Beetles ‘Reunited’ On 500,000 Cutout Disks

By IS HOROWITZ

NEW YORK—The Beatles may never come together again as an act, despite continuing bids, but they will shortly begin appearing in cut-out bins across the country, joined in one of their all-time hit albums, “Let It Be.”

Some six years after release, almost a half-million overstock units of that prestigious Apple Records title have been purchased by surplus record & tape distributors, Rochelle Park, N.J. The deal话s six months of negotiations to clear complicated rights so that the sale might take place.

Surplus just recently accepted delivery of some 180,000 “Let It Be” (Continued on page 18)

NATIONAL SURVEY
Imports Add Hefty $ To Retail Sales

By JOHN SIPPEL

LOS ANGELES—There’s plus business and profit in retailing import LPs, a national survey reveals. Peter Nance of Record Town, Austin, Tex., has sold 70 three-LP sets of “Lotus” by Santana, recorded live in Japan, at about $22 each.

Doug Ackerman, Lieberman One-Stop, Minneapolis, remembers a Deep Purple in 1974 that sold over 2,000 to his retailers before the U.S. release. Don McLeod, Music Millennium, Portland, estimates that he did over $300,000 in 1975 with imports.

(Continued on page 18)

Court OKs Watergate Tape Release; LPs Due When?

By MILDRED HALL

WASHINGTON—Warner Communications’ plan to put some 20 hours of Nixon Watergate tapes on LP, in the wake of Tuesday’s (26) U.S. Appeals Court decision to release 30 of the tapes to the public and the media, has an uncertain timetable at this point. It could be a matter of several weeks, or many months before the release of the tapes.

The decision also opens the way for other manufacturers to produce their own Nixon-Watergate LPs since the tapes are destined to become public record. (See related story in this issue on page three.)

Former President Nixon’s attorney, Herbert J. Miller, has announced that he will try for a Superior Court injunction to prevent Warner Communications from releasing the tapes to the public. (Continued on page 19)

Labels Hold $6.98 For Country LPs

By SALLY HINKLE

NASHVILLE—Though ABC/ Dot has slashed the price of its country albums from $6.98 to $5.98 and CBS Records continues to hold at $5.98, labels are maintaining a $6.98 list for country product with further increases possible when the financial ramifications of the new copyright legislation become apparent in 1978.

Out of 14 labels surveyed, 10 are listing LPs at $6.98—four of those considering escalations if necessary—three at $5.98, and one at $4.98 (Continued on page 54)

German Sales Decline With Pickup Forecast

By WOLFGANG SPAHR & MIKE HENNESSEY

Hamburg—Despite disappointing sales in the second quarter, overall volume for the record industry in Germany continued to show a cumulative advance for the first six months of the year as compared to the same period in 1975.

The Federal German Record Assoc. reports that sales of LPs advanced 7% for the half-year segment, with prerecorded tapes selling ahead by 33% while singles sales dipped by 2%.

A massive increase in sales was ex-(Continued on page 19)

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Bee Gees Top Artist List At Radio Forum

LOS ANGELES—Some of the most interesting performers in the music world—including the Bee Gees—will perform during the ninth annual International Radio Programming Forum Dec. 1-4 at the Marriott Hotel in New Orleans, announces Paul Drew, chairman and CEO of the Forum. The convention opens Wednesday (1) with a cocktail party highlighted by a show by Barry, Robin & Maurice Gibb of the Legends Of Jazz on Crescent Jazz Records; this group has performed all over the nation, featuring traditional downbeat jazz.

On Thursday, there will be a panel discussion, England Dan and John Ford Wilson of the Loggins & Messina duo, who have recorded two albums this year with the Jrs. of Jive Records, currently on the charts with "Night Are Forever Without You," will participate.

Thursday evening, during a pedalsteamer steam trip on the Mississippi, people attending the four-day educational event will be able to hear live entertainment by a Columbia Records group of Epic Records artist or group. The event is being coordinated by Chuck Tagird and Bob Sherwood of Columbia Records.

Superstars Battle For Chart Lead: Twisters Abound

By PAUL GREEN

LOS ANGELES—A battle of sorts between the Twisters and the Bee Gees is underway for top album sales positions. Such artists as Stevie Wonder, Earth, Wind & Fire, the Rolling Stones and Led Zeppelin, are all out with new releases prior to the holiday sales period, and an interesting aspect of this activity is the commercial viability of the double LP, which three of the aforementioned artists have released.

A look at Billboard's Top LP & Tape chart this week shows four of the top 10 spots being held by two groups, with a fifth almost certain to be in the top 10 next week.

The reasons for this twister surge includes a live album boom producing double jackets and an increasing consumer perception that there is a cost-per-barage bargain in a multi-record set.

The discs involve are Stevie Wonder: "Talking Book," released Sept. 21, 1970. (Continued on page 14)

Casablanca and Films Werke Merge Into New Combine

LOS ANGELES—In an unusual merger for the record industry, Casablanca Records last week merged with Films Werke International, independent film production company. Peter Guber, Films Werke founder, and Neil Bogora, Casablanca's president, both took new titles, which the latter became chairman of the board and president, respectively, of Casablanca Records and Films Werke Inc., the new firm.

Films Werke's first film project of CRJ is currently filming in England for the film "Madjura," where Guber is making the Peter Benchley best seller, "The Deep." For Films Werke, "Deep" is their Columbia Pictures. Benchley previously wrote "Jaws."

The firm's second venture will be "Six Weeks," a current Fred Mustard Stewart bestseller, screenplay for which will be written by David Seltzer, author of the "One." (Continued on page 72)
DUAL PREMIERES—East and West Coast benefit premieres were held for Led Zeppelin’s “The Song Remains The Same,” with Swan Song, the group’s label, hosting post-flick parties in New York and Los Angeles. At Manhattan bash, Robert Plant, left, and John Paul Jones of Zeppelin got the commemorative awards from Nancy Setapen of the Save The Children Federation which was the recipient of the benefit proceeds there.

BY OLIVER BERLINER

LOS ANGELES—The case of television sound can be regarded as a three-act play. Most television programming is recorded. Only certain specials, some sports and local news are not. Consequently, we first encounter the audio limitations inherent in videotape. Video recorders do not possess the audio bandwidth, signal-to-noise ratio and low distortion found in studio audio recorders.

Furthermore, the oxide on videotape is far less uniformly deposited than on a typical magnetic tape, hence the tape manufacturer in order to maximize the video quality.

To add insult to injury, many a series are still shot on film, where the audio was first recorded on 4-inch tape, then transferred to videotape. Thus we see audio that has been dubbed twice at best, and often on equipment of limited quality.

In the case of a live music show such as the Emmy Award-winning “The Sound of Music” television show, where everyone deplores the fact that the start don’t sound as they do on their records, here are the reasons. (1) The musicians and instruments used are rarely identical to those on the record. (2) The show environments are acoustically poor. (3) The sound mixer is different and not used to working with the artists. (4) He doesn’t have all the recording studio reverb capabilities and gizmodyne. (5) His place must suit video requirements and limitations and the mixes themselves will be different. (6) Insufficient rehearsal time. Thus, in a recording-grade mixing console, the audio engineer cannot duplicate what took place in his one-favorite recording studio.

Television studios are rarely located at the transmission site. Usually, the audio is sent from studio to transmitter via studio transmitter link, a microwave point-to-point relay. The audio port may be carried along, or more than likely sound will go separately via telephone company landlines incorporating a number of amplifiers and equipment, who may or may not be able to work on equipment of limited quality.

Programs going nationwide will go by microwave relay for both audio and video. Often, even the mountain-top relay stations required for cross-country carriage.

On the other hand, satellite wherein although the “path” is a long one, the number of relay stations required (one, thus substantially curbing noise, distortion and even frequency-response problems.

But also may be by satellite wherein although the “path” is a long one, the number of relay stations required (one, thus substantially curbing noise, distortion and even frequency-response problems. But also may be by satellite wherein although the “path” is a long one, the number of relay stations required (one, thus substantially curbing noise, distortion and even frequency-response problems.

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NO EMI OR RCA DISTS.

Casablanca U.K. Office By Early ’77

By TERRI ANDERSON

LONDON—Casablanca will open its own promotion and marketing office to augment distribution in the U.K. by February, or even “set up independently here ourselves,” says Casablanca president Neil Bogart.

The decision on whether to go the whole way and set up an independent office hinges on whether Casablanca can find a U.K. distributor within a reasonable time. Casablanca’s deal with EMI has been terminated some 12 months prematurely by “mutual agreement” and the label’s expected move to RCA won’t take place.

Bogart says he will not be signing with RCA in Britain. It had been strongly reported that RCA would get the license and managing director Jerry Oard had himself made a known that he was having discussions with Bogart to that end.

“The deal will not take place,” Bogart says, “even though my friendship with Jerry Oard is well known and of long standing.” Emphasizing that the failure of the deal, which he, his vice chairman Richard Trugman, and his vice president Murray Lobbrown had come to negotiate, was not a matter of money or contract details, Bogart explains, “What I must insist is the right to a lude, enthusiasm and promotion. The so-called ‘unreasonable demands’ of Casablanca are what have made our artists so well known throughout the U.S. Canada, South America, Africa and Europe. Bogart’s dissatisfaction with his (Continued on page 62)

TV SOUND: A PROBLEM

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Cleaning Of PVC To Cost

By MILDRED HALL

WASHINGTON—Record manufacturers and consumers will soon begin to feel the costs of final air and water emission control standards for polyvinyl chloride plants, recently announced by the Environmental Protection Agency.

Some 58 plants producing the chemicals used in making records, and hundreds of other products which have added capital costs totaling about $189 million, according to the EPA.

The price of vinyl chloride resins to manufacturers could go up to 7.3%, with a passed-on cost hike to consumers of about 3.5% maximum, the agency estimates.

There will be additional costs in the future, as plants maintain profit levels while meeting air and water pollution guidelines. EPA estimates a further increase in vinyl chloride resin costs of 2% and a maximum raise of 1% in consumer prices.

EPA regulations give the 90 days to meet emission standards of no more than 10 parts per million discharged in air or water. However, up to 2 years of grace can be granted in some cases. Vinyl chloride has been found to cause a rare type of cancer, but only in its pure chemical form.

Original suggestions for a zero parts per million standard were discussed as impractical and not really necessary.

EPA says that while substitutes could be found, and some already exist, it will take time to develop commercially viable polychloro hydrodienes. Improved substitutes might be found, but could produce bad effects on health or environment, so the EPA prefers to deal with a known and tested chemical.

Military Discounts

LOS ANGELES—The more than 600 stores in the Army and Air Force Exchange system worldwide will offer the largest number of album titles ever at a 30-cents-per-disc discount for military personnel.

The holiday buying specials will include 150 different titles, most of them concert editions, looking toward important catalog titles and a few holiday-oriented packages. Last year’s program at the same time ran under 100 titles.

Los Angeles—George Harrison and his Dark Horse label have settled an A&M contract and will now be distributed worldwide by Warner Bros.

Harrison’s next LP “33 1/3” is being rushed by WB for mid-November release, with a single “This Song” coming soon.

Other acts on Dark Horse are Asty and Kenny Burke who will have new albums out before the end of the year, plus Splinter and Stomps.

Dennis Morgan, Dark Horse label manager, will have offices at Warner Records headquarters in Burbank. Bob Cut is creative consultant for Dark Horse. For the moment at least, Dark Horse will rely on Warner staff and not hire any full-time personnel in promotion or elsewhere.

Ex-Beatle Harrison has big success on his seven Apple Records solo albums distributed by Capitol. The upcoming WB album will be his first LP since his Apple artist contract ended. Harrison, like other artists on his Dark Horse deal with A&M which started in 1974.

Harrison won the 1973 album of the year at the Grammy Awards. His album “Dark Horse” in Bangladesh, an all-star benefit extravaganza. All of his albums since 1973 have been top 10. He had two No. 1 albums, “Living in the Material World” in 1973 and “All Things Must Pass,” which charted for 37 weeks in 1970.

These two No. 1 albums each produced a No. 1 single, “My Sweet Lord” in 1970 and “Give Me Love (Give Me Peace On Earth)” in 1973.

London Session

LOS ANGELES—Frankie Valli has been set to guest host the fifth annual Dick Clark “New Year Rockin’ Eve” special for ABC television. The show will originate from the Ambassador Hotel here, and live from Times Square in New York.

Valle TV Hostee

LOS ANGELES—Valli has been set to host the fifth annual Dick Clark “New Year Rockin’ Eve” special for ABC television. The show will originate from the Ambassador Hotel here, and live from Times Square in New York.

WB’s Songs in a New ‘Sheek’ Magazine

NEW YORK—Copyrighted sheet music is available to consumers at a rate of 15 cents per copy through a new venture called Sheet Music Magazine.

Already, 20,000 subscriptions have been ordered for the November issue and the third issue will be sold for $11 through a new venture called Sheet Music Magazine.

The magazine has a multi-year contract with Warner Bros. Music, which pays the publishing firm royalties for use of sheet music. The magazine has a multi-year contract with Warner Bros. Music. The publisher may add $11 to the price of the magazine.

The magazine has a multi-year contract with Warner Bros. Music. Music, sheet music, and the magazine’s home address to other publishers to reproduce their music.

Seymour H. Rosen, manager of the standard and educational division of Warner’s, says that the project will give Warner’s product additional exposure in a market the publisher does not often reach. And, says Rosen, it will provide additional revenue.

“We agreed to a fixed amount that Sheet Music Magazine will print and they’ll pay us on that print.” says Rosen.

According to Rosen the magazine mail will not be available for a year. The magazine will be sold through sheet music catalogs, but the publisher must get approval on every title, retaining the option to reject any publication of song list.

Rosen says that the venture is the first of its kind for the publisher, although similar arrangements for some for another magazine several years ago. Sheet Music Magazine will be published nine times a year and will also contain editorial and advertising copy geared to both the professional and amateur musician.

Distribution of Sheet Music Magazine is initially only through the mails with subscriptions costing $11 for one year and $25 for two.

The magazine, which produced a total of 5,000 copies.

Each issue produced 10 or more complete music sheets, full size, with lyrics, guitar fingering diagrams and chordlettings for organs.

The first issue of the magazine includes such standards as “As Time Goes By,” which has been the “New View” and “This Sweetest Thing” and classics like “The Entertainer” by Scott Joplin.

Sheet music sells for $1.50 per song, with follow ups to $9.95 and more.
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12/19 Taping with Orlando & Dawn
12/26 Dinah Shore Show, Air Date
12/31 ALLIN

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1/5 PRESS CONFERENCE, LONDON, ENGLAND
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TV—BBC SPECIAL
1/15-22 DIPLOMAT HOTEL, LAUDERDALE, FLA.
1/22 CELEBRITY SWEEPSTAKES
1/26-2/6 LATIN CASINO, JERSEY HILL, N.J.
2/12 GRAMMY AWARDS TV
2/19 CELEBRITY SWEEPSTAKES
1/29 AMERICAN MUSIC AWARDS, TV CO-HOST

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11/4 Washington, D.C.
11/5 Philadelphia
11/10 Cleveland
11/19 Detroit
11/19 Chicago
11/19 Norfolk

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**SIX MONTHS FIGURES IN**

**German Sales Slow Advance;**

**Tape, LPs Up; Singles Down**

- Reprinted in the first quarter of 1976. But high retailer stocks remained after the peak Christmas selling season are blamed for the slump during the next three months.
- During the second quarter, singles sales dipped by 15% and LP sales by 7%, but tape sales improved by 12% compared with the same quarter last year.

Record exports were up 10% in the first six months of 1976 compared with the same period in 1975.

On the whole, the long, hot summer had a markedly depressing effect on sales but industry opinion is virtually unanimous that there will be substantial sales spur in the last quarter of this year to produce a significant overall increase for the sales of between 10% and 15%.

Dr. Gerhard Schulke, joint managing director of Telefun, cites two reasons for the summer sales slump:

- First of all it is a product of the economic recession; we had a similar situation in 1966 and 1967. While the recession is over, people spend money on records and tapes because they cannot afford consumer durables, television sets, white goods, and so on. Then, as we begin to pull out of the recession, more expensive items and records and tapes suffer.
- There has, for example, been a big improvement in automobile sales over the last few months.

"The second factor is the really hot weather which inclines people to spend their leisure time out of doors and not inside listening to music."

Wolfgang Arning, deputy director and marketing chief of Deutsche Grammophon, shares Schulke's views about the depressing effect that the general economic recession can have on record sales. But he is optimistic that the market will correct itself for 1976 "even though the average of any positive new trend in music means that the market is no longer so ridiculously small as it might be."

Most industry leaders agree that the major problem the record business has to face in 1976 is that of direct imports. Arning believes that in a country like Germany, which is so open to international products, direct imports can rob a licensee of between 30 and 40% of sales on a big-selling LP.

To combat competition from imports, recommended prices on LPs dropped from 22 marks over the 18 and 19 marks and some companies have abandoned recommending prices altogether. But this has by no means solved the problem.

"Bear in mind," says Dr. Gerhard Weizen, Munich director of Metronome, "that production is declining in the U.S. and U.K. accounts for between 65% and 70% of album sales in Germany."

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**WCI's 3rd Qtr. Best In History**

**NEW YORK—**The recorded music and music publishing division had the best third quarter in its history, with revenues and pretax income both showing gains in comparison to last year's very strong third quarter," comments Steven J. Ross, Warner Communications Inc. chairman, on the three months ended Sept. 30.

Income from the three labels—Warner Bros., Elektra/Asylum and Atlantic—increased 19% and Warner Bros. Music for July-September was $15.143 million, a gain of $5,400,000 or 4% from the prior year, on sales of $90,964,000, a 10.6% increase from the 1975 figures of $82,253,000.

For the nine months of 1976, income is up 30.5% to $45,062,000, from $34,533,000 last year, on operating revenues of $252,168,000, nearly 23% ahead of the $221,423,000 for the similar 1975 period.

Equally important, the combined music division is providing more than 48% of operating revenues through the first nine months of 1976, up from 45% a year ago, and 51% of pretax income from operating for the first 1976.

**EMI LEADS U.K. LABELS IN 3RD QTR.**

**By ADAM WHITE**

LONDON—EMI has surged to capture almost 25% of Britain's album and singles sales, according to a third-quarter market survey prepared by the British Market Research Bureau.

The survey gives EMI 24.7% for singles and 24.3% for albums, more than double that of rival CBS and WEA. The singles sales represent a dramatic 9.7% increase over EMI's performance in the same quarter of 1975.

Setting the pace for EMI has been (Continued on page 65)

**LAG ELABELS MEET**

**E/A October Sales Biggest In History**

By NAT FREEDLAND

**LOS ANGELES—**Elektra/Asylum Records shows October 1976 as its highest selling month in history, says label president Mel Posner as E/A's top 10 executives returned from a corporate planning meeting in Hawaii.

An almost unprecedentedly strong product slate for the next 90 days indicates even higher sales levels for E/A, says Posner. The label will release new albums before the end of the year by the Eagles, Joni Mitchell, Jackson Browne and a (Continued on page 65)

**Storer Profits Soar; Net For 9 Months Is a Record**

MIAMI BEACH—Storer Broadcasting, which operates non-commercial stations and cable television divisions, is reporting its best financial performance for the first nine months of 1976. The company, which includes seven television stations and cable television operations in four states, announced a five for four stock split at the end of October. There are now 4,876,448 shares each earning a 25 cent quarterly dividend.

**New Denver Studio**

DENVER—A new 16-track facility called American Recording Studios, Inc., is opening here. In the equipment lab is a Quantum 20 x 8 console, Otari 8-track, and Tascam 16-track tape machines as well as JBL monitors.
The boys from "The Boys Are Back In Town" are back.

Mercury announces the release of Thin Lizzy's new album, "Johnny The Fox."

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SACEM, French Jazz Players in Logging Dispute

PARIS - Jazz musicians here have threatened to sue SACEM, the French copyright society, because they claim the existing method of logging selections played at dances through jukeboxes and in discotheques is unfair. They blame inadequacies in the sampling system upon which SACEM bases its allocation.

Its agents attend dances, listen to jukeboxes and records in disco, note the names and then strike a kind of average. It is said that under these conditions music can be played without a specific composer receiving any performing money at all.

SACEM has made it clear that the system in use is the fairest it can employ. However, the musicians point out that it is extremely rare for jazz numbers ever to be included and for the creators of the music to receive their dues.

The jazzmen demand talks with SACEM to try and find a way around the problem. They point out that they are not primarily concerned with profits and therefore do not belong to any of the existing trade organizations.

One-Stop Expands

LOS ANGELES—Pat Blunda, veteran St. Louis distribution executive, has moved to 1919 Washington there, doubling his one-stopping space to 11,000 square feet. P/Sh One-Stop, Blunda says, will expand more into serving the region's retailers Blunda, one-time Columbia and Mercury branch manager there, employs six, including his son, Perry. P/Sh One-Stop originally opened in April 1972, after Blunda left Transamerica.

Mancini In Publishing Split

LOS ANGELES—Henry Mancini is taking over sole operation of Northernridge Music and his other publishing firms, thus ending a working partnership with Larry Shayne that started in 1958.

However, Shayne retains partial ownership of Northernridge Music and other firms holding Mancini's major song hits such as "Peter Gunn," "Charade," "Pink Panther" and "Mr. Lucky." Shayne will continue independent publishing from Hollywood. He is already affiliated with Richard Harris, Marvin Hamlish's "Chorus Line" score, Avco Embassy Music, Pat Williams and Livingston & Evans.

Court Holding $500,000 As Stax's Debt Fight Goes On

MEMPHIS—U.S. Bankruptcy Judge William B. Leffler has issued a restraining order against the IRS and record producer Johnny Baylor, tying up more than $50,000 until a hearing Nov. 5 to decide if bankrupt Stax Records' creditors are entitled to any of it.

The restraining order was requested by attorney W. Otis Higgs Jr. trustee for Stax creditors.

The money involved, $506,387, was seized from Baylor by the IRS during 1972 when the federal government was investigating payroll in the recording-broadcast industry.

IRS agents seized $140,000 in cash from Baylor he was carrying in a suitcase when he stepped off a flight from Memphis to Birmingham in November 1972.

The intricate legal situation developed, chronologically, in this way:

1. IRS seized the money from Baylor in 1972. Baylor, owner of Koko Records, produced the hit by Luther Ingram "If Loving You Is Wrong, I Don't Want to Be Right."

2. Baylor filed suit in the U.S. District Court in New York seeking return of the money.

3. During this litigation, meantime, Stax Records had gone into bankruptcy owing millions of dollars.

4. The New York court recently ruled in Baylor's favor, ordering the money returned to him plus interest of $35,000 for a total of $541,834.

5. Higgs, trustee for Stax creditors, learned of the ruling and has hired attorney, William R. Bruce, to file the petition (20) before Judge Leffler, contending the money belongs to Stax and should be seized to pay Stax creditors.

Railroad LP

HONOLULU—A void in the vaults of Hawaiian music has been filled with the release of an album called "Hawaiian Railroads" (3-San Records, IRS 98797), produced by composer-musician Marcus Schutte.

The album is a reflection of the golden era of the Hawaiian railroad—a musical mirror of the times when locomotives hauled sugar cane from the field to the mill. The album features a clutch of local artists performing songs about the old lifestyle.

Mexico, Britain Woes Up As Peso, Pound Go Down

LOS ANGELES—Both Mexico's and Britain's economic problems were compounded last week when the peso dropped to 26.5 to the dollar, losing more than one third of its value, and the pound hit a record low of $1.5720.

It was the peso's second drop in less than two months and followed the Mexican Government's announcement that it had decided to let the currency float once again. Prior to its first float, the peso's value was 12.1.

The plunge provides U.S. tourists in Mexico with exceptional bargains but U.S. stores along the border, which count on Mexican citizens for trade, are suffering. A number are asking for federal aid. The International Monetary Fund is trying to shore up Mexico's economy with a $500 million loan.

In Britain, the pound has steadily lost ground compared with major currencies in 10 other nations. Compared with five years ago, it has lost nearly half its value.

Although tourists may find bargains in both countries, this trend is not likely to last. Suppliers in both Mexico have been raising prices to compensate for the peso's lower value. Unfortunately, those higher prices also affect the local populace.

Both countries have similar problems—double-digit inflation and increasing balance of payments deficits.
Hear all their hits in four fabulous albums!

TAVARES

In The City includes two of their biggest... "It Only Takes A Minute" and "The Love I Never Had"! (ST11295)

Sky-High! includes their current smash single, "Don't Take Away The Music" (4348) and their million-seller, "Heaven Must Be Missing An Angel"! Produced by Freddie Perren. (ST11533)

Sky-High! includes their current smash single, "Don't Take Away The Music" (4348) and their million-seller, "Heaven Must Be Missing An Angel"! Produced by Freddie Perren. (ST11533)

Hard Core Poetry features "Remember What I Told You To Forget," "She's Gone," "My Ship" and "Too Late!" (ST11316)

Check It Out includes "That's The Sound That Lonely Makes," "Check It Out" and "Little Girl"! (ST11236)

This is Tavares' month on Capitol Records and Tapes!
Superstars Pre-Holiday Chart Battle With Double LPs

Sandy Music Productions has been formed in New York by Jerry Foyers. The company will serve as an advertising agency with a personal management division. It is located at 420 East Ave, Davenport, Iowa.

Spikecore Enterprises, Inc., a production company, formed in Chicago by jazz vocalist Helen Merrill. The company's first project is an album containing material, featuring Merrill and John Lewis, formerly of the Modern Jazz Quartet. Also on the album are Harry Leue, Law, Richard and Connie Kay. Address of the new firm is PO Box 1946, Chicago, Ill. 60611.

Jomewa Music, a division of In-terlochen, Inc., has been formed in New York to publish music in the fields of jazz, MOR and the children's educational market. Joe Rabin is general manager. Location is 135 E. 65th Street, (212) BU-5176.

Vic Chrombiola has formed VCI Records, a contemporary record label in New York. Address is 424 Madison Ave, New York, 10017. Telephone (212) 832-8041.

Sunbird Records, a pop and country music company formerly owned by Walker Enterