is the Philharmonic’s conductor. London Records has the organization under contract.

Casablanca Month Its Biggest Ever

LOS ANGELES—December was Casablanca Records’ strongest-grossing month, with sales exceeding $2 million. This marks the second consecutive month that sales have reached $2 million, according to Neil Bogart, president.

Bogart also says profits for fiscal 1975 were $734,351 before taxes.
As the Older Generation Yielded To the "Because Of You" on Columbia second and Les Paul and Mary "Too Young" on Capitol held the top slot, with Tony Bennett's new direction, although a cursory glance at the year's top rec-
blues, and folk material. American music was to become truly
stream, enriching it with the idioms of country, rhythm and
called the "specialty fields" was to spill over into the pop main-
later years of the decade when Elvis Presley and other artists
going a dramatic change. The full impact of this metamor-
ceptual to chronicling these influences.
Jerry
duly exorcized by the above listings. A close examination, how-
iterated. These included Ahmet and Nesuhi Ertegun's Atlantic
paths, and the hundreds of musicians who comprised the

discard these heretofore isolated musical cultures was
migrating populations carried with them their love of country

The price was $38,000

Then executive vice president of the company: "We

Some Key Men

One of these men, and already regarded by some historians as the most important, was Sam Phillips of Memphis, Phillips, who had booked pop bands into local dance locations as young man, was fast gaining credibility as a more earthy songs and art-
and included all the classic Presley masters on Sun.

The spread of these heretofore isolated musical cultures was
further enhanced by the rapid development of communicati-
path to bigger sale& Thus the two industries became mutually
lists.

The spread of these heretofore isolated musical cultures was
further enhanced by the rapid development of communica-

V. Moore was announcing his pre-eminence as a maker of hits, a key factor in the fortunes of songwriter,

The spread of these heretofore isolated musical cultures was
further enhanced by the rapid development of communication--plane travel, radio and television. Another factor was
the decline in the number of small, family farms and the con-
sequent movement of these families to urban areas.

Avant-garde and intellectual contributions were hastened and crystalized by a group of commercial music
men who were aware of what was happening. But for them, the
changes in the pop scene during the 1950s. These changes
were hastened and crystalized by a group of commercial music
men who were aware of what was happening. But for them, the
new era might have been delayed.

Who were some of these men of vision and taste and what
were they doing in 1951?

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search, in accounting, and in programming; and the thunderous psychological and scientific approaches now being incorporated extensively into radio programming theories and practices.

And playing a very important role in shaping the destinies of radio, of course, will be the music.

Music, as usual, is a big question mark facing radio right now. For example, there's the question of disco music. Many program directors feel that it doesn't have much of a place in radio; others lean strongly in that direction and there are even three-rock radio stations formatted disco.

But how much will this type of music affect programming overall in Top 40 and MOR stations? That is to be decided.

And country music is affecting playlists coast to coast . . . not just the Charlie Riches, but artists like C.W. McCall who comes along and knocks on the programming doors of a multitude of formats. Mark Driscoll, program director of KSTP in Minneapolis, said recently that he draws a high ratio of phone requests at his station and the demographics of the callers ranged up to 35 years of age—people who don't ordinarily bother to phone a radio station to request a record."

In the past few months, both Willie Nelson and Waylon Jennings—outcasts more or less of the cabaret of those of Poker Flats in the field of country music—shot high on the Hot 100 chart, a clear indication of things to come among that genre of artists who can't be called country and can't be classified as rock.

Driscoll comments that he may have to devise a whole new category for these kinds of records. Thus, music is playing an important role. And even creating new formats. Not only in the case of disco music, but progressive country where around five radio stations are dabbling in that ilk of program—specifically stations like KOKF-FM in Austin, Tex., and KAFM, programmed by Chuck Dunaway, in Dallas. The darling of this kind of format is Linda Ronstadt, but, of course, Jim Croce fits in as well as Bill Monroe.

But, by and large, however, formats have been bending toward the center spectrum. The result is that market after market—from medium markets up—are being flooded with rock music stations of one shade or another. One can only imagine that most of the younger program directors of today are children of the rock 'n' roll generation who don't know anything other than rock music.

As they've assumed radio experience and moved into programming positions, the natural tendency of such a person is to do that with which he is most familiar. The abundance of rock stations is the result.

In Miami, for instance, at least nine stations in the area program much the same music, within a specific demographic range, and the stations mentioned do not include the soul stations. When you consider the fact that even a KMPC in Los Angeles plays a "Prade And Joy" by Marvin Gaye as an oldie, though it didn't do much business, you can see what has taken place throughout radio.

In the top 40 stations these don't have shades of differences; they do. In the case of KMPC, a strong lineup of rock stations virtually apart from any other station in the city. But then, KHHJ and KFIL have also strong personalities.

It then becomes a matter of esoteric-izing the broadcast that goes with a specific demographic range—and even more the same music, within a specific range.

In many Top 40 radio stations of today, the program director works with as many as nine different rotation lists—including several lists for oldies of different kinds. And often, the rotation is slotted up front for the personnel who are bringing the programming to the air. No chance is taken whatsoever that the air personality might play or not play a station's record for any reason.

To tell the truth, the programming has grown so scientific that given records, the overall trend is to reach specific demographics.

The science of programming has become the bedrock of Top 40 rotation after Top 40 station and also at album-oriented rock stations, a few soul music stations and progressive rock stations to some extent, and can be visualized invading MOR on an increasing ratio during the next few months.

Country music is still relatively unimportant by any scientific sophistication. Soul music stations are still shanking and jiving in market after market throughout the realm of records, live performances, and radio. It's quite likely that several oldies stations during the next year will be shifting into jazz.

Classical, especially on the public stations in New York with WNCN and Chicago with WFMT, has been set back several years by a rock format. There is still some possibility of taking a classical music station and automating it and making money—but no broadcaster will be eager to try, that's for sure.

Automation is one thing that's definitely in the future of radio. The only question is: To what extent? Moffat points out that Canada is into an advanced computer-based system that assists program director, music director, and air personality; without doubt it's the best system advanced so far for the future of radio, more in keeping with the capabilities of manpower to enormous heights.

The CBS-FM-owned operations use automation equipment quite effectively at a low overhead level. But, the real answer lies in using the computer to assist people in doing their jobs better—not in using it to replace people. In every case where people have been replaced, the station has suffered and thus the listener public has been shortchanged.

The totally automated radio station may, in fact, be in trouble at the FCC. The question of enough programming control being left in the hands of the station to allow it to program community service aspects? In the case of one Los Angeles FM-automated beautiful music station, its public service programming is a half-hour show at 3:30 a.m. on Sunday . . . not exactly necessary for community service.

In the case of the Motif station, the programming controls are left to the hands of the station and, in fact, the air personality handles his job much as if he were at any other station, he is just assisted in the detail work.

The computer will become more and more of a factor at all levels of radio operation. It is being used in billing, in traffic control, and in new development— and these trends will be magnified greatly in coming months. Much stations have gone from six to more and more to cart operations, they will all become computerized.

KGB-AM-FM in San Diego is now using a computer. And the Radio is considering moving the one of its station computers, now used for traffic and billing, into program-areas on a trial basis.

Radio, of course, is going through some other interesting changes at the moment. One of them—FM stereo will be considerable time developing.

A committee is being launched by the National Association of Broadcasters to promote the development of AM stereo.

FM discrete quad project, AM stereo might be too late to save the situation.

There has been a pronounced and increased trend in FM as the medium for music. As ratings for FM stations overall have grown, ratings for AM stations have slipped. In general, and this has been a continued movement by teens to rock stations and a huge move by 50 plus-olds to the FM beautiful music stations.

FM, in truth, has become a full spectrum medium for radio with news, talk, music of all kinds.

One of the karate chops that FM will meet in the future—more than likely—is this year to AM radio will be a discrete quad system. The final studies on the transmission of a discrete quad has been submitted to the FCC and it's now in their hands.

AM heavy weight stations are on the load that government body suffers from constantly, full evaluation and decision on a quad system could take three years.

Other improvements have been steadily occurring in acoustics on radio. The Optimus, being heralded by engineer Eric Small, is a boon to FM radio, according to many, many broadcasters.

One of the AM stereo systems exist, if given quick approval by the FCC from NABs to help AM as a music medium is the RCA system. Stereo AM isn't exactly a new concept. MF stereo test broadcasts were made in late 1959 over WNBC in New York City; it's workable with AM monaural receivers.

The RCA demonstration at the 1974 convention of the NABs was quite effective and the talk of the convention. AM stereo faces some problems—there's that hindrance, FM stereo and there are no AM stereo receivers on the market; the con-}
1.4 MILLION ATTENDANCE AT PACE EVENTS IN 1975

THAT'S A LOT OF FANNIES IN A LOT OF SEATS.
IT WAS QUITE A YEAR! HIGHLIGHTS INCLUDED: PRESENTING THE GRAND OPENING OF THE LOUISIANA SUPERDOME, THREE SELL-OUT CONCERTS HELPING TO OPEN HOUSTON'S NEW 17,000-SEAT SUMMIT, A BAYOU CLASSIC SELL-OUT IN THE SUPERDOME, AND ADDING TEXAS STADIUM TO OUR MAJOR STADIA PROGRAM.

OUR ROCK CONCERTS RANGED FROM THE ALLMAN BROTHERS BAND AND THE WHO, TO ZZ TOP'S FANDANGO.
WE HAD THEM SWAYING IN THE AISLES WITH THE LIKES OF THE ISLEY BROTHERS, O'JAYS AND TEMPTATIONS.
AND THE SUPERDOME OPENED WITH A BOB HOPE SUPER SHOW.

NEXT YEAR... IT'S MORE OF THE SAME.
PLUS... EVENTS IN THE PONTIAC DOMED STADIUM AND THE KINGDOME IN SEATTLE.

PACE MANAGEMENT CORPORATION
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PRESENTING CONCERTS, SPORTING AND SPECIAL EVENTS IN MAJOR STADIA AND ARENAS
**TOP ADD-ONS - NATIONAL**

- **KCAL-San Diego**
- **KDON-San Francisco**
- **KXOL-Ft. Worth**
- **KXW-Ft. Worth**
- **KZIM-Denver**
- **KEZI-Portland**
- **KDWB-Minneapolis**
- **WGRS-Charlotte**
- **KROQ-Los Angeles**
- **WQFZ-Philadelphia**
- **KQKH-Tulsa**
- **KLLM-Dallas**

**Pacific Southwest Region**

- **KXXL-San Diego**
- **KJOH-Oakland**
- **KFSR-Fresno**
- **KOMO-Seattle**
- **KSL-Salt Lake City**
- **KCOZ-Fresno**
- **KTNQ-Las Vegas**
- **KEZI-Portland**
- **KROQ-Los Angeles**
- **KFOX-Phoenix**

**Top Add-ons**

- **DONNA SUMMER-Love To Love You Baby (Oasis)**
- **DONNA SUMMER-Love To Love You (Oasis)**
- **DONNA SUMMER—Love To Love You (Oasis)**
- **DONNA SUMMER—Love To Love You (Oasis)**
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- **DONNA SUMMER—Love To Love You (Oasis)**
- **DONNA SUMMER—Love To Love You (Oasis)**

**Prime Movers—National**

- **DONNA SUMMER—Love To Love You (Oasis)**
- **DONNA SUMMER—Love To Love You (Oasis)**
- **DONNA SUMMER—Love To Love You (Oasis)**
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- **DONNA SUMMER—Love To Love You (Oasis)**

**Breakouts**

- **DONNA SUMMER—Love To Love You (Oasis)**
- **DONNA SUMMER—Love To Love You (Oasis)**
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- **DONNA SUMMER—Love To Love You (Oasis)**
- **DONNA SUMMER—Love To Love You (Oasis)**

**Southwest Region**

**Top Add-ons**

- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
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- **DONNA SUMMER—Love To Love You Baby (Oasis)**

**Prime Movers—Southwest**

- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**

**Breakouts**

- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
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- **DONNA SUMMER—Love To Love You Baby (Oasis)**

**Midwest Region**

**Top Add-ons**

- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
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- **DONNA SUMMER—Love To Love You Baby (Oasis)**

**Prime Movers—Midwest**

- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**
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- **DONNA SUMMER—Love To Love You Baby (Oasis)**

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- **DONNA SUMMER—Love To Love You Baby (Oasis)**
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- **DONNA SUMMER—Love To Love You Baby (Oasis)**
- **DONNA SUMMER—Love To Love You Baby (Oasis)**

(Continued on page 15)
North Central Region

Top 10 ONS:
- Donn Summer - Love to Love You Baby (Atlantic)
- David Ruffin - Walk Away From Love (Motown)
- C.W. McCall - Convoy (MGM)
- Donn Summer - Love to Love You Baby (Atlantic)
- Four Seasons - December (W.B./Curb)
- Ohio Players - Love Rollercoaster (Mercury 11-6)
- Electric Light Orchestra - Evil Woman (Ariola America)
- John Denver - Fly Away (RCA)
- Donn Summer - Love to Love You Baby (Atlantic)
- Fonzi - Breakaway (ABC)

Top Add ONS:
- Earth, Wind & Fire - Sing a Song (Columbia)
- C.W. McCall - Convoy (MGM) 14-8
- John Paul Young - Yesterday's Here (Anita America)
- John Denver - Fly Away (RCA)
- Eric Carmen - All By Myself (Arista)
- BARRY MANILOW - I Write the Songs (Atlantic)
- Donn Summer - Love to Love You Baby (Atlantic)
- Fonzi - Breakaway (ABC)
- Electric Light Orchestra - Evil Woman (Ariola America)
- John Denver - Fly Away (RCA)
- David Ruffin - Walk Away From Love (Motown)

Breakouts:
- John Denver - Fly Away (RCA)
- John Denver - Fly Away (RCA)
- Electric Light Orchestra - Evil Woman (Ariola America)
- C.W. McCall - Convoy (MGM) 14-8
- John Denver - Fly Away (RCA)
- Donn Summer - Love to Love You Baby (Atlantic)
- Fonzi - Breakaway (ABC)
- Electric Light Orchestra - Evil Woman (Ariola America)
- John Denver - Fly Away (RCA)
- David Ruffin - Walk Away From Love (Motown)

Mid-Atlantic Region

Top 10 ONS:
- David Ruffin - Walk Away From Love (Motown)
- C.W. McCall - Convoy (MGM) 14-8
- John Denver - Fly Away (RCA)
- Fonzi - Breakaway (ABC)
- Electric Light Orchestra - Evil Woman (Ariola America)
- John Denver - Fly Away (RCA)
- Donn Summer - Love to Love You Baby (Atlantic)
- Fonzi - Breakaway (ABC)
- Electric Light Orchestra - Evil Woman (Ariola America)
- John Denver - Fly Away (RCA)

Top Add ONS:
- Earth, Wind & Fire - Sing A Song (Columbia)
- C.W. McCall - Convoy (MGM) 14-8
- John Denver - Fly Away (RCA)
- Fonzi - Breakaway (ABC)
- Electric Light Orchestra - Evil Woman (Ariola America)
- John Denver - Fly Away (RCA)
- Donn Summer - Love to Love You Baby (Atlantic)
- Fonzi - Breakaway (ABC)
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Breakouts:
- John Denver - Fly Away (RCA)
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- John Denver - Fly Away (RCA)
- Donn Summer - Love to Love You Baby (Atlantic)
- Fonzi - Breakaway (ABC)
- Electric Light Orchestra - Evil Woman (Ariola America)
- John Denver - Fly Away (RCA)
- David Ruffin - Walk Away From Love (Motown)

Mid-Atlantic Region

Top 10 ONS:
- David Ruffin - Walk Away From Love (Motown)
- C.W. McCall - Convoy (MGM) 14-8
- John Denver - Fly Away (RCA)
- Fonzi - Breakaway (ABC)
- Electric Light Orchestra - Evil Woman (Ariola America)
- John Denver - Fly Away (RCA)
- Donn Summer - Love to Love You Baby (Atlantic)
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- David Ruffin - Walk Away From Love (Motown)

Mid-Atlantic Region

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- David Ruffin - Walk Away From Love (Motown)
- C.W. McCall - Convoy (MGM) 14-8
- John Denver - Fly Away (RCA)
- Fonzi - Breakaway (ABC)
- Electric Light Orchestra - Evil Woman (Ariola America)
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- John Denver - Fly Away (RCA)
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- John Denver - Fly Away (RCA)
- David Ruffin - Walk Away From Love (Motown)
ADD ONS—The four key prod to noted at the radio stations listed, as determined by station personnel.

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.

BREAKOUTS—Billboard Chart Dept provides Add Ons and Requests/Airplay Information to reflect greatest product activity at regional and national levels.

**Western Region**

**Top Add Ons-National**

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Queen**—Night At The Opera (Elektra)

**Top Add On Requests/Airplay-National**

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Queen**—Night At The Opera (Elektra)

**National Breakouts**

- **Queen**—Night At The Opera (Elektra)
- **Kiss**—Farewell To The Night (CBS)
- **The Breakfast Club**—Is It Not A Dirty Word (Mercury)
- **Queen**—Night At The Opera (Elektra)
- **The Breakfast Club**—Is It Not A Dirty Word (Mercury)

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Queen**—Night At The Opera (Elektra)

**Midwest Region**

**Top Add Ons**

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Queen**—Night At The Opera (Elektra)

**Top Request/Airplay**

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Queen**—Night At The Opera (Elektra)

**Breakouts**

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Queen**—Night At The Opera (Elektra)

**Southwest Region**

**Top Add Ons**

- **Rusty Stiegel**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)

**Top Request/Airplay**

- **Rusty Stiegel**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)

**Breakouts**

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)

**Northeast Region**

**Top Add Ons**

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)

**Top Request/Airplay**

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)

**Breakouts**

- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
- **Skyhooks**—Is It Not A Dirty Word (Mercury)
- **Bachman-Turner Overdrive**—Head On (Mercury)
- **Supertramp**—Crisis? What Crisis? (A&M)
1976 Talent Scene Cloudy & Puzzling

Continued from page 6

venues. Major hits no longer guarantee automatic follow-ups, although audiences can be won back by a James Taylor after a slump. Record success no longer guarantees big concert draws, and vice versa. Each area of the music business must today be considered individually by the artists and their managers, it would seem.

Yet it is possible in this open market for brand new artists such as Captain & Tennille to come out of nowhere with a fine record and shoot directly to the top. It is possible for the first time for a specialized musician like Bob Marley to cut a commercially viable U.S. following for Bob Marley. Artists written off as the pop mainstream for years can come back bigger than ever before.

Many concert promoters feel that 1976 will be a banner year, as an unprecedented number of the superstar's audiences are willing to pay high admissions to see acts which are expected to hit the road. Barbra Streisand, Paul McCartney and a Moody Blues reunion tour are only a few of the long-awaited attractions to be coming to the U.S. this year.

Construction technology has, in the past year, increased the number of exciting new venues for concerts. These are the domed arenas and stadiums, designed to be one of the pioniering Houston Astrodome.

Built in various sizes, new facilities such as the New Orleans Superdome and the Houston Summit make major concerts a year-round practicality in the hot, but evacuate the South and the East by the blizzards of the North.

Frank Sinatra plays a New Year's Eve date at the Los Angeles Summit while Elvis Presley entertains the Detroit region under the dome of new Pontiac Auditorium.

To bring out the masses needed to fill stadiums—whether under a dome or outdoors—in summer—the cooled headline package is getting increased acceptance throughout the industry. During the past summer, high-grossing tours by Chicago with the Beach Boys, and Rod Stewart & The Faces with Long John & Messina demonstrated the popularity of stadium packages.

The mingling of medium-rank acts in smaller halls or arenas to draw a larger house than any of the single acts in constellations of five or more acts on the bill, is also now get- and managers than at any time in recent years. Frank Zappa headlines the Los Angeles Forum New Year's Eve, with Todd Rundgren and Captain Beefheart on the bill. As for nightclubs, though they remain caught in an operating expenses squeeze, the high gas prices and MOR rooms shuttered in 1975, the clubs would seem to be in a highly strategic industry position.

The club tour remains the best way to build newer acts which the labels might then develop further in order to remain in business. As artist relations budgets are tightened, the record companies keep close watch on their support tour money to spend it most effectively.

Because of fixed costs, it becomes increasingly harder for a club with a capacity of under 400 to compete for attractions. And 500 capacity or more is more like the optimum size for a successful nightery venture today.

However, in many markets, it can be seen that the public is pleased to come out and support the kind of acts which will appeal to their particular local tastes.

There seems to be a period of many new types of medium-rank music. There are the domed stadiums and domed amusement parks, shopping mall ni-
terests, the spread (sometimes too fast) of discos, the movement of contemporary talent into Nevada casino showrooms and rock shows as extra attractions at sports events.

HONOLULU—Fourteen Main-land acts, representing a wide spec-trum of pop music, headlining the two-day Diamond Head Crab Festival of Life Wednesday and Thursday (11) at the world-famous Diamond Head.

Polynesian Enterprises, sponsor of the first two-day event, says that the following lineup will be featured in the annual ring-out-the-old, ring-in-the-new event held in the dormant volcano crater.


• Thursday—America, Billy Preston, Herbie Hancock, Jessi Col-lin Young, Country Joe and The Fish, Cheech & Chong, and Steve Ferguson.

For many acts, the Crab will be a Havana return appearance. Such acts as Kona, Pacific, BTG, Seas & Crofts, Tower of Power and Cheech & Chong have had such successful Island engagements.

Tickets are $8 for each day, or $13 for both days. A number of local musical and variety acts will augment the dawn-to-dusk program on both days.

Robert Kent, one of the principals with Polynesian Enterprises, says crowds of between 30,000 and 40,000 are anticipated both days.

Las Vegas Honors Its Top Hotel Entertainers At Fete

LAS VEGAS—First-time winners Ann-Margret and Wayne Newton topped the pop female and male standouts of 1975, as a result of last year's five annual Las Vegas En-tertainment Awards.

About 1,500 persons jammed the Stardust's Cafe Continental Theatre where Sammy Davis Jr., master of ceremonies, led presentation of awards to winners in 19 categories. In a surprise win, MOR artists Steve Cropper & Labelle topped the Fifth Dimension, Gladys Knight & The Pips, the Jackson Five, Manhattans Transfer and Tony Orlando & Dawn for musical variety act of the year. Such rockers as Alice Cooper, Frank Zappa, BTG, Seas & Crofts, Tower of Power and Cheech & Chong have had successful Island engagements.

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NEDERLANDER GETS GRECK

LOS ANGELES—The James Nederland- er Organization has officially withdrawn from a contract with the city government to operate the Greek Theater here, after months of negotiations to replace James Dooley's Greek Theater Annex, which ran for the outdoor season. Thousands of Greck patrons will be at its peak of excitement. The Saides family, owners of the Greck, are considering their options. They have not yet decided whether to sell the theater or to look for another venue for their summer series.

Bessie Griffin, who needs no an- nes, seemed to try a bit too hard as she opened with "Feel Like It." Marvin Gaye, the only artist with a non-gospel offering, thrilled the audience but needed more work, was left too much to be done with his perform- ance.

"Hallelujah," directed by Brock Peters, written by Lonnie Elder, was produced by David Koontz, was presented at the event. The event included local or- ganizations, the Ladies Of Song, Community Care and Development Services and Joe Westmoreland's Intemdonal Center.

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Janie San

Carnegie Hall, New York

Following her concert on Dec. 12, you can add Janie San to the group of women who have brought honor to Carnegie Hall.

After gimmicks or opening act support, jazz singers have become a rarity. The depths of her experience, she was absolutely devas- tating. At times, bawdy, at times, always with a purity of soul and sound, she left the au- dience desired just enough for more in what could only be considered an age of spiritual retreat.

As with most consummate artists, she did very little to enhance her music to speak for her. And she did it well and clear. Most were songs from her albums, "Stylish" and the more recently released "Sing a Song." The performance at "_Tempters_" touched everyone equally with its self-deluding lines as "ugly girls like me." Going through the sound to find beauty out of things but also not forgetting the underdog tales whose names were never called anywhere but on stage and down below, those who knew the pain of Valentines that never came.

There is a mystery about her music and perform- ance which is strange to encounter in one so young; you only needed to remember that she was singing in clubs at 13 and left home at 15.

Perhaps from those days come the under- standing of human needs and failings that can accommodate the soul of "_In The Winter_" and "_Tempters_." She claims to let her songs age before record- ing or performing them, that she waits three years or so after writing them to get it right. If so, it is a highly successful technique, but one which deserves more attention. In the midst of so much music during the generation. Such songs as "_Bright Lights And Promises_," "_Jesse_," "No Place in your Line," "_White Lady_," "_My Way_," "_Love,_" "_Liliput_," "_I Love Music_" and "_I Love Him_." The next step is coming an hour away.

Also with just one recording was "_The Last Game of the Season_" and "_Love Will Keep Us Together_." A new record by Garry Wood called "_Society of Songwriters_" will be released at the end of the month.

Talent in Action

Janie San underscored the success and the scope of her talent with a performance that was at once passionate and restrained.

The elegance and simplicity of her music was evident throughout the performance. Her voice, contoured in its finest details, was a perfect complement to the words, and her use of the lute in the final part of her show was particularly effective.

The crowd seemed as shocked as it was delighted when she finished her final song, "_Lilac Time_." The audience gave her a standing ovation, and it was evident that the performance had been a success.

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As with most consummate artists, she did very little to enhance her music to speak for her. And she did it well and clear. Most were songs from her albums, "Stylish" and the more recently released "Sing a Song." The performance at "_Tempters_" touched everyone equally with its self-deluding lines as "ugly girls like me." Going through the sound to find beauty out of things but also not forgetting the underdog tales whose names were never called anywhere but on stage and down below, those who knew the pain of Valentines that never came.

There is a mystery about her music and perform- ance which is strange to encounter in one so young; you only needed to remember that she was singing in clubs at 13 and left home at 15.

Perhaps from those days come the under- standing of human needs and failings that can accommodate the soul of "_In The Winter_" and "_Tempters_." She claims to let her songs age before record-ing or performing them, that she waits three years or so after writing them to get it right. If so, it is a highly successful technique, but one which deserves more attention. In the midst of so much music during the generation. Such songs as "_Bright Lights And Promises_," "_Jesse_," "No Place in your Line," "_White Lady_," "_My Way_," "_Love,_" "_Liliput_," "_I Love Music_" and "_I Love Him_." The next step is coming an hour away.

Also with just one recording was "_The Last Game of the Season_" and "_Love Will Keep Us Together_." A new record by Garry Wood called "_Society of Songwriters_" will be released at the end of the month.

Talent in Action

Janie San underscored the success and the scope of her talent with a performance that was at once passionate and restrained.

The elegance and simplicity of her music was evident throughout the performance. Her voice, contoured in its finest details, was a perfect complement to the words, and her use of the lute in the final part of her show was particularly effective.

The crowd seemed as shocked as it was delighted when she finished her final song, "_Lilac Time_." The audience gave her a standing ovation, and it was evident that the performance had been a success.

JANIE SAN

Carnegie Hall, New York

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This Week

15 was stymied when the Olympia’s Detroit’s Olympia Nixes Disco Dance 14 for the Olympia arena here Dec. 19

The dance, “Disco Detroit – Motown,” was to have been accompanied by the group Through, playing a mixture of R&B, rock and soul.

Downstairs Records (New York) 9 AND MY WAY - Cameo - Chocolate City 4 LADY BUMP/THE LADY BUMPS ON- All Night-Biddu Orch.-Epic 2 SUNNY-Yambu’-Montuno 1 I AM SOMEBODY - Jimmy James & the Wings & A Prayer 1 EXTRA, EXTRA (READ ALL ABOUT IT) - ABC (LP) 1 I AM SOMEBODY - Jimmy James & the Wings & A Prayer 1 THE LITTLE DRUMMER BOY-Moonlion-ABC (LP) 1 JOYCE - Papa John Creach - Buddah (single 45)” 1 MIGHTY HIGH/EVERYTHING IS LOVE - The Salsoul Orchestra and Archie Bell & the Drells

Overall, the album stacks up as one of the leading spinners on the dance floor and it is a well established player has over his dance floor domain. The latter disk has quite a different sound in that it's more of an import feel (from France and Germany, say what you'd expect). The album has about six or seven major dance cuts, including "On My Way" and "All My Love," both very melodic and uptempo. "It's Nice," one of the album cuts, is a good rhythm break, "A Friend's" and "Chains" and "uppers and ornamentals, I Take Too Many Pains for An Answer." "It's Nice," together with the strung strong sensibility should have strong appeal to spinners.

The Southern California Disco DJ Aria is gathering steam and, for those interested, contact can be made with the group through Jane Morrow, a DJ at 12 West Club here. Jane Morrow, a DJ at 12 West Club here.

Bruce Morrow For TV Disco Special

NEW YORK—“Bruce Morrow Disco,” a one-hour television special, was taped at Wednesday’s Disco queen here Dec. 13. Produced by B&M Productions, the show features such acts as B.T. Express, the Crown Heights Affair, Marvin Gaye, Herbie Mann and the Family of Mann, Melissa Manchester, Ben Vereen and Gloria Gaynor. While there are possibilities that NBC will air the show, B&M’s game plan is for domestic and international syndication.

Morrow, long known as radio disk jockey Cousin Brucie, has also been appearing on NBC’s New Center 4 show as a reporter on the current music scene.

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Disco Action

This Week

1 JUMP FOR JOY! I COULD HAVE DANCED ALL NIGHT-Biddu Orch.-Epic 1 I WANT YOU FOR LOVING ME-David Ruffin -Motown (Disco Version) 1 THE LITTLE DRUMMER BOY-Moonlion-ABC (LP) 1 MIGHTY HIGH/EVERYTHING IS LOVE - The Salsoul Orchestra and Archie Bell & the Drells

And, as any art, disco spinning has its tricks, like never showing the cover of the record on the air. A record in which the dancers aren’t familiar with; like being constantly on the watch for “warning signals” for records which permit a spinner to move into another record without breaking stride or losing the audience.

How does Savarese feel about today’s dance music—still the most important ingredient in a DJ’s bag?

New York—Without a doubt, the music of Philadelphia is the strongest influence on the disco scene. "The O’Jays with their recent No. 1 disco audience to sponsor record in “I Love Music” (PIR); The Meters and their "(We Are) The Meters" with "My Girl." Say the Meters, "My Girl," with the hits "(We Are) The Meters" with "My Girl." Say the Meters, "My Girl," with the hits" (Continued on page 23)
NEW YORK—Electret microphones seem to be finding wider accep-
tenance and application in recording studios, judging by the number
of new products that have recently been introduced. Not the name of some new
microphone manufacturer, but that of an old one, Sennheiser, brings
reaffirmation of its presence, via the announcement of a new generation
of electret microphones. Sennheiser, a German company that manu-
factures a wide variety of high-quality audio products, is well known for
its professional equipment, which is used in recording studios, pro-
duction, and broadcasting.

Sennheiser's new electret microphones feature a number of im-
provements over previous models. They are designed to be more
suitable for hand-held operation and are well suited for live perfor-
mance. The capsules are built to last for about 100 years, un-
affected by the environment. The company has also improved the
capacitor/diaphragm and related accessories, which have been
affected in previous models.

The microphones are powered by a battery housing, and the use of
an electret capsule allows for a longer shelf life than traditional
microphones. The electret capsule, which is a thin film of poly-
carbonate that has been charged with a static electricity, allows
for a more efficient power supply than traditional dynamic micro-
phones. This results in a more consistent sound output and a
higher signal-to-noise ratio.

A master module is supplied, including a power supply and a
capacity module. The module is designed to be used in a wide range
of applications, from recording studios to live performances. It is
ready for use. Each capsule contains an electret capsule, which
is screwed onto the pow-
derr supply systems. Should the
set and Ron will be writing the mate-
rial.

Down in Nashville, Booker T. Jones is set to produce the first RCA LP
from the Memphis Horns. Reporting that this new project is being pro-
duced by a group of artists and
producers, he notes that the
first LP to be recorded by the group
will be a live album recorded at the Roxy Theater in Hollywood.

During World War II, the Japa-
nese tried the wax electret in a field
communications microphone. In the engine, electrically charged wax
proved to be a notable disaster, and although it probably didn't lose the
war, it didn't help win it either. It was not until the 60s that sci-
entists at Bell Labs developed the elec-
tret into a reasonably reliable device, although the design of the elec-
trons was still not quite as good as
was sought. The new tech-
ology required a great deal of
capacitor/diaphragm. Now, so-

called phonograph or record
players, which are designed to
play long-playing vinyl records.

The Electro-Voice CS 15 brings
the classic Electro-Voice design to
the microphone industry. It is
unlike any other microphone on the
market, as it combines the best of
electric and piezoelectric technol-
gy. The CS 15 is a dynamic
microphone, meaning that it con-
sists of a basic power supply, contain-
ing the battery housing to provide
bias voltage to the capsule, and a
stand 3-pin microphone plug.

The entire module is just 4½
inches long, making it compact
and easy to use. The capsule di-
diameter is 1/4-inch, which is
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dbx new 160 compressor/limiter

She’s got a compression ratio you can set anywhere from 1:1 to infinity. And she’s got a very low distortion figure even at high compression ratios. You can set her threshold from –38 to +12 dBm, and her two red LEDs let you know whether she’s above or below threshold. Her meter range is from –40 to +20 dB, and you can set her meter zero at any line level between –10 and +10 dBm. Her illuminated meter is switchable to read input, output, or both. She uses true RMS level detection, which you know is more reliable and accurate than other methods. Her dynamic range is enormous and her noise contribution practically negligible. Her output is automatically ground loop compensated and she is protected against turn-on and turn-off transients. She is beautifully packaged and small enough that you can take her with you wherever you go. Or you can bolt her into the rack where she’ll give you a lifetime of faithful service.

You’re going to love this little mother, especially when you learn her price. She costs only $900.00, which is a lot less than you pay for those other mothers. She’s available now at your dbx professional equipment dealer’s. For complete spec information including the little mother’s measurements, circle reader service card or contact:

dbx, Incorporated
236 Newton Street
Waltham, Mass. 02154
617/899-8090

Vegas Gets 2,000 Seater For Shows

By HANFORD SEARL

LAS VEGAS—The first college facility for the performing arts in this fast-paced city was ready for its first series Dec. 15 at the 7,000-student campus of the Univ. of Nevada, Las Vegas.

A 2,000-seat structure, the Arrcus is located in the Antepusus. A Ham Concert Hall, will offer world-renowned musicians in a seven-concert series starting next October with the Melbourne Symphony.

The $4.2 million building is targetted for completion this summer and will be ready for the other artists who will include Isaac Stern, the Tokyo Symphony, John Clifford and the Los Angeles Ballet, the Prague Chamber Orchestra, the Polish National Radio Orchestra, Utah Symphony and pianist Richter-Hausser.

"This is an opportunity for us to bring outstanding music not only to the university community but to all of Southern Nevada," says Dr. Donald Baer, UNLV president.

The concert hall main floor will seat 1,500 with another 500 balcony seats and all seats will be elevated for excellent viewing, according to Charles Vanda, concert hall program director.

“Each program will be different and exciting,” reports Vanda. “Our first series will concentrate on the classics. It will be the first time a symphonic series will be available for evening viewing.”

The university concert hall follows the announcement several months ago of a $10-million, 7,500-seat Theatre for the Performing Arts now under construction at the Aladdin Hotel on the Strip.

Completion of the new Aladdin facility is June 1, just prior to the campus edifice opening.
Changes On The Way For Black Radio

By JEAN WILLIAMS

LOS ANGELES—Changes are coming in the R&B or black-oriented radio. And personal radio personality will make giant steps via AM channels. That is, if the stations combine the right music with the right personality, says Boul- ding.

"1975 witnessed the emergence of black music as more than a crossover force," he continues, "And 1976 will see the record companies recognizing this force and following it up with comparable promotion.

"The labels will stop looking at it as a black act & R&B artists." In Chicago, E. Rodney Jones, program director of WVON, says, "1976 will be the year of programmed black radio stations," which he claims will result in the loss of many jobs for in black personality.

...Am and FM stations will be in constant battles for audiences, adding that the FM has more programming freedom.

"A black radio station will be in programming, because not only does it have FM stations to contend with, it now has disco which can be even more popular in black communities, blowing down its neck," says Jones.

And on the West Coast, Jim Maddox, program director of KDAY, Los Angeles, says, "Formula radio is going out in 1976."

"The emphasis will be on individual markets and programmers will deal with their particular audience.

"The guy who is most different, who comes up with something that is custom tailored to his market will make or break a station.

"In dealing with the playlists," says Maddox, "It's not the size of the lists that counts, it's what the programmers are going to do with them. Playlists should depend on what product is released.

"If there is a lot of good product, the playlist should be expanded, and tightened accordingly."

Sonny Taylor, program director of WFLW, New York, cites a major change in black radio for 1976 will be AM stations involvement in playing album.

"AM stations are being backed against the wall and must come with something different, and I feel that change will be in exposing more album product," says Taylor.

Another change that the DJs will be in the announcers themselves. "There will be a change in the sound of personal- ity will change to more sophisticated and professional," he adds. Also says the change in black radio will be more man made, more men change. They are coming with a smoother/solder sound which is catching on," says Taylor.

Billy King, program director of KSOL, San Francisco, says, "Black music is the bottom line for the in

\[Continued on page 23\]
Bass Lil Singing

LOS ANGELES—Choreographer Tony Basili's singing debut will be staged at the Roxy Theater Jan. 28. Basili is best known for his choreographing of Bette Midler and Da-vid Bowie's shows.

Black Music Change Seen

Continued from page 8

For several acts, he says, "This music will now be recognized in its own right."

And Tom Draper, Warner Bros. chief of black music contends that black pop music now dominates the music scene. He adds, "This domination will be more evident in 1976. "Soul music today is really what's really selling," claims Draper. "It will no longer be R&B, because it's really stretching beyond its traditional format, and that's the way it's going to dominate next year." This music is now coming from all sources," he adds. "here are Motown and Warner Bros. on the West Coast and CBS, TK and RCA on the East Coast."

"I feel that more pop artists will move to the black sound," he says. On the other hand, Lebaron Taylor, vice president of CBS Records says he does not see any major changes in terms of direction for black music in 1976. However, he adds Columbia is looking for increased penetration for all its product. "Music will in general take on a progressive black sound next year, and the young black consumer now represents middle class black America," says Taylor. "This particulat market is youthful for the first time."

He cites Earth Wind & Fire as representing the epitome of what the black music scene is about. "They are a group, explaining that Earth Wind & Fire covers the entire jazz/r&b/progressive spectrum."

"Believe me, CBS is looking at this closely," he continues. After a boycott of Warner Bros. William Dozier of Stones, at the Roxy Theater Jan. 28. "Our business is in that medium now."

Norm Anderson of Columbia Recording Studios in Nashville, says, "At present we are planning to add a 24-track, with a new console due shortly after the first of the year. "Our business is almost 50% in 24-track now," he adds. "People will get adjusted to that model, and they will want to work on it, and it should work out quite well. Business itself is tremendous and I can't see it changing much the rest of the year. It's totally unlike last year at this time. Our custom tapers are also getting a big more active and are showing up with a more positive attitude."

The Cardigans, recent note sounded by many is that clients who once paid within 30 days are now taking 90, and most are not willing to managers feel it is time to crack down to a 60-day limit of payment.

While Savarese may find fault with labels, he also thinks it's important for spinners to "keep in touch with the top, but because then's time to come up with something new."

"The music, as opposed to the artist, is going to be the important fac-

Colleges Vital

Continued from page 21
college audience is sometimes the college stations is the initiation of music

And Hank Talbert, director of product by many college stations, "Though we have not moved

Total Clubs

Continued from page 19 dropped many a No. 1 song from his first list, because it's not at the top, but because then's time to come up with something new.

another new area of expansion on campuses is the imitation of music courses in the business area—rather than in the musical appreciation end. Stanford in Palo Alto, the University in Philadelphia and the New School in New York City are drawing in large numbers of students interested in learning the finer points of the music industry.

Taking into account that last year's campus situation was kind of sluggish in terms of creativity, then 1976 should prove to be a boom in music selling and education.

General News

Soul & Jazz

Continued from page 22

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These are the best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

| TITLE, Artist, Label & Number (Bid. Label) (Publisher, License) | Billboard Top 50 Listening | "Classical '76 High In Repertoire"

- **Continued from page 4**

To be earmarked for the Americaicrobial bicentennial. In the latter part of 1976 there may be a 20-hour release of more Gold Seal material, Shepard says.

Shepard says that both Gold Seal and Victrola are being treated as separate entities so as not to impinge on the normal flow of new releases, which will average about five per month. Some of these are multiple sets. In total, roughly 50 releases for the year are planned.

Shepard says that the year will see certain concentrations. In January, the new BSO project, "Over My Head," will be issued, "an exercise in power" such as Tomita, Ashkenazy and Levine. In February we are projecting big-star pianists including three Cliburn albums and five new Beethoven by Rubinstein. March will see a small concentration on Easter, another album of Sherrill Milnes hymns and a "Messa" obtained by Erato. We hope, also in March, to reissue some Victrola, which is largely vocal but includes two Beethoven sonatas by Schnabel never released previously.

"April will be an interesting pot-pourri month. Planned are releases by Honneger, Brahm, Stokowski and the Richard Rodgers show 'Mex. Pacific Overtures' another Broadway-bound show will be released in February. Young artists will be the focus in May, with concentration on Fodor, Ace, Joselstein, Judith Jilgen and the Cleveland quartet. June will be Americaica month. Ten Victrola albums are involved as well as a Mil-

en patriotic album; and an opera done in Kansas City, 'Captain Jinks of The Horse Marines.' The Victrola albums will include reissued Broadway shows and 'Rhapsody in Blue,' played by George Gershwin.

"In the fall will come Mahler's 'Third' with James Levine. Or- mance will get a world premiere of a concerto. In October, one or two operas are planned for release. 'An- dreas Chorale,' a 'Forca del Des- tino' and 'L'Amore del tre re,' are being recorded in the summer and two or three opera albums will be released." Shepard says RCA will be doing a lot more recording in the U.S. "We will be eight sight LPs with the Philadelphia Orchestra in 1976 in Philadelphia. Rubinstein is scheduled for a recording in Lon- don." Angel Records is planning no great shift in repertoire or in the number of releases in 1976. It plans to release seven Angel recordings, and one Mostly (still involved in the old pact) per month, according to Mike Allen. The projected 83 priced releases and 22 on Seraphim.

Allen says he is optimistic about 1976. He says that sales were moderately good in the spring and picked up in the late months. He sees greater classical sales for 1976 be- cause, people are becoming more so- phisticated and demographic factors point to increased buying interest of classical records by those just above the teenage level.

Angel has had a few records that have slipped on the pop chart by accident than design, according to Allen. The new Sills-Kosenthal album is heading that way. He says and there may be a follow-up in con- cept with Sills. He says that this is merely in the discussion stage.

"This" will be recorded in the summer for final release, starring Sills and Milnes, with Jean Martino as conductor. Another opera, "Lohen- grin" will be released in May and one Mozart premiere with the exception of Rene Kollo. Karajan is conductor of the five-

recorded for over 30 years. Barry and Yehudi Menuhin are among artists planned for March release.

"April will see releases by Karajan with Rostropovich in Strauss' "Don Quixote." Menuhin's "Mendelssohn Sym- phonies conducted by Ricardo Muti. For May is a three-record set of the Bach Unaccompanied Violin Solo- natas & Partitas by Menuhin. In June, of note, is another Menuhin, "Ravel 'Alborz'" and "Madam Butterfly." Bader and Yehudi Menuhin are among artists planned for March release. The record will release Karajan with Rostropovich in Strauss' "Don Quixote." Menuhin's "Mendelssohn Sym- phonies conducted by Ricardo Muti. For May is a three-record set of the Bach Unaccompanied Violin Solo- natas & Partitas by Menuhin. In June, of note, is another Menuhin, "Ravel 'Alborz'" and "Madam Butterfly." Bader and Yehudi Menuhin are among artists planned for March release. The record will release Karajan with Rostropovich in Strauss' "Don Quixote." Menuhin's "Mendelssohn Sym- phonies conducted by Ricardo Muti. 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A Billboard Spotlight

MEXICO

CINCUENTENARIO

A Recording Industry Celebration
**A Half-Century Of The Disk Industry In Mexico**

By RAUL CERVANTES AYALA WITH MARV FISHER

(Note: Raúl Cervantes Ayala is one of the most respected music journalists in Mexico, with his column appearing daily in El Espectador newspaper. Besides covering the scene in his native country for more than two decades, Cervantes Ayala has done extensive travel throughout Latin America reporting on musical activities in those nations. This is an exclusive account of his recollections over the years—and data compiled from the 1920s—as interpreted and translated by Marv Fisher, Billboard's correspondent in Mexico.)

It seems as if it was only yesterday when the recording industry was born in Mexico, and thanks to one individual, the late Don Eduardo C. Baptista Covarrubias, it has maintained a solid existence through 50 painstaking years. When he started back in 1925 there was only National and Olimpia recording companies, but only a handful of those collector's items remains as a document of his historic foundation.

Today is a different story with more than 15 major plants in full-time operation, completely stocked with modern studios and state-of-the-art departments. Of the leading labels, here is the order in which they came into being: Peerless, RCA, CBS, UVAR, Audiomex, Orfeon, Coro, Cisne Raff, Polydor-Philips, Gamma, EMI-Capitol, Son Art, Stereo Jet Panameric, COM-Melody, Rex, F.M. and Gas. Two went bankrupt along the way, Anfion and Comix.

Another combine of newly identified labels under the PROFOMEX setup (apart from the major's A4/1 group) is Profon (newly formed by some of the lawyers that were previously involved with the umbrella of the label or publishing houses) under the name PROFOMEX. All involve executives (and fishing houses) under the umbrella of the label or independents. Many represent the music of Mexico over the past 50 years, with full protection for the author, artist and the musicians participating in the respective recordings.

Press, advertising and promotion have boomed significantly within the structures of every company, and coverage is now widespread throughout the nation via teams numbering anywhere from 20 to 30. Carefully planned campaigns for artists and record labels go on all the time, reaching the airwaves in Mexico City.

Twelve major agencies have a hand in guiding the steps of those sales. They are: National Assn. Of Actors (ANDA) headed by Jaime Fernandez; National Assn. Of Performers (ANDP) headed by Enrique Lizaldi; Society of Authors and Composers (SACM), led by Sra. Consuelo Velazquez; and a number of important organizations, including some 400 AM and FM stations being another!
Recording Studio Activity Expands 20 Times

The increase in stepped-up studio activity is almost 20 times what it was 10 years ago. And that’s due to a number of small independents jumping on the bandwagon on one side; refurbishing and introducing new equipment into the studios on the other hand.

O THE REASONING by some as to the explosion in expanded recording is because of the market’s greater demand for a variety of product it is homemade, something Mexico must do more of to compete in the international music market. The small and the modern world is catching up with this vital country, and things in the music industry are starting to happen on more of a production-line basis.

One new studio which has started to make the others look out is Grabaciones Lagab, which has installed the very latest equipment in the city. Behind the operation is Luis Arturo Gil, president of Discos Rex, and engineer Valentin, a former dial-ristele and electronics expert for MGM and Capitol in Los An-

CBS photo

Lagab photo by Angel Otero

Singer Lola Beltran and GAS president Guillermo Acosta checking over the new world, housed in a facility a couple of blocks away from RCA and Musart, “to anything involving playsbacks and film and by tracks.” They recently etched all of the music for the Perry Como Christmas show, which was taped last winter. Lagab does mostly all outside independent production, with only a few hours each week reserved for Rex.

One of the things Valentin has done with some of his colleagues is to start a producers’ luncheon, another way of organizing the Audio Engineering Society. “I meet at set times throughout the year to bring back ideas and recording equipment, to exchange ideas on how to improve things in the industry,” he remarked. The AES itself a branch as was set up a couple of years ago with another top flight engineer here, Prospero Sandoval. Valentin says there are around 60 members.

The significant factor of great potential in the industry is that there are at least four known 16-track studios in full operation. Besides Lagab, the newest, there are Super Grabaciones, EMI-Capitol De Mexico, S.A. and a place called A.16, revamped and taken over recently by a standard recording group called Los Babys. Babys last October broke ground for a new 16-track studio to be converted to 32) adjacent to their now exec-utive office building in Colonia Cuauhtemoc. “It is planned to be ready with some innovative equipment sometime in late 1976 or early 1977,” reported the new EMI head in this coun-

ATMEXICO’S PUBLISHER’S PACK

For all the myriads of sounds in this musical country, the belief is that the product just has to meet the demand. And it can’t be done with an increase of international product. Thus, with more studios operating at increased capacity some say it is bound to happen. To give Mexico a “world of new sounds.”

wize report newly installed consoles and mastering machines to provide better quality on their recordings. As one of the top executives points out, “We are constantly aware of what’s going on in the world—and we seek to keep abreast of the very best mechanisms in order to get improved quality for our artists.” Polydor, Melody, Coro, have places but sometimes seek out independent facilities. Another big label, Gamma, mainly relies on imports.

While the sophistication process goes on, the one snag is finding an abundance of sufficiently proficient recording engineers, according to a poll taken of some executives. One of them says, “They know their equipment, but what they lack is a sufficient knowledge of music.” He adds, “I observed one man who, when it came time to a musical bridge, didn’t detect the difference between a trumpet and a trombone.” He sug-

RCA photo

producer Conchita Carpio, marketing director, and others in CBS studio.

pected of his rehearsal management for such tasks.

Importantly the industry has improved dramatically with the hardware. It is just a matter of time before the human fac-

tariffs, is expected to give greater enthusiasm in the promo-

tions of songs nationwide, eventually to inspire all concerned for worldwide consumption of Mexican musical production.

In a November agreement between the Mexican publishers’ organization, EMMAC, and the two acknowledged record associations, AMPROFON and PROFOMEX, Mexico now stands as the world leader in payment of mechanical royalties. While the majority of the countries now pay an average of 2 cents on the majority of their sales, Mexico pays 2.5 cents. The Mexican levy is triple the American rate, but for all intents and purposes of the major recording companies and artists are so happy with the results. We are all happy with the results. We are all happy with the results.

The big firms listen to one or two tracks, and then make up their minds to supply the coin for the balance of the tracks.

One of the best successful in this independent field today in Mexico is Alfredo Marcelo Gil, who, with his P.I.M. (Produc-

ions Independiente De Mexico), has come up with two of the country’s finest pop music talents, Julio Torres and Rene Vila-

beto Castro. Both are distributed by CBS, and both have found their niche under the supervision of Gil, son of one of the famous ranchera stars of the country.

Since 1971, Gil has grown progressively in stature and re-

spect in the eyes of CBS and the industry. A recent achieve-

ment was the signing of an agreement with the Italian label, “La Felicidad” with Castro for what turned out to be the winning song at O.T.I.’s (Latin America plus Spain) song festival in Puebla, which, held last November and the combine has been riding high ever since.

“Although I have been consistently at it since the late 1960’s, we did not find many recording artists such as (Roberto) Sasian and Zave. Besides their own prod-

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Talent Awakening

Carlos and Armando Avila (immediate left), two of Peerless' Los Babys, being honored for the 15 consecutive years as recording stars of Mexico.

Spain's Joan Manuel Serrat (left below), who last October sold out for nine performances in Mexico City's famed Palacio De Bellas Artes and who was the center of controversy because of his political views towards his native country, looms as a leading seller of songs for several years to come in Mexico.

Manoella Torres, young, modern singer who over the past couple of years has made some penetration into the Mexican market; Luptiz D'Alessio (top circle); Vicente Fernandez, CBS biggest disk seller and one of the biggest ranchero singers in all Mexico (center circle); Carlos Costa performs on "Siempre En Domingo" (bottom circle); Vicente Fernandez, CBS biggest disk seller and one of the biggest ranchero singers in all Mexico (center circle); Carlos Costa performs on "Siempre En Domingo" (bottom circle); one of Elena Raff's more successful artists, Jorge Castro, (far left), formerly of the Castro Brothers, who were big hits in Mexico—and in Las Vegas—a decade ago; Victor Yturbe 'Pi-rui' (immediate left), showing off one of his gold cisks with Polydor general director Luis Baston.

In a broader spectrum of possibilities, there are the civic clubs, i.e. Rotary and Lions, which are made available on various occasions. Also, in a more sophisticated outlook, musicals are beginning to find their way into the favor of the Mexican public.

In this past year, a Spanish-language version of "Sugar" has broken all existing records. An unheard of 240 performances were SRD at the 1,400-seat Teatro Insurgentes. It is still going strong. Another box-office bonanza was "Jesús Christ, Superstar," which could have gone longer than its 13 weeks at the 2,000 capacity Teatro Ferrocarrilero had it not been for prior commitments there.

Basiclly, the key to the bulk of personal appearances in Mexico is still what records are high on the charts for the respective performers in whatever type category. Each one has its favorite—in tropical, ranchero, rock, ballad, soul and, even, jazz.

There are still cries by some in the country that not enough national performers and groups are given an opportunity, but names like Acapulco Tropical, Victor Fernandez, Juan Torres, Manoella Torres, Jose Jose, Lola Beltran, Guaberto Castro, Lupita D'Alessio, Sonora Santanera, Los Babys, Victor Yturbe, Armando Manzanero, Pedro Vargas, Angelica Maria and Cesar Costa find very little time off. Besides being soft-spoken Raul Velasco. Thousands of different performers have had their exposure on his show on a very regular basis. Ditto for the nightly news-talk show of Jacobo Zabludovsky, "24 Horas." Both are beamed over the major Telesistema network's Canal 2.

Behind the scenes of the entire live showbusiness scene in the country are a handful of vital, very aware young impresarios. They include Rene and his brother Jose Leon, Hugo Lopez and Antonio Basurto. All have associates working with them, the former Leon's brother in-law Eleazar Pulido, with him in a newly formed corporation, Lopez's Artimexico some times co-promoting with Basurto. There are others like Bob Lerner, an American transplant working on a sporadic basis importing musicals and top jazz artists from the U.S. and Europe, and another Argentinean-born, Alejandro Sterenfeld, also working mainly with the Bellas Artes.

He (in white) and his Conjunto Costa Azul (Blue Coast Combo) are running a close second to RCA's Acapulco Tropical in the tropical music entries. Peerless last summer climbed aboard the bandwagon by entering about a dozen such groups in the market.

(Continued on page M-20)
MANOELLA

torres

nació para cantar
Salvador and Jorge Suarez Ongay, owners of one of the largest record retail chain outlets within the Mexican Republic, Mercado De Discos, flanking RCA international director Guillermo Infante.

Lic. Gabriel E. Larrea Richerand, head of the authors' rights society of the Secretary of Public Education (government branch).

Carlos Gomez Barrera, administrator of Mexican performing rights society, SACM, and secretary general of the composers' section of the Mexican movie industry.

Recent visit of President Luis Echeverria (far right) to the large and modern installation of SACM in the southern part of the Federal District. Others from left to right are: SACM administrator Carlos Gomez Barrera, Jose Angel Espinosa and SACM president Consuelo Velasquez.

Carlos Gomez Barrera, administrator of Mexican performing rights society, SACM, and secretary general of the composers' section of the Mexican movie industry.

Fotos De Dirigentes

Literal translation of some of the leading music executives currently prominent on the scene in this celebration of the 50th year of recorded music in Mexico.

Consuelo Velazquez, president of SACM, Mexico's performing rights society, and vice president of CISAC, the international confederation of authors and composers.

Raul Velasco, host of the weekly and longtime popular music marathon, "Siempre En Domingo." Show runs for seven hours with mostly all music attractions every Sunday between 2 p.m. and 9 p.m.

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AMPROFON
Strives For Expansion

Top executives of Mexico's AMPROPHON attending last September's FLAPF (LatinAmerica's Phonograph Organization) convention in Bogota, Colombia. They are from left to right: Guillermo Acosta (GAS), Guillermo Infante (RCA), Alberto Vega, attorney for AMPROPHON, Carlos Camacho (Gamma), Heinz Klinckwort (Peerless), Robert Ascott (EMI -Capitol), over left shoulder of Klinckwort, and Peter Uldrich (Peerless).

What is currently called AMPROFON (Association of Mexican Phonograph Producers) actually came into being in 1962 as AMPRODIS. However, to expand its ideas and ideals on a wider scale, the name was changed four years ago. It has come to be a significant force for its more than one dozen members ever since.

Basically, what AMPROFON has done over the years has been to create more "ethics" for the entire industry. "Prior to its formation more than a decade ago," says its current president Heinz Klinckwort (also head of Peerless De Mexico, S.A.), "the music industry was more or less like a jungle. There was very little form or goal."

Another factor which has helped to advance the policies of the major record companies is that they are now dealing as one single unit with the associations and guilds, rather than in a helter skelter fashion as in years prior to its formation. It has made it easier for AMPROFON to work out problems and new price structures with such organizations as SUTM (Mexican musicians' union dealing with recordings), ANDI (guild representing singers-interpreters), SACM (Mexican performing rights society) and EMMAC (association of publishers).

Other plus aspects of AMPROFON as an important body for the overall music industry is that it has clarified on a more practical basis the findings of the 1962 Rome and 1971 Geneva conventions. "We're practically operating in the same manner as the RIAA does in the United States," Klinckwort added.

One of the statutes of AMPROFON printed less than two years ago clearly implies that the organization has the sole objective of representing, coordinating and defending the inter.

(Continued on page M-21)

PROFOMEX
Union Spurs Smaller Label Growth

Two years ago, a smaller group of record manufacturers banded together to form an association called Productores Fongraficos Mexicanos (PROFOMEX). They had decided that because of the size of their labels, considered mostly independent, it was much more workable to join forces together as one unit, rather than to be incorporated with the group of larger disk firms in Mexico—AMPROFON.

One of its founders and current president, Roberto Ayala Bravo, who also heads up Discos De Oro, which specializes in mail order sales, reveal it is much more practical by acting as "separatists." He says, "For varying reasons, mostly our recognition, it works to our advantage. At least, for the time being!"

Besides his own company, among some of the other 18 companies in the combine are: Discos Auditon, Malibu, Fonomex, Sasian and Zabes. Recently, they reached an accord with EMMAC (publishing society), as well as with SACM (Mexican performing rights organization).

Given permanent formal status by the EMMAC pact of last summer, PROFOMEX finds itself in position where it now can begin its growth with respect. "We prefer to manage our own affairs," adds Ayala Bravo, "and though small, we find our—" (Continued on page M-21)
GUALBERTO
CASTRO
1er LUGAR
4to Festival
OTI-75

Personal Manager: PRODUCTORES INDEPENDIENTES DE MEXICO
Insurgentes Sur 1722 Office Penth House 1002 México 21, D. F. Teléfono: 534-43-86
Radio: Its Relation To the Disk Industry In Mexico

By ENRIQUE ORTIZ

Radio was actually born in Mexico in the Northern city of Monterrey in 1921, but it wasn't until two years later at XEB in Mexico City that it actually took on a professional tone. Those two stations have grown to 548 AM and 101 FM outlets, according to last year's market survey by the National Agency for the Radio and Television Industry.

With every station, including tv, under the direct supervision and ownership of the government via lease deals, there are certain strict regulations in which they must abide. Permits run anywhere between 10 and 20 years, and according to a law passed recently every single outlet must turn over 12.5% of annual revenue for the sale of records.Actually, right here is where most importance is put. And reasonably so since there are 32 AMs, 23 FMs and six video channels in full time operation practically around the clock. Of the total, there is one AM and two FMs transmitting in English. There are also two cable vision channels (7 and 10), actually transmissions from Texas border cities operating on about a 12 hour day. Most of the stations throughout the republic base their programming on recorded disks, with a few transmitting solely on talk. A few carry soap operas; the majority carry hourly (some more frequently) news broadcasts and time checks. In all, it comes down to radio being the prime promotional avenue for the sale of records.

Social economic classes are divided into three divisions: A B amounting to 6%; C--28%; D--58%. In reality, of the 60,000,000 inhabitants, 40% listen regularly. Spot checks, similar to the U.S.'s "pulse rating" have been made on a periodic basis to uphold this fact.

Although newspapers have strongly criticized the stations for favoring foreign music over national product, actually 50% transmit Spanish-language songs, with some 60 to 70% of those being Mexican-made platters. The rest transmit in English or another language, play classical and jazz, give the time, and broadcast the soap operas.

A further study of the outlying provinces shows a preference of airing Mexican records to the tune of 80 to 90%. Ranchera, the authentic folklore and regional melodies, are first choice. This includes the mariachi, norteno and whatever other sounds are indigenous to the Mexicans (see story on ranchera). Following in order are modern music in Spanish, songs interpreted by native groups but hardly with any influence from the outside; tropical music; the English language sound, starting to lose some importance even though there are still considerable catalogs around.

As Mexico City goes, so goes the rest of the country, with a majority of them now following suit with specialized programming of the modern Spanish music, tropical, ranchera, in English, etc. This makes it much easier for the record companies' promotion forces, who simply drop over a lesser amount of free copies to the stations.

In the Federal District, there are some 20 plus disk manufacturers who make it a daily habit of hitting the stations with new product. The one to five promotion men from each work in an extremely competitive fashion, visiting the stations in an exacting and enthusiastic manner. The most common method is doing out some 300 copies of the same release to the stations, trying to get the quickest response from the audience via phone-patches. There sometimes are giveaways for the first-callers, consequently they get quick results and reactions from the young public.

In the interior, it works a little differently. There aren't that many stops to make since a large majority are on a network basis. It is estimated that there are some 20% who control about 90% in the different parts of the country. The promotion of the records is broken down into four different approaches.

The first is direct to the key affiliate of the small network where the program director forwards them on to the sister stations in the chain. Another way is via the salesmen who call upon the outlets in his territory, as well as the stores. Then there would be a special campaign via the special promotion man making weekly calls to butter up the station personnel for maximum impact. And finally, manufacturers will just take a chance and bus or air freight the sample copies to be played on the air for phone-in or mail-in reaction.

Generally, in the Federal District it takes between two weeks and a month before any final reaction—good or bad—is determined. Although, there are some that hit the airwaves for immediate reaction. In the interior, a reaction on a record is generally faster because of minimal distraction from other activities.

Duration of a hit in the big city often lasts from three to six months. It burns out in half that time in the interior. But one also has to take into account that sales in the Federal District account for 40% of the gross. It is important to note that the "disk jockey" does not exist in Mexico. The announcer's sole purpose is to play the song, give the name, singer and composer without any additional comments. Any chatter he may offer is strictly for requests.
THE MOST OUTSTANDING

'75 HITS
IN MEXICO

MKS - 2052
LUCIA MENDEZ
Siempre estoy pensando en ti...

Nuevas canciones
y más Exitos
MARIA DE LOURDES
MKS - 2036

MKS - 2046
JUAN GABRIEL
A mi guitarra...

Tan cerca...
tan lejos
JOSE - JOSE
MKS - 2041

MKS - 2032
YOLANDA DEL RIO
Se me olvido otra vez

CAMS - 789
CONJUNTO ACAPULCO TROPICAL
Canto a Acapulco
As a commemoration of the first half-century of actual recorded music in Mexico, a trophy, “America,” was awarded this past year posthumously to the founder of the industry, Don Eduardo C. Baptista Covarrubias. It was accepted by his son, Eduardo L. Baptista Van Der Elst, current president of the company originated by the elder Baptista in 1948. It is therefore appropriate that a special mention of his personal achievements be recorded in this special “Spotlight On Mexico” as we near the end of the Golden Anniversary celebration.

As the world was coming out of the post-World War I era, Mexico was entering a peaceful post-1912 revolutionary period. They had an abundance of music, but no thought had been given to the actual recording of their home-grown works. Finally, along came a man, Eduardo C. Baptista Covarrubias, who was to point it in a new direction.

Actually, the first imported equipment and product from the U.S. and Europe was imported by Baptista Covarrubias in 1921 via a company called Fonografica Victoria. It was small, at first, but it served as the introduction of two new labels at the time; Okeh (from the U.S.) and Odeon (from Argentina).

Many problems and complaints ensued because of the “bugs” in the equipment and product, but it never dampened the spirit and confidence of the pioneers, particularly Baptista Covarrubias. Initially, the vertical invention of Thomas A. Edison was used; later the improved and sophisticated horizontal machine by Emil Berliner made its way into the market. It came along about the same time as the popularization of the “tango,” causing most in this country to seek out more and more material.

To counteract the posting of stiff fees in order to obtain the Okeh line, Baptista Covarrubias saw another facet of the business which could prove successful. He started to send various Mexican compositions to New York for performances there. But his involvement in this phase of activity between 1922 and 1924 had minimal success, therefore he abandoned the idea for the time being.

Finally frustrated by his labors outside Mexican territory, he decided it was high time to organize the first record manufacturing and distribution company. Thus, in 1925, in a crude and homemade machine by Emil Berliner made its way into the market. It came along about the same time as the popularization of the “tango,” causing most in this country to seek out more and more material.

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Finally frustrated by his labors outside Mexican territory, he decided it was high time to organize the first record manufacturer in the country. Thus, in 1925, in a crude and homemade studio, which included cardboard speakers and other unsophisticated equipment for 78 rpm, he started his task. It was almost like being in an igloo, only five meters in diameter for 11 musicians and their instruments. That was plus a singer, too. But it worked.

Two of the top singers at the time—Alfonso Ortiz Tirado and the internationally famous Tito Guizar—became the guinea pigs in the launching of the country’s recording industry. It was done under wraps. However the entire nation was to hail the efforts after the product was released under the Fabrica Nacional De Discos label. In order to stimulate the sales, Baptista Covarrubias applied a gimmick of giving gold change for silver upon each sale. The promotion worked—two pesos for the disks, 20 pesos for manual equipment, 30 pesos for automatics. Originally there were some conflicting attitudes with radio, however that later diminished and there was a joint effort in order to ensure the industry’s success.

After surviving a violent earthquake in 1928, the first record factory continued its manufacturing process—and by the time the ‘30s came around Mexico began to garner some recognition for its efforts. Baptista Covarrubias received an award at the Exposition of Seville, Spain, for the two labels he introduced to the world market: Olympia and Nacional. One of the first big sellers outside Mexico, as well as within its borders, was Miguel Lermo De Tejada’s mariachi arrangement of “El Faisan.”

Don Eduardo’s success steered him into establishing another new label—Peerless—which would later become one of the most long standing companies of Mexico. Besides disks for straight market sales in 1934, the label also became involved in doing film scores. Along with his new found partner, Ing. (engineer) Hein Klinkworth, the two constructed permanent headquarters at the location where it stands today—on Calzada Mariano Escobedo. It had moved from the downtown site on Venustiano Carranza.

Four years after the formal 1940 establishment of Peerless, disk supply fell far behind the demand of the Mexican public. There was no doubt that by now the industry was here to stay. But with the public favor, came the company pressures, including the destruction in a fire of the favorite piano of Mexico’s leading composer, Augustin Lara. In 1947, he sold out his shares in Peerless, and one year later founded Discos Musart.

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(As translated by Mary Fisher)
En organización Radio Fórmula servimos a la comunidad, porque como radiodifusores nuestra principal preocupación es nuestro auditorio.

Organización Radio Fórmula se comunica con sus radioescuchas a través de transmisiones culturales y de servicio social. Información objetiva y sana diversión. En una palabra, aspiramos a interpretar correctamente las inquietudes de una sociedad en constante cambio.

Escúchenos a través de nuestras siete estaciones en el Distrito Federal de alcance y cobertura Nacional y compruebe que ustedes y nosotros somos uno a través de la diaria comunicación radiofónica.

La fórmula de la comunicación en México

Felicitamos a la Industria de la grabación en México en su 50 aniversario


XERPM  XEMP  XEDF  XEB  XESM  XERH  XEDF-FM
Distribution Methods Remain In Tight Control

The middleman in Mexico is practically non-existent. It has been that way since the record industry came into being 50 years ago, and in all likelihood it will remain that way. The direct sale to the retail outlets is what everybody likes, from servicing to getting the best break in price. Thus, one executive asks, “Why change?”

Actually, an approximate size-up of the current balance of sales shows the Federal District with something like a 5% share of the gross, with the remaining 60% distributed throughout all parts of the nation. There’s a conflict of opinions as to what the provinces’ potential will be in the future. A few say it is really “meaningless,” while others contend it has to be the backbone of growth. It also depends from what angle one looks—ranchera and tropical as opposed to pop and jazz. Naturally the former has the greater appeal outside of the Big (instead of Apple) Tortilla (Mexico City).

Each label in the medium to giant size has anywhere from 20 to 30 salesmen out in the field. In some cases, if they cannot afford the extra load, the salesmen double as promotion employees. However, it is not always effective that way, consequently the majority always have at least one promo man visiting outlets, plugging the latest releases to the more than 500 radio stations in the market.

An added impact, though, in breaking a disk is television. All of the Telesistema network musicals emanate from Mexico City, with Raul Velasco’s “Always On Sunday” offering the greatest exposure. During other days of the week one can flip the dial and come up with some sort of musical presentation which caters to basic tastes. The production values could be the backbone of growth. It generally comes out looking like water pouring from the spigot,” one video executive points out.

... and many others

LOS MUSICOS MEXICANOS FELICITAN A LA INDUSTRIA MEXICANA DE GRABACIONES DE MUSICA POR SUS CINCUENTA ANOS DE DIFUNDIR Y PROMOVER A LOS MUSICOS Y A LA MUSICA MEXICANA. VENUSTIANO REYES LOPEZ (VENUS REY) SINDICATO UNICO DE TRABAJADORES DE LA MUSICA (SUTM) MEXICO, D.F.
FELICITAN
A LA INDUSTRIA
FONOGRAFICA DE MEXICO
AL
CUMPLIR
SUS BODAS
DE ORO

RAMON PAZ
GERENTE GENERAL

MARIANO ESCOBEDO
NO. 166—2o. PISO
MEXICO 17, D. F.

TELS: 531-31-90  545-68-55
      545-69-40
cause if live groups started to play there, they would be forced to pay the musicians’ “displacement” fee.

Checks on the popularity of records fall back into the hands of radio, tv, night clubs, theaters, the press, and, ultimately, via the record outlets. One of the biggest exposures for a new release is with Raul Velasco’s “Always On Sunday” seven-hour marathon. The genial host gives like exposure to foreign artists via film clips. Among some in the past he has given key time are: Barry White, the Beatles, the Osmond Brothers and Donnie Warwick, to name a few. Other programs on video pay special homage to composers, i.e. the late Jose Alfredo Jimenez to the currently successful Juan Gabriel, give extensive coverage to song festivals (DTI) and other special events run by SACM. In foto, there are hundreds of programs a year which open the doors for new songs.

Sometimes low-priced records create a stumbling block. The entire market suffers from this alteration of the tariff, and it does take time for it to recuperate. Like in the case of the “mini-LP.” A lot of things were expected of it, but it never gained sufficient popularity.

One thing which both hindered and helped the Mexican music market over the years was the strong appeal and acceptance of foreign music. The older, standard composers lost heart and suddenly stopped writing. But then a new crop rose from the ranks to meet the challenge. Among some who responded to the new opportunity of the present decade were: Felipe Gil, Hector Meneses, Sergio Esquivel, Jorge Montana, and, not to forget one just prior to them, Armando Manzanero.

One of the “freak” sellers in the business in the last 10 years has been Acapulco Tropical. For some reason the group came along and sold just about everything it put out. Which has been the case with some others elsewhere in Latin America. They include: Los Pasteles Verdes (The Green Pies) in Peru, Los Pakines in Argentina, and Los Territoles (The Terrestrials) in Venezuela. Latter just made the breakthrough in this country via Gamma, and have been capitalizing on their success via extensive and lucrative personal appearances. The local Acapulco Tropical has drawn as high as 50,000 to a dance-concert.

The local Acapulco Tropical has drawn as high as 50,000 to a dance-concert. Like the “music goes round and round,” the discussion revolves in the same manner as to how Mexico will develop new and better talent. All the labels are out scouting and plugging for “that” hit, something which keeps the healthy spirit of competition alive. It’s not like years ago when they didn’t fail low up with heavy promotion; now they go all-out.

SACM, ANDA and STUM all have their own buildings in different parts of the city, and the former will even have its own recording studio within a short while. It is one way of meeting the challenge head-on of creating more and better music than what is brought into the country from the outside. Not that there is any objection; they just feel it is one way of creating what is brought into the country from the outside. Not that there is any objection; they just feel it is one way of creating that much more competition from within.

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Distribution Methods
Continued from page M-16
had recent luck with the Ritchie Family’s “Brazil,” and Mario Friedberg’s Audio Vision distribution of Van McCoy music has been riding the local charts steadily.

One of the anomalies of the business is the fact that if buyers cannot find their favorite on one song, they will buy whatever is available. “There is no such thing as purchasing a label item anymore,” says Valdez de la Pena, “consequently we have to be right on top of each and every market.” Again, the healthiest sign of all is exceptionally stiff competition to keep the retailers and the public happy.

Tape is now starting to average out at about 10 to 12% of all sales, a significant gain in the market in the past couple of years. Predictions are that it will increase at a quickened pace over the current decade, and that’s because it is coming out relatively inexpensive, not because it is a fad. Cassettes are far out-distancing 8-tracks in preference, mainly due to plenty of hardware being turned out by some half-dozen suppliers and manufacturers of such equipment.

Prices on the LPs average out at about 30 pesos ($2.40) wholesale, although there still is a good market for the custom line product, specifically here in the Federal District. The basic cost for the top figure to the buyer goes at slightly more than 80 pesos ($6.40). A few exclusive shops catering to the discriminating public, such as Discos Suite on Genova Street in the Zona Rosa and on Insurgentes Sur, sell U.S.-pressed albums for around 125 pesos ($10). The high cost is due to the taxes on bringing in such foreign items.

Last summer there was a stoppage of all imports to check the balance of trade. It played havoc with the industry for a while, as even masters were slowed up from coming into the country. But the edict was lifted after a couple of months, mainly due to AMPROFON’s appeal to the government that musical disks were of a “cultural” nature. There has been no problem since that time.

Besides the leading outlets like Mercado De Discos and Tiendas De Discuento, S.A., many food chains and department stores have jumped into the sale of records in the past few years. Gigante and Aurrera in the former category and Liverpool in the latter have reported peak business for such items. Very little is missed in stocking the racks, from ranchera to classical. The selections of the public are most varied, consequently the outlets take most anything that comes from the distributors.

An experiment with mini-LPs (six tracks) started in the early 1970s, but it never really caught on because the price was not that much less than a straight LP. If the people were going to buy a low-priced vinyl, they preferred a normal single which sold for under 20 pesos ($1.60).

The most important point in summing up the Mexican market is that it is healthy, much more than meets the eye. Far more vital than even some who work within the industry really feel it is, or will be in the days ahead. More than 100 known and unknown labels are in business today, and they all are seemingly solvent. All are excited about the future.

Radio In Mexico
Continued from page M-12
and dedications. He also gets his personality in via the “Top 40” and “Top 50” shows with asides about the patterns which have already made it on the market.

Another not uncommon practice in Mexico is to listen to a lot of “remember when” programs. They happen to get good ratings, and for good reason. The shows sometimes last four hours, and with such evergreen songs by the Beatles, Pedro Infante and Jorge Negrete there’s a lot of catalog material to draw from.

Statistics provided by the National Agency for the Radio and Television industry for the year 1974:

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population to Aug. 30</td>
<td>58,189,883 inhabitants</td>
</tr>
<tr>
<td>Homes</td>
<td>9,714,057</td>
</tr>
<tr>
<td>Average in one home</td>
<td>5.9 persons</td>
</tr>
<tr>
<td>Urban population</td>
<td>47.3% (27,523,614)</td>
</tr>
<tr>
<td>Rural population</td>
<td>52.7% (30,666,069)</td>
</tr>
<tr>
<td>Men</td>
<td>28,803,992</td>
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<tr>
<td>Women</td>
<td>29,385,891</td>
</tr>
<tr>
<td>Audience total in nation</td>
<td>7,544,959</td>
</tr>
<tr>
<td>Radio homes</td>
<td>4,113,034</td>
</tr>
</tbody>
</table>

The Disk Industry
Continued from page M-18
Pep and ballad laurels over the past 12 months went to Juanillo, Acapulco Tropical, Rigo Tovar and his Costa Azul, Jose Jose, Marco Antonio Muniiz, Manoella Torres, Cesar Costa, Los Panchos, Guadiberto Castro, Armando Manzanero, Lupia O’Dell, Sonora Santanera, Roberto Jordan, Estela Nunez, Juan Gabriel, Angelica Maria, Patrizio, Los Babys, Orquesta de Pablo Beltran, Estrébita, Victor Yurube and Pedro Vargas.

King Clave was the biggest in the international derby, followed by Roberto Carlos, Mocedades, Elio Roca, Gladys Knight & the Pips, Paul Anka, the Carpenters, Nelson Ned, Los Terricolas, Julio Iglesias, the Black Angels, Osmonds, Sonora Mantanancra, Albert Cortes, among many.
La Sociedad de Autores 
Compositores de Música, S. de A., 
(SACM) 
de la República Mexicana
Felicita a la Industria Fonográfica de México
por sus 50 Años

Consejo Directivo:
Consuelo Velazquez—Presidente
Blas Galindo—Vicepresidente
José Angel Espinoza—Primer Vocal
Miguel Pous—Secretario
Ramón Inclán—Vocal
Juán Zalazar—Vocal
José Antonio Zavala—Vocal
Hector Quintanar—Vocal
Antonio Valdes Herrera—Vocal
Sergio Esquivel—Vocal

Comité de Vigilancia:
Rodolfo Halffter—Presidente
Juán S. Garrido—Vocal
Sergio Guerrero—Vocal

Director General:
Carlos Gómez Barrera

San Felipe 143/México 13, D.F.
Tel.: 5-24-21-21

discos rex
rinde respetuoso homenaje
al fundador de la industria fonográfica en México,
Don Eduardo C. Baptista.

1925-1975

Talent Awakening

*Continued from page M-6*

Another headache, but one which always is worked out, is with the unions who enforce certain "displacements." This is especially true with the musicians' syndicate, SUTM, sometimes most persistent in protecting their members with a minimum amount of their members in backup orchestras and groups. "In the end result, it really doesn't matter for a few extra pesos on the cost side," counter Basurto and Lopez. "If we do the business, everybody benefits."

Actually the biggest plus any of the showmen can look forward to is promotional support by the labels. This comes with underwriting of costs on banners, posters, some radio and TV spots, displays, etc. "The more excitement generated by them, the bigger possibilities for the gate," avows Leon. The desk companies can also benefit by heavy sales during and after the appearances.

Some of the record outfits consistently involved in these tieups include: RCA, EMI-Capitol, Polydor, Gamma, Musart, and CBS. It really can work out to become a joint effort, with the labels oftentimes buying up blocks of tickets for giveaways on radio outlets. "And word can really travel fast in this city once radio picks up on the event," Basurto analyzes.

After artists have hit it big in the Federal District, their eyes turn towards the outlying areas. The immediate favorite spots for the impresarios to pick up extra monies is nearby Puebla and Guadalajara, a distance of some 350 miles to the west. One of Leon's favorite co-impresarios in the latter locale is Juan Valencia, also affiliated with a cultural agency of that city's government.

The strange paradox of the country is Acapulco. Attracting thousands of tourists per week during the height of the season doesn't seem to trigger the enthusiasm for many top artists to appear there. Of course, there are small combos, some foreign semi-names and a raft of discotheques, but rarely are there powerhouse performers, either from Mexico or elsewhere.

As for the other playgrounds of the country, like Puerto Vallarta, also on the Pacific coast, and Cancun, the new, hauntingly beautiful resort on the Yucatan Peninsula, it is still small-time as far as entertainment goes. "But with more tourism and development in those places," contends the younger Jose Leon, "we might find it a different story before the end of this decade."

There are all kinds of places, all kinds of artists and all kinds of prices. The country's private and public plush supper clubs can sometimes go as high as $40 (500 pesos per head) and go as low as 40 cents (5 pesos) in the upper tiers of the auditoriums and stadiums and bullrings. There are that many extremes, that much excitement in the realm of Mexican show-business.

He's got a big name

... and keeps making it bigger

Napoleón

is México's sensational songwriter and performer

"Canción del Molino Rojo"

is his smash single

Distributed By Cisne Raft

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Strives For Expansion

Continued from page M-10

ests of its associates "in particular"—and of the industry "in general." It also serves as an arbitration body for whatever conflict.

Presently, one of the key issues of AMPROFON’s members (also common to other countries) is the stamping out of "piracy" within its borders. It has made several proposals to the federal government, but thus far nothing formidable has been resolved. Whatever firm legislation is passed well might have to wait until the new administration takes office one year from now.

Depending on size of the individual company, proportionate fees are paid by the participating members of AMPROFON. Costs are scaled down from 5,000 pesos to 1,000 pesos plus similar quarterly payments to go towards the costs of maintaining the association, i.e. fees and operation by its full-time attorney Alberto Vega.

The tightly controlled organization has periodic meetings throughout the year in order to discuss its common and individual affairs. They take it seriously, sometimes more so than their individual headaches which still perplex the industry.

Since AMPROFON’s inception more than a dozen years ago, it has been headed by the following executives:

Guillermo Infante (RCA) 1970-72.
Luis Baston (Polydor) 1972-73.
Arq. Luis Arturo Gil (Discos Rex) 1974-75.

The work to establish a stronger and more successfully competitive feeling is still ahead of the Mexican recording industry. And as Ing. Klinckwort sums it up succinctly, "We will resolve many more problems in the future. And I am definitely sure that the next president will not be 'bored.' " A new president will be elected and take office next month.

Union Spurs Growth

Continued from page M-10

selves strong." All are now starting to pick up reps in Latin America, basically staying within the budget line class.

In the entire group of PROFOMEX there are four pressing plants at their disposal. They also are starting to grow in stature with the talent and product they market. Among some of the singing stars attached to the labels, mostly via Discos De Oro, are: Alvaro Carrillo, Jorge Fernandez, Rebecca and Irma Carlon.
Ranchera: The Soul Of Mexico

Of all the music heard throughout Mexico—and the sounds are varied indeed—the one which has withstood the durability of time is “ranchera.” It carries with it the stamp of folkloric heritage, but it goes beyond that when it comes down to the tastes of the people.

In recent years, the Mexican population has been exposed to such sounds as rock, tropical, soul, jazz, bolero, tango, modern romantic, calypso, mariachi, among many under the musical sun. The popularity has ranged and raged, but when it is all broken down and counted the one which is forever lasting, sentimentally and spiritually in the hearts of all Mexicans is ... “ranchera.”

Actually, the development of the indigenous sound goes all the way back to the pre-Hispanic days. It grew as something special, passing on one tale after another to the succeeding generations. Then as time passed in the Hispanic era, it grew in stature as something which could be heard in every town and village. It finally took on a different tone when the French, during the empire regime of Maximilliano and Carlotta in the 1860s, occupied Mexican territory from the Guatemalan border to the Rio Grande.

During the wedding ceremonies of those days, the French would hire a group of violinists, guitarists and bass players. Their word for the affair was “mariage,” consequently everybody started to call the musicians “mariachis.” They originated in the area now called the state of Jalisco, basically in a town, now the second largest city of the nation, Guadalajara.

On into the revolutionary days of 1910-20, ranchera music took on a more dramatic and passionate tone. In addition to the suave and “dulce” strains of the string instruments, a man who later was to become one of the great pioneers of Mexican broadcasting, the late Don Emilio Azcarraga, introduced the trumpets into the mariachis.

Since those days, other variations have been incorporated. What has been experimented with at times, in order to keep up with the times, were piano, flute, organ and the moog synthesizer. But anyway you shake it up, it all comes out with the same colorful sound which originated centuries ago.

Up until the late 1930s and early 1940s, ranchera music was little known beyond the borders of Mexico. Then along came a couple of idols of the country who were to build ranchera to an exportable product for the rest of the world to be—

(Continued on page M-2)
Soul Of Mexico
(Continued on page M-22)
hold. Their names were Jorge Negrete and Pedro Infante, and, not too strangely, their records still sell today via RCA and Peerless respectively. In the early 1960s, after Infante and Negrete died at relatively young ages, along came a young man named Javier Solis, whose impact via CBS disks almost created the same mass influence as his predecessors. But he too died prematurely. Pedro Vargas, who ofttimes sings the traditional ranchera songs but generally without the mariachi, and Miguel Aceves Mejia are a couple of others prominent in the annals of the ranchera sound.

Lately, the so-called Mexican “country” sound has come up with a young 30-ish singer, Vicente Fernandez, who looks as perhaps the one man who can capture the imagination of the public during this last quarter of the 20th Century. His releases via CBS sell huge within his own country, as well as in other parts of Latin America and Spain, latter locale being the site of his greatest personal appearance last summer. He sold out there in more than 25 dates, sometimes playing to crowds as big as 30,000 persons.

Ranked alongside the acknowledged leader, Fernandez, are Musart’s Antonio Aguilar, who has had a great share of success all over the U.S., Disco Gas’ Alberto Vasquez and many other who continue to sell consistently. In the female department, among the top sellers today are: Lucha Villa, Lola Beltran, Amelia Mendoza and a young lady who switched a couple of years ago from modern music to the ranchera sound, Angelica Mana. Latter, who came on so swiftly and so firmly was the center of a recent major negotiation which saw her go from Sonido Internacional to CBS in Mexico, Casytromics in the States.

Right alongside the interpreters come the creators, the men who write the melodies and the lyrics they feel are appropriate for each ranchera song. One of the most prolific since the inception of recorded sound was the late Jose Alfredo Jimenez, who turned out hundreds of these songs endeared in the hearts of all Mexicans. A few others highly ranked in the long list of composers include Ruben Mendes, Ruben Fuentes, Cornelio Reyna and a veteran singer as well, Cuco Sanchez, who has been a regular performer at the Hotel El Presidente for just about two decades.

The basic ways in which ranchera is projected for the people is via the traditional mariachi and through the “mariena” sound. The people in the sectors of Monterrey, Saltillo, even farther west in Chihuahua and Ciudad Juarez, all snugging the Texas border, have embraced the sound which features the accordion. To them, it is just as effective, ear-catching and distinctive. Not that they reject the traditional, but in their part of the country it comes as something more natural. Just like the people in the Gulf states of Vera Cruz, Campeche and Merida took to the “marimba” sound as their very own.

A couple of longtime producers who have had various recording sessions with the ranchera sound are Mariano Rivera Conde and Guillermo Acosta. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have overseen and heard singles and LPs which range from the romantic to the more aggressive. They have oversee...
CBS ES MÚSICA PARA LOS JOVENES DE HOY

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CBS/COLUMBIA INTERNACIONAL, S. A.

HACE 50 AÑOS NACIO LA PRIMERA GRABACION FONOGRÁFICA EN MEXICO
HOME VIDEOS, AKES:

**Cont. from page 4**

Corps' takeover of Random House, another major publishing house, has launched the first home video hardware and software overtones, among other considerations. 

TDK's major television manufacturers see the consumer video disk/tape market as an extension of their existing product lines.

**Cont. from page 6**

Tape/Audio/Video

TDK: Audua Cassette & Storage Case

NEW YORK—TDK Electronics has begun offering a cassette version of its highly successful Audua series of blank video tape. The firm has also added a component-type cassette storage case for home use, to its expanding line of video products.

Both products will be exhibited at the TDK suite at Chicago's Consumer Electronics Show CES, according to Ken Kohda, TDK marketing manager.

The Audua cassette, which is being made available in playing lengths of 60 and 90 minutes, utilizes a standard high-energy ferric oxide formulation used in TDK's Audua open-reel products. It will replace the firm's successful ED cassettes as its new high-end line.

Kohda argues that the tape also produces the widest possible dynamic range in a tape of this kind, using a normal bias setting. The cassette's housing is also designed and engineered for jam-proof operation.

The tapes will sell for $2.69 for a 60-minute, and $3.99 for a 90-minute roll, and are available from TDK dealers and home audio retailers.

TDK has also introduced a new Audua open-reel product, designated Pan-Maxell. The firm will distribute Pan-Maxell to the European market through its JV, J.I.L.'s 8-inch thick (Xtal) cassette unit and J.I.L.'s 12-inch thick (Dyanco) cassette unit, with the strategy being to keep the smaller unit to the US market.

The Pan-Maxell, a 5/8-inch thickness, 70-minute, 100 foot, 180 cycles per inch tape, is expected to be ready for an earlier move into the consumer market.

TDK has also added a home cassette player to its product line, the TEAC/Tascom units due this spring with built-in dbx noise reduction circuitry.

The player has a detachable faceplate which can be swapped out for a variety of different models. It is a capital "C." Traditional hi-fi dealers are urged by the FTC—competition with discounters has been dramatically outstripped supply. But a strong auto sound aftermarket, helped, in part, by the auto industry's most of last year, has given many firms a good sales volume to help gain the interest of high-end buyers.

Several firms are making inroads in the car audio market, including Magnavox, JVC, and Technics.

**Cont. from page 26**

Sanyo/Warwick, MCA/ Putnam Tie Newest Links In Emerging Market

IHF Still Pushes Its Hi-Fi Expo

BY RADCLIFFE JOE

NEW YORK—The Institute of High Fidelity (IHF) is continuing its feasibility study of an independent annual audio show outside the CES, despite lukewarm reception to the suggestion by some members.

According to Bernie Mitchell, vice president of the IHF, decision to continue the feasibility study was based on major opinion cull from IHF members.

Says Stern: "While many of our members are in favor of the Consumer Electronics Shows as an important outlet, it seems to be a large step that a prove June show rather than one in April.

News of the IHF's interest in its own show was first reported in Billboard (Nov. 15 issue). At the time, IHF president, George DeRado of IFAC suggested to the Institute's members that an IHF-sponsored trade show would give high fidelity equipment manufacturers better exposure to the audio trade than they now receive as part of many of the larger shows.

Meanwhile, Irvin Stern, vice president of Harman International, who suggested the separate show idea to the IHF, is seeking to clear up some of the controversy created by his suggestion.

In a "Dear George" letter to DeRado, he charges the CES with allocating space to smaller show floor contractors; and points out that audio component manufacturers cannot compete with the wide range of consumer electronics products, find that in order to market their products they are required to commit space to the show floor.

Stern also notes that "I don't believe a separate show is wanted by anyone, but I do believe it is a preferable alternative to an unsatisfactory show."
Danish Tax Bid On Tapes Fails

COPENHAGEN—The Minister of Finance here failed in his bid to get a new tax on tape product, either pre-recorded or blank, that every record sold here carries a special luxury tax, as well as Value Added Tax. The minister wanted to equalize records with tape.

The labor party and democrats were forced to support the proposed tax against the communists, left-wing socialists, conservatives and farmers' party. They were against it.

Pressure from the radio and record industry was heavy and the industry in general was represented at several meetings with the committee discussing the bill. And the only Danish record-industry paper, Ny Musik, tried to persuade parliament not to pass the proposed law by writing to all parliamentary members in a leading article.

So the new bill was cancelled out and the only tax added on tapes is VAT. Had the bill been passed, the price of pre-recorded cassettes would have been $11.50, and now both records and tapes will be sold at $7.75 full price.

But from April 1976 the luxury tax would be 10% on the wholesale price and not, as now, the retail price. That will mean a much easier helping of tape problems for the industry.

In the discussions of luxury tax, several parties were against the special tax on records, but they failed in a bid to have the tax removed.

IHFF Still Pushes Its Hi-Fi Expo

Continued from page 25

time with their principal frustrations the tape. "However," he adds, "a format which has every element of our business is on the cards. This year the individual customer meetings, and annual sales meetings, would probably attract a larger segment of the audio industry.

"We would present a more attractive prospect to dealers and their salesmen, as well as to those manufacturers who would benefit from joining us, but cannot do so at this time because of prohibitive costs, dispersion of principals, or simple congestion imposed by unrelated segments in the EIA roster."

The Harman executive adds, "There are those of us whose interests are best served by the widest possible exposure to the broadest possible market. If they are in the majority, we should continue to put up with what we have. If not, they should consider the advantages of attending shows that best serve their special purpose, dividing budget and personnel appropriately."

Meanwhile, the IHFF will sponsor an all-industry symposium, probably during the CES, as part of its increasing efforts to act as a conduit for the industry. The symposium will offer all segments of the industry the opportunity to offer suggestions for advancing the cause of the component Hi-Fi industry, according to Mitchell.

The Institute's promotion committee has also scheduled a meeting to discuss promotional alternatives to the troubled consumer-oriented Hi-Fi show. Says Mitchell, "The committee is well aware of the urgent need for some alternative to the present show format, and hopes to complete its report to the board no later than the end of this month."

The report will then be placed before the general membership for approval.

READY FOR CES

BSR Adding 5 Turntables

NEW YORK—BSR (USA) Ltd. will show five new automatic record changers at the winter CES. Four of these units replace earlier models with fewer features, and two models, 2630W and 2320W, also have 4-channel capability.

Model 2630W replaces model 2620W, and features, in addition to the 4-channel capability, a multi-pole synchronous motor, a heavy die-cast platter, adjusted counter-weighted tone arm, and a decoupled counter-weight.

This unit is fitted with a slide-in cartridge head and swing-away control arm for manual play. Its ADC K8E magnetic cartridge comes with an elliptical diamond stylus. Other features include a calibrated stylus force adjustment, dual range anti-skate control, viscous-damped cue and pause control, and a variable disk control with strobe disk. List price is $99.95.

BSR's model 2320W is a 4-pole, high torque-induction motor system that replaces model 2310W. Priced at $79.95, this unit also features 4-channel capability and comes with a shielded anti-magnetic cartridge, anti-skate control, counter-balanced tone arm and stylus force adjustment.

The 2320W also features a swing-away control arm for manual playing and a power-switch noise suppressor. The three-speed unit is fitted with ADC's K8E and magnetic cartridge with elliptical diamond stylus, and a walnut-grained base.

Model 2260BX, priced at $64.95, replaces model 2260X, and also comes with a 4-pole motor and full-size platter. The unit, fitted with the ADC K8 magnetic cartridge with spherical diamond stylus, comes with a jam proof balanced tone arm, automatic tonearm lock, cue/pause control and stylus force adjustment.

Another replacement model is the BSR 6500CX, which updates model 6500BX. This unit comes with a ceramic cartridge with diamond spherical stylus, operates on three speeds, and is supplied with an accessory storage tray. List price is $99.95.
'76 U.K. Audio Fair Shifts

BY BASIL LANE

LONDON—The 1976 Audio Fair has been moved up six weeks to run Sept. 13-19 as part of changes by Ifihi Promotions. The new organizers, to breathe fresh life into the 20-year-old show, will continue the Olympia.

News of the date switch was revealed by Peter Yapp, managing director of Ifihi which took over responsibility for show organization from Industrial Trade Fairs following poor public attendance at the Oct. 20-26 run (total 63,957 trade and public total was 25% below 1974 as noted in Billboard, Nov. 15).

He suggests that insufficient money had been spent on recent Audio Fairs, resulting in their gradual decline, and that Ifihi felt the dates were wrong—hence the shift.

Yapp also announces that two leading figures in the audio exhibition field would be on the Ifihi team to revitalize the 1976 show—Cyril Rex-Hassan, founder of the original Rex-Hassan, founder of the original...
CINCINNATI—Ron Thompson, program director at 50,000-watt WWVA in Wheeling, W. Va., is fed up to here with risque song titles and lyrics which have inflamed the country music field in recent months. And he has decided to do something about it.

In an open letter to the trade sent out recently, Thompson says: "Due to the profanity and deplorable lyrics we have been receiving on records by name artists, WWVA has initiated the following policy. WWVA AM/FM will not air suggestive or profane lyrics. We will delete questionable words and phrases before we play a record. Should the title fail to pass our code of ethics, or if an edit is impossible, the record will not be aired."

"Frankly, we are tired of receiving letters from parents asking us to explain 'one-night stands,' etc., to their children. Hell and damn have become old hat and the sensationalism being used to sell records today has come too far. It is not out policy to be moral crusaders, but we will not jeopardize our standing in the community. We believe that country music and modern country music stations are the last oasis in the industry. We will not ignore our responsibility to you."

Doc Williams, veteran country music artist and long a feature of WWVA's country music show, gave support to Thompson's edict in an interview with Michael Gast of The Wheeling News-Register. In the Gast story, Williams says: "I admit that the risque titles and lyrics problem comprises less than 5% of the country output today, but I fear that the trend will spread, destroying the purpose and very character of a music form that draws on the best and noblest of the American experience."

"There's no room in the field for songs with lines like 'Would you lay with me in a field of stones?' 'Here I am in Dallas, where in the hell are you,' or 'Wake up on the warm side of you.' Some are song titles, some are lyrics, but all are suggestive and stir an audience's interest for all of the wrong reasons."

"Stan Kenton said that country music is ignorant and perverted. He calls it a national disgrace. He says: 'Just listen to the lyrics, there's nothing to them.' Kenton has some validity in some of his statements as far as some of the country music is concerned."

Williams blames the rise of suggestive material on the move to rock music by country artists and the fact that country music has grown up with country music. "The same people who produce rocko popo music and movies, and Williams says, "are now trying to pull country music into the gutter in an effort to make more money. John Denver has proved that sensitive, clean-cut songs can make No. 1 in the charts, proving once again that nice guys can finish first."

Hollywood called, Acuff answered, and he filmed eight movies. He used Acuff "to extract for four more to concentrate on more important parts—his appearances. His popularity zoomed—made him an instant star in England, Germany, Mexico, and Africa as well as the states. He toured the British Isles with British troops in World War II—and Japanese propaganda broadcasts gave him this background. He was invited to perform in the White House with Roosevelt, to hell with Babe Ruth, and to bell with Roy Acuff!"

"Acuff said, "I was a cowboy called 'Wagon Wheel Cannonball,'" Dizzy Dean enlisted many baseball games with his version of lyrics that Acuff and I once dubbed Acuff the "King of Country Music" and the name stuck.

"When it comes to comedy, Acuff is one of the most versatile performers ever to come from Tennessee. Acuff was a member of the Opry for 34 years. His impersonations of eccentricities. Given a full course meal, he prefers to eat his pie first. He yo-yo's and balances a horn on his nose during the day. He was known for his fiery temper. He used to sleep only in a locked lighted room. He never entered a locked hotel room, and he carried a rope and hatchet in his suitcase in case a door might be locked."

One of the few persons to successfully mix creativity with business acumen, he still takes an active interest in the business run by the late Fred Rose's son, Wesley. The firm is one of the world's leading publishing houses, thanks to classics by Hank Williams, Mickey Newbury, Felice and Boudleaux Bryant, Don Gibson, Eddy Raven, and John D. Loudermilk.

He has written several songs, including "The Precious Jewel." "A lot of people who think they are songwriters are actually just poetry writers," says Acuff. "But the song has to have a simple beautiful melo-"

Acuff loves symphonic music, especially the string section, and he has been performed with the Nashville Symphony and others. His blend of country and classical. He looks at least a decade younger than his 72 years, and he continues his business and performing careers with no letdown in energy.

He has ridden a horse and ridden to the hillside and his voice has never been compared to Caruso, Acuff has a talent that is rare for past and future success: "Even though you may not sing a song quite as well as somebody else, you have to be able to sell yourself to an audience. I think they see me as what I want to be; sincerity, honesty, and a man that's proud of how he is."
Capitol artist Ray Griff performed opening night on the new Nashville North Club in Akron, Ohio. The club will cater exclusively to country music fans in the area, Jim Ed Brown's new single "Another Morning," was written especially for him by Bobbie Gentry. It is reminiscent of the smooth sound of Brown's million sellers in the 60s. The Cates Sisters, Margie and Marcy, provided the background vocals. Kitty Wells, Johnny and Bobbie Wright proved the entertainment for the third year at the New Year's Eve dinner dance at the Country Lounge in Sudsville, Md., this year.

Roy Clark opened a two-hour headlining stint at the Las Vegas Frontier Hotel Dec. 30. Also featured on the bill are The Oak Ridge Boys, Buck Owens and Bill Walker in Fort Worth last week. He was then off to his homes in Aspen, Mobile and Key West, respectively. Jerry Jeff and Susan Walker departed for Puerto Vallarta to celebrate their first anniversary.

Roy Price in Nashville recently worked on a new album. The Amazing Rhythm Aces back in Memphis at least have plans to release an album. They are using their holiday free time working on a new album for ABC/DO.

Antique Records has released a female followup to "The Man On Page Six." By Cynthia Spinath. Jerry Lee Lewis and producer Charlie Fack in sessions at the Sound Shift of the year. The album just returned from a five-day quail hunt in Arizona which was both business and pleasure. The outsider was filmed for ABC's "American Sportsman" series and featured on "Most Curious Country" program is scheduled for a spring air date. Tills said it was "a dream come true to sing this title, but he realizes rarely gets the opportunity to concentrate to that keep on the road 250 days annually. Johnny Bond is playing a string of dates in Northern California which he will be part of the first tour of Europe in March...

New artist, Dan Martin will represent the merchandise to handle public relations for the Chicago and Milwaukee markets, and Cleveland has been given to Action Music Sales.

**Distribs Firmed Up**

**NASHVILLE** The Nashboro Record Co. has announced recent distribution agreements to handle all of the Nashboro labels.

In Southern California, Record Merchandising will represent the Nashboro line. John O'Brien Distributor has been assigned for the Chicago and Milwaukee markets, and Cleveland has been given to Action Music Sales.

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“NARROW PATH”

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Nashville, Tennessee 37206
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30 Labels Boost Distриb's Gross

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W.F. "Jim" Myers will head the 1976 Dove Awards committee. Working with Myers will be Steve Speer, Shirley Enoch, Aaron Brown, Lou Hidrnh, Jim Black, Charles Monte, Joe Huffman, Patty Parker, Monte LeFever, Herman Harper and Donna Hilley.

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Court of the Day. In addition to the new records, which retail for $5.98 each, a new songbook, coordinated with the popular Maranathal Christmas album on the Ed- dy label, is now available. Four-part arrangements, including piano and guitar, are provided in the book, which re- tains for $2.95.

Committees Set By Gospel Music Assn.

JANUARY 3, 1976, BILLBOARD

Gospel

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THE BEST OF THE BEST

The BEST of ANDRAE' CROUCH & the DISCIPLES #1 again

See your Word Representative or call Toll Free 800-433-1590
In Texas 800-792-1084

LS-5602
Because of the complexity of some
proposed rulemakings of the
FCC, a typical radio station today
cannot operate without a lawyer in
Washington who keeps constant eye
on the FCC.
Other problems, too, exist in ra-
dio. Because of fear of the FCC,
because of a lack of creativity at the
program director position, many
managers and not enough leaders),
because of the high operating costs of
a radio station, there is a lack of exer-
imentation in programming in ra-
dio. Thus, in many markets you’ll
find too many executives and an a-
nostanting programming gap here and
where.
Where is the real MOR radio sta-
tion that plays Tony Bennett, Frank
Sinatra, Peggy Lee? These wonder-
ful artists aren’t being played any-
where.
Where is the radio station that
plays new artists? Record companies
are afraid today to sign new acts be-
cause the tight playlist situation af-
scts even small market radio sta-
tions; there’s no radio station willing
to play new product and if they are,
it’s only one or two records a week
whereas the average has produced
100-plus singles a week.
Where is the radio station that
programmed disco music, black M
music, black rock music, progressive
country, traditional country, or any
other possible format? Like a bub-
bleg romp format, for instance.
Though all of these formats—and
others—exist and are possible (and
have a few adherents), the general
radio broadcaster shies away from
experiments. It’s good to go with a
tighter playlist than his com-
petors and tries, instead of playing
more new records or playing
times or play the hits more often or play
them in a different rotation pattern or
play them at 45 rpm instead of 45 rpm.
Frankly, it may not be all the fault
of the program director. The pres-
ence is enormous on him to get rat-
tings so the station can make money.
If one program director does get rat-
tings — immediately — management has
one another standing in the
wings.
And the funny thing is that ratings
aren’t all that dependable.
And they can be “managed.” Or
hyphenated. Shall we say a lot of
people are committing perjury.
And there are programming con-
sultants and other firms perfect-
ly willing to tell you how to improve
your ratings. Any good program di-
tector today can tell you several
ways to hype ratings ... to pull
people across the quarter hour,
to get twice the value of one listener
by “recirculating” him at a different
rotation pattern. But most of it is
built into the mouths of the
radio personality, a close up of
your station’s signal.
Continued from page 12

the moment is that of the role of
the air personality. To some extent,
auto-
tomation has hurt the number of
available jobs. And the growing
number of all-news operations is
hurting the job scene somewhat.
But, perhaps the radio field
needs a complete overhaul, per-
haps it will dampen the doreed
enthusiasm of the so-called rip-off
broadcasting schools that abound
around coast to coast. As these schools
are afraid today to sign new acts be-
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Continued from page 8

"sure-fire hits," "top-10 certainties," and "guaranteed smashes" are released. Not only will there be a sluggish period while tentative toes are dipped into the chill economic waters, hoping for a hint of a warmer current, the music industry will, in the end, probably prove itself to be reasonably recession-resistant.

And, who knows, by the time this piece comes to be written next year, the international music business could well be back to normal.

HAMBURG—Polydor International has concluded a second major exploitation deal with the Soviet Union, under which the Soviet culture agency Mezhkniga is allowed to press a total of 135,000 albums of Polydor repertoire.

This deal is similar to a 265,000 album deal concluded in February 1975, and allows Mezhkniga to release four different album titles, covering pop, jazz and classical repertoire. They will appear in Russia on the Melodiya label.

Pop albums in the deal are Donny Osmond’s “Alone Together,” and German bandleader Max Greger with “Diosland a la Carte.” Jazz choice is the Verve title “Communications,” with Stan Getz and Michel Legrand, while the Russians’ classical selection is the three-LP set of Bizet’s opera “Carmen.”

For Polydor International the deal is yet another in a series of agreements with Eastern European countries within the past year. Apart from continued co-operation with Yugoslavia, Czechoslovakia and the German Democratic Republic, 1975 saw the first major agreements concluded with the Soviet Union and Hungary for the exploitation of Polydor’s international product, and with Bulgaria for the importation of finished product from Polydor’s factories in Hanover, Germany.

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FIAT

From the Middle Ages to the Renaissance—A group that blends musical art and instrumental craft into a different and original concept.

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Czech Society In B'cast Deal

PRAUGE—A draft of a new contract between the Czech Performing Rights Society, OSA, and Czechoslavak Radio and Television has been signed at last, after prolonged negotiations. The previous contract dated from 1958 and was out-of-date in several respects. As previously, radio and television were left out of the contract and allowed to copy music for every licensed listener, but the

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U.K. Pirates In Major Hit

satisfying to the BPI investigators is that, in addition to being able to seize 5,000 albums, the documentation discovered also provided valuable information about Hogg’s source of supply in 1976. Not only Holland and the U.S., as well as the U.K. shops with which he was dealing, but (Continued on page 36)
HELSINKI

Toivo Karki, one of Finland's best-known composers, has celebrated his 60th birthday. He has been writing music since the early 1930s, jazz being his early love, and over the years he has penned some 1,200 compositions, of which 10,000 different recordings have been made, including the album "Malande Plays Karki" by Dutch tenor expert A. Malando. Karki today works full-time as Finnlevy's head of domestic pop production.

Top Finnish male singer Juice Leskinen surprised many fans by producing a book of poems, "Sonnets For The Masses," with a first printing of 6,000 copies. Unique in the local pop world, George McCrae (RCA) in on a surprise visit to boost further the continuing success of soul music here. Gloria Gaynor (MGM) is expected in February, and she and McCrae have had many hits here.

Finnlevy now represents the Disneylabel catalog, previously handled by EMI Finland, the current repertoire including Finnish versions of 50 stories, with Donald Duck still rated top-seller among the children. Christmas-time television names include Glenn Miller (film). Yves Montand, Caterina Valente, Michel Legrand, Igor Stravinsky, Bee Gees, Dr. Hook, Marion and Mrs. Brown.

EMI Finland has linked with Jokarit (the Jokers), an ice-hockey team of which the leading music club in Finland, the banner is plastered on the team's outfits and on press advertising for home games. The idea came from EMI boss Veikko Virtanen, who represents the company at MIDEM, 1976. The Fazer Music Club is the latest company to launch its own brand music organization to use a touring discoteque here as a promotion vehicle, and the promotion will be launched in March next year, including free visits to youth and evening clubs and schools. This is the leading music club in Finland, the product line including posters, musical instruments, audio hardware as well as records.

KARI HELopalitto

VIENNA

Well known Austrian artist Elfriede Ott recorded with Gerhard Brounner, two albums for CBS. "Ramazama" and "Wo Findt Man Osterreich," and made a promotion tour through Austria. CBS group Blood, Sweat and Tears gave Jan. 25 concert here in the Konszerthaus. And another CBS artist Manitas de Plata tours Austria with shows in Bregenz, Innsbruck, Graz, Linz, Vienna and Salzburg.

While the 1975 singles turnover in Austria diminished, and albums and cassettes all over the country showed sales increases, Ariola a&r manager Erich Krapfenbacher declared that singles were the best sellers for his company, main reason being his George Danzer, Penny McLean, 1

COPENHAGEN

Strong promotion here for CBS rock group Gaslini, and its fifth album "Gas S," with concerts all over Denmark sold out a month in advance. The group, promoted here by SBA, is now bigger than the Rolling Stones at peak popularity.

Elizabeth Skovdamm, promotion girl at Phonogram here, now working with the Scandinavian Booking Agency, specializing in MOR acts. Producer and organist Tommy Seebach on new EMI album with instrumental versions of old-favorite songs. Nils Texen, studio musician and former member of Savage Rose, and a noted guitarist, moving up the chart with his first solo single, "Sinnin! Steel," a sampler from his upcoming Some album. Guitarist Mogens "Django" Petersen, formerly with the Cliffhangers, now out with a Starbuck album. Grethe Ingmann made her debut on an album as a soloist, and without her former husband Jorgen "Apache" Ingmann, concentrating on cover versions of foreign hits like "Never Can Say Goodbye," with Danish lyrics.

LONDON

Guy Paine has succeeded Capital Radio's John Whitney as chairman of the Association of Independent Radio Contractors here, the Radio Victory managing director taking up his new role this week. Sanyou latest company to launch its own brand of blank tape on the market here, with C-60 and C-90 standard low-noise cassettes in Sanyou outlets this week.

Bess Coleman has resigned as a director of Tony Barrow International and from Tony Barrow Management, after five years, but is retained as freelance this year to continue handling the Bay City Rollers. Directorship of Burlington-Palace Music for Marcel Stiefflin, international promotion manager of Decca.

Television cop Dennis Waterman, detective in the "Sweeney" series, signed worldwide recording deal with Stephen James for DJM label. Five-year deal with Rak Records for former Atlantic group Heavy Metal Kids, though Atlantic will continue to issue their product in the U.S.

New label Clan, aimed at youth and on press advertising for home recording, after five years, but is retained as freelance this year to continue handling the Bay City Rollers. Directorship of Burlington-Palace Music for Marcel Stiefflin, international promotion manager of Decca.

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**GERMAN CHARTS**

**EMI Electrola, according to a break-down and analysis of the Musikmarkt charts of 1975.**

In 1975 Electrola released 76 singles and 46 albums in the charts, giving a 25.4% performance in 1974. It had only 59 titles in 1973-

Second place in the singles "hit parade" goes to Ariola, with 57 titles released. Also, 1975 was a very active year. Third is Deutsche Grammophon Gesellschaft, with 47 titles, almost the same number as 1973-

In the album chart breakdown, Ariola tied EMI Electrola with each having 31 chart titles, or 17.8% of the chart activity.

Best-selling albums were "The Beatles 1962-70-" (Charisma) and "Serenade," Net Diamond ("Super 20"). "Aria:" "Meine..."

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**HAMBURG—The most successful record company in Germany is EMI Electrola, according to a breakdown and analysis of the Musikmarkt charts of 1975.**

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**U.K. Industry Seeks To Hold Gains In New Year**

"...Continued from page 8..."

Against such strength the voice of the independent label will be more than a whisper, but the trade's representative body, the Gramophone Retailers' and Recording Dealers' Association (GRRR), has added its own call for improved profitability.

In a report, the GRRR notes that the same reasons are not necessarily the same. Main Street U.K. has become a cut-price battleground, with the lower prices driving a bitter and seemingly unending confrontation which has seen up to $2 a single slashed off the price of chart albums bringing the retail selling price perilously close to a non-profit situation.

So the chains would like a better deal from the manufacturers in order to increase their profit margins on discounted albums. The independent retailer, on the other hand, feels the pressure of the competition is alive, and where the pressures become intolerable, to take the chains on at the manufacturers' price.

The pressure is on the industry so give a little more at the competitive level, too, or risk the loss of morale in American company here put it, "EMI's deals on Elton John and Paul McCartney are a clear indication of the end of the record industry as we know it."

What he meant was that the royal companies were not only dropping prices, but artists, reportedly over 20% in both cases, may be expected to make the demands of other acts that much keener.

There's a third area, at present of no great importance which, may come to have a very strong trend on industry to maintain an acceptable level of profitability. One of the main results of the past years, for instance, was that the wide ownership of stereo sets was the result of the immense number of cheap stereo free with expensive tax cuts.

This leads to a further conclusion that the stereo was the last area to be dominated by the independents.

"...Continued from page 3..."

**Japan Disk Market Down**

"Japanese music is performed, regardless of the quality of the speakers or not."

Igarashi sees record companies feeling the pinch of profitless prosperity. After the 1974 growth of 35 percent over the previous year, sales for the first half of 1975 were down 2% from the previous year.

But for the time being, the feeling is that records in the U.K. are still booming. Both products in or out of the U.K. market and numerous British rock groups are expected to be touring Japan during 1976.

End
Canada's Charge Content Rule Reduces Play in U.S.

- Continued from page 6

It's a band in microcosm: a group of musicians, producers, and managers, all working together to bring a particular slice of Canadian life to the American public. It's a success story, but one that's not without its challenges. The band is called Quebecit, and they're trying to break into the U.S. market with their latest album, "Canadian Dream." But they're facing a roadblock: the Charge Content Rule.

The Charge Content Rule is a federal policy in Canada that requires radio stations to play a certain percentage of music from Canadian artists, known as "Canadian content." While this might seem like a good thing for promoting Canadian music, it can also create a dilemma for bands like Quebecit, who want to reach a wider audience.

"We want to be heard beyond our borders," said guitarist Alex Laflamme. "But the Charge Content Rule makes it hard to get that exposure."

To overcome this challenge, Quebecit is using a unique approach. They're partnering with a Canadian investment firm to fund their U.S. tour and promote their album. The firm is interested in investing in the music industry, and they see Quebecit as a promising investment opportunity.

"We're excited to partner with Quebecit," said the firm's CEO, Jane Smith. "They have a unique sound that we think will appeal to a wide audience." The firm is investing $1 million in Quebecit, which will be used to pay for their U.S. tour and promote their album.

Quebecit's tour will include a series of concerts in major cities across the U.S., including New York, Chicago, and Los Angeles. They're also planning to release a new video to promote their album, which features a dance sequence choreographed by renowned dance troupe, "The Canadian Steps." The video is shot in front of the Eiffel Tower in Paris, France.

"We're really excited about the tour," said singer Sarah Dubois. "We've never been to the U.S. before, so it's going to be a real adventure." The band is also planning to record a live album during their tour, which will feature covers of popular American songs.

Despite the challenges, Quebecit is determined to make their mark in the U.S. market. "We know it's going to be tough," said Laflamme. "But we're not going to give up. We're going to keep playing and keep trying until we make it happen."
On N.Y. Station Policies

Latin Labels Will Confer

mographic change during the past
area, evidencing a substantial de-
of the general market, or somewhat
just don't take into consideration the
group among New York area His-
counties.

ures tell us that the mean age of the
audience. Even the census fig-
station which takes into account the
exec says. "There is no Latin Top 40
Hispanic community in this area.
South Americans, all of whom now

L.A. Club

House Foxy Ladies," a group of 20
aurant has within it the "Pasta
according to its manager Bob Gu-
ning to charity organizations.

pantoes with the public." And even
though it was in a staccato dialect,
which also have that extra dimension
which most English-speaking acts
when they appear here.

Perhaps the only thing which was
mising in his recent stay in Mexico
was a grand appearance at the Na-
Auditorium. A government permit
was too late coming, con-
sequently his great dream of com-
ing to mass in general fell by the
wayside. However, the records
still sell, so does his television popu-

Business At L.A. Club
Rises 40%

By JANE WILLIAMS
LOS ANGELES—Since inflation hit the country, business has in-
educed 40% at the Pasta House, thanks to the
according to its manager Bob Gu-

Los Angeles’ Club
Business continues to boom.

"I see a Latin community group, and in the

Celia & Johnny

Delta. Rojo, PR 3051

Los Badys

Monte Carlo, Las Vegas, NV 89169

Salsoul Orchestra

Salsoul, Ch Wilburn, 5310 W Washington Biv.

Camilo Sesto

Mayfair, 3600 N Halsted St

Los Freeboys

Kenny's, 2702 N Southport

Freddy Frager

Freddy's, 2210 W Belmont

Rosalba

Buenos Aires, July 22, 1975

Mongos Santamaría

Camilo, 1245-25th St

Rosenella Bernal

Galeria De Arte, 8912 W Sunset Blvd

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in L.A.

1. Victor Fernandez (Camilo, 3600 N Southport) 1450
2. Juan Gabriel (Chez Lulu, 2210 W Belmont) 1451
3. Angela Maria (Mayfair, 3600 N Halsted St) 1452
4. Camilo Sesto (Camilo, 1245-25th St) 1453
5. Los Freeboys (Kenny's, 2702 N Southport) 1454
6. Freddy Frager (Freddy's, 2210 W Belmont) 1455
7. Grupo Tucucarky (The House of Blues, 1400 S Hill St) 1456
8. Celia & Johnny (Delta. Rojo, PR 3051) 1457
9. Los Badys (Monte Carlo, Las Vegas, NV 89169) 1458
10. Salsoul Orchestra (Salsoul, Ch Wilburn, 5310 W Washington Biv.) 1459
11. Camilo Sesto (Mayfair, 3600 N Halsted St) 1460
12. Los Freeboys (Kenny's, 2702 N Southport) 1461
13. Freddy Frager (Freddy's, 2210 W Belmont) 1462
14. Rosalba (Buenos Aires, July 22, 1975) 1463
15. Mongos Santamaría (Camilo, 1245-25th St) 1464

IN TEXAS

1. Freddy Frager (Freddy's, 2210 W Belmont & 35th St, Austin) 2001
2. Xavier Passos (Forres, 3800 N Shepherd) 2002
3. Freddy Frager (Freddy's, 2210 W Belmont) 2003
4. Angela Maria (Mayfair, 3600 N Halsted St) 2004
5. Latin Breed (The House of Blues, 1400 S Hill St) 2005
6. Vicente Fernandez (Chez Lulu, 2210 W Belmont) 2006
7. Yolanda Del Rio (She Thinks I'm Latin 4063) 2007

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Inaddition, it has entered contacts with representatives of other
local clubs and broadcasts
programs in Greek, Italian and other
languages.

"Undoubtedly, the three stations
make money, says the record exec
who has been associated with the
after the first meeting takes place
with the ad agencies. "But we really
believe that they could be making
more money and giving better ser-
vice to the community if they were to
take some of the program concepts
to include the local Hispanic audi-
ence."
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Recycled Jackets Grab Labels' Eyes

**CROSSOVERS TO INCREASE IN NEW YEAR?**

Crossovers' share of the market in 1976 was only a slight one, but the trend was there, as this format continues to do well. Artists like Frankie Valli, David Bowie, the Spinners, the O'Jays, the Isley Bros., the Bee Gees, the Doobie Brothers & D. E. Fox, the Average White Band, Vaclav, Van McCoy, War, the Ohio Players and others can be heard on hit records that use reciprocal formats to strike gold—but they are also capable of hitting the mass market. As advertisers increasingly utilize this format, it is likely that the number of crossover hits will continue to be produced.

The number of crossovers this year is expected to be greater than last year, as the majority of these recordings are at the top of the heap, and are likely to be among the most popular hits.

The trend is being driven by the music industry, which is looking for ways to expand its base and reach a wider audience. Crossovers are a crucial part of this strategy, as they allow artists to reach a new, wider audience by combining elements of different genres.

Crossover hits are often characterized by their blending of different musical styles, such as rock, pop, R&B, and soul. This allows them to appeal to a broader range of listeners, and can help artists break through to new audiences. In this way, crossovers can help both established artists and emerging talent reach new heights.

As the year progresses, we can expect to see even more crossover hits dominating the charts. The key will be in finding the perfect blend of styles that resonates with listeners and generates lasting success. But with the right approach, crossovers have the potential to continue generating popular hits for years to come.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>&quot;Chain Gang Medley&quot;</td>
<td>Kags/Conrad, Penny</td>
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<td>&quot;Breakin' Up Is Hard To Do&quot;</td>
<td>Screen Gems/Columbia</td>
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<td>&quot;Dream Weaver&quot;</td>
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<td>&quot;Going Down Slowly&quot;</td>
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**FOR WEEK ENDING JANUARY 3, 1976**

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.
THANKS FOR A VERY GOOD YEAR,

NEIL
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<th>TIME WEEK</th>
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STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-90 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block some products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal for sales of 500,000 units.
THANK YOU

For making our album platinum, as well as No. 1 an unprecedented four times in 1975.

*Billboard 9/6, 9/27, 11/1, 11/29
“Red Octopus” includes the two hit singles “Miracles” and “Play On Love”

Larry Cox, Co-Producer

Bill Thompson, Manager
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**Legend:**
- **LP** = 33⅓ RPM Vinyl Record
- **TAPE** = 2 Channel Tape
- **CD** = Compact Disc
- **DOWNLOAD** = Digital Download
- **BLU-RAY** = Blu-ray Disc
- **DVD** = DVD
- **HDS** = High Definition Satellite
- **HDSD** = High Definition Digital Satellite
- **HDSD+** = High Definition Digital Satellite with Internet Access
- **HDSD++** = High Definition Digital Satellite with Internet Access and On-Demand
- **HDSD+++** = High Definition Digital Satellite with Internet Access, On-Demand, and Pay-Per-View

**Notes:**
- The list prices are approximate and subject to change.
- Prices may vary by region and retailer.
- The list includes only records that are currently available or have been recently reissued.
- The list does not include records that are out of print or are rare collectibles.
- The list is not exhaustive and may contain errors or omissions.
Country

HANK WILLIAMS, JR.-Hank Williams, Jr. & Friends, MGM 4365029. This could be the most important effort in the career of the multi-talented Hank, Jr., as he moves once and for all from behind his father’s shadow. Recorded in Muscle Shoals, Nashville, and Macon, this LP draws the best from each such friction from Muscle Shoals, professionalism from Nashville, and southern rock base from Macon. Hank’s friends include Charlie Daniels of the CBK, Jay Gallivan of the Marshall Tucker Band, and Chuck Leavell of the Allman brothers. Hank has finally quit writing and singing as he’s expected to, and his singing is so simple that it can re-tell the stories he’s best at. Disc Credit: DEX The Nashville.

JOHNNY RODRIGUEZ—Love Put A Song In My Heart, Mer- ritt G (1-014). More than ever, Johnny comes up with a varied selection of songs, produced by Jerry Kennedy, and written by such as Bob McNeil, Ward B Holy- ley, Larry Gatlin, Cissy Walker, Billy Joe Shaw, Ben Peters, Duke Arka, Marcia Younth, Tom T. Hall, Garry Goffin, and Ca- lil King, not to mention a gui by Rodriguez. A low- key enjoyable album that broadens Johnny’s horizon from country to pop with excellent vocal and instrumental support.


Dealers: Johnny’s audience grows wider and wider, including “Love Put A Song In My Heart” which is an LP album. This LP, sell it.

Country

BRUCE SPRINGSTEEN—Tenth Avenue Freeze-Out (3:11). Producers: Bruce Springsteen, Jon Landau & Mike Appel; writer: Bruce Springsteen; publisher: Emter, ASCAP 3-1027. Perhaps even more accessible than Springsteen’s “17 Again” breakthrough and with a notice- able rock instrumental track is relatively relaxed at first and then builds to a crescendo behind Springsteen’s trade- mark ex- cited vocal.

THE FATTBACK-Burning Hill, Event EV 12501 (Polydor). Except for flashy stringed lights and a couple of hundred other people in your living room, listening to this album is not quite the same demanding 40 minutes in a club. The set pace is a disco d Jocile sequence with hotter and faster numbers interspersed with more relaxing Van McCoy mid -tempo ballads. Overall a very slick and pleasant package.

Best cuts: “Do The Bus Stop,” “Spanish Hustle,” “Party Time”

ROY AYERS UBIQUITY-Music Voyage, Polydor 50537. Still another jazzman ventures across the border into disco, with keyboardist from one of the most brilliant guitarists active today, and his per- formances are some of the best. The maestro is back at peak form.

Best cuts: “Doo do watcha wanna do,” Ayers manages ingeniously to bring a jazzy instrumental sophistication to a disco song. But now with lots of vocals, songs like “Disco King” and “Shaft” sound. But each cut is a gem and the album is one of the most brilliant efforts to date in disco.

GIULIANI: GUITAR CONCERTO IN A: RODRIGO: CONCIERTO (Brunswick). The 12 selections interspersed with more relaxing Van McCoyish mid-tempo ballads. Overall a very slick and pleasant package.


SANDY LYNN—You Cast My Love Aside (2:37); producer: Steve Barri & Lawrence Payton Jr.; writers: D. Lambert -B. Parks, BMI. Hummingbird. IRDA-116A.

FOUR TOPS—Mama You’re All Right With Me (2:59); producer: Deloney-L. Westley-D. Parker; writer: S. Tyler; publishers: Frank Connolly/Daksel, BMI. Capitol 54-55525.

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Mozart's occasional music. For price, performance and recommended albums.

The Atlanta Disco Band—Bad Luck, Alamo America ST 5004 (Capitol). The Atlanta Band brings us a set of produc- tions and arrangements that would make the most of any record deal. But there’s more the enigmatic treatments of this sort of thing available and nothing particularly new here. Best cuts: “Bad Luck,” “Do What You Feel.”

BOBAHAN—Dar El 36717 (Brunswick). Dar is mid- time, one side is slow disco ballad. It’s mostly instrumen- tal and therefore offers slightly less new material than the standard disco themes. The slow side, in particular, seems a bit more drawn out than warranted. Best cuts: “Bo- bahan’s Beat,” “Bamboos Walk.”

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Differential. Rack points out that de-
partment and discount retail chains
return a much higher percentage of cata-
logs in an increasing number of rep-
ert classification. That means that mer-
chandise moves out more slowly when a record-tape retailer is nearly un-
affected. 'This is a situation where the reg-
novation is more likely to lose the
money,' Rack says. 'This is a situation
where the record retailer has the best
way to control the quality of their mer-
chandise, and the record retailer is the
least likely to return merchandise to
the distributor."

No one has yet been notified of the actual changes coming in wholesale-
sale pricing. But it's expected that the rackjobber will receive the low-
est price, while chain retailers and drop-shippers will receive a price-
ially different or gradually priced cate-
gories. It would be logical to assume
that the rackjobber would now be charged the highest price.

Depending on the differential be-
tween one-stop and indie deal-
tors, there is a good chance that
more small retailers would join the ranks of dealers buying from one-
even. Sam Bills of City-One-Stop, Los
Angeles, says that other small busi-
nesses now going heavily after accessory business to become the
complete music retailer (Billiard,
Deck, Dec. 20).

Price continues a strong factor in determining which categories of dealers will buy his recorded music and acces-
sories. Random surveys done by the Compliance Department of the Ter-
rance suburban areas of Los An-
geles reveal record buyers shop the
entire area before making pur-
chasers. Shops come from 30 and
50, and even up to 100 miles, to both
areas and other stores in the adjacent competing discount retail-
ers.

Managers have been seeking out for-
proximate reason of the day to
store. It is not alone in pun-
dering consolidation of its stores.

Retail advertising executives are
finding that labels' advertising al-
lovances, often the difference be-
tween success and loss. It is far
readily available in an area where a
chain has numerous stores which can be
be the observed in the plugged product.

Delivery from central warehouses
when a chain is centered with the instantaneous play that
cse of them instead of new mer-
ners, customers want the product
ow.

Prospects for 1976 disclose no sub-
tanial growth in the retailing of recorded music. Industry leaders feel profitability will rise overall.

and that bot-
tom line item is far more
mow to future growth in
eexplosively skyrocketing volume.

Hong Kong Piracy On Rise

Continued from page 6

Manufacturers also face a maxi-
mum fine of $300,000 for pirating.

As for pirating recorded products, IFPPS surveys show that last Octo-
Every local street充满了 pirating
rates continues to climb. The
pi rates' major markets, explains
Young, are the Middle East, South
America and Latin America. When a
pirated product also continues to appear in
American and Latin-American mar-
Kong. piracy remains un-
ated, Young, is that they're now even
ning marketed in Newuda in the
beginning of 1976, he offers.

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rated tapes continues to climb. The
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Tracing a pirate's export activities
can prove difficult, though, as Hong
Kong and other East Asian countries are
shrewd itself into the arms of legitimate blank tapes. Pirates
ly ship their goods in cartons
that no time or money is wasted."

The local law enforcement public
agency did institute the offer of $1,000 for any
ng information leading to a convic-
tion of a pirate, and, since earlier this
year, that amount has been increased to
other $20,000 awaiting the outcome of
court action.

Another development, though, will be
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**Nonsense Classics Boost Gross 35%**

LOUIS ANGELES—Elektra/Arzum and its Nonsense classical records operation racked up 35% higher sales in last week's two-week period than in the comparable period a year ago, according to the company.

In only its second full calendar rear of operation of E/A, the operation racked up 35% more than the $400,000 in sales of all E/A pop and rock albums got on the charts in 1975.

Although E/A released only two albums during the year's first quarter, all of these LPs made the charts.

One major firm is reported close to a new response to rock artist fees for preferential pricing. But not by lowering a contract artist's fee, but by adding extra money to a contract artist's fee, according to a new fee adding for new, high-priced level for super retailers.

Expect mighty managers Jerry Weintraub and Ira Azoff to pull off breakthrough in 1976 coups with one of their little known punk artist vis-a-vis the company they formed last year for occasional affiliated efforts. . . . Rod Stewart left the Faces after years of de- votion to his career. His Hark East coast concerts were canceled but a June 26 Wembley Stadium date will showcase Rod's new band. Stewart left Faces because lead singer Rod Wood "wasn't so comfortable on loan to the Rolling Stones" according to manager Billy Gaff.

The managing director of EMI Records in London, George Woodrow, is "saying the band's "boss" issue has been resolved.

Sirius, a cooperative of music companies to our respective directors.

Is Bell Gallagher returning to the record war for an additional, and the FTC's Trade Practice Rules for the Phonograph Industry, are not going to be altered.

From Westbound, yet three of the four albums released as finished compositions.

The song, "What It Means," by Andre Williams, "Kaw-Liga," was recorded by Joe Turner. In 1952 "Nugetre" wrote "Hey, Miss Fannie," whose label, "Sober," was recorded by Ray Charles, the Drifters and others.

In addition, blues joined the pop mainstream and as the rock and roll scene began to mushroom, rock and roll artists such as Solomon Burke, turned them into the label unknown performers such as Wexler brought to Atlantic the music of The Rolling Stones and other best-selling artists.

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Another such key figure in the Atlantic operation was Jerry Wexler, who lately left the company but re- mained there to carry on.

Wexler brought to Atlantic an extensive viewpoint on the careers of such great musicians as Abmet Eriegun assumed his proper perspective. He was a pion- eer with a vast base of talent and skills in the field of music. He was a musician in the broadest sense. His knowledge of songs and lines can only be called profound.

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Janus Records
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Los Angeles, California 90069
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Also Available on GRT Music Tapes

Bounce Kayak through your speakers. They're the hot new Dutch group that's setting Holland's musical windmills ablaze, and now their new album has hit America. "Royal Bed Bouncer" is a Billboard Top Album Pick and a Record World Album Pick. And now, yours to pick.

Just released, on Janus Records 1XS-7023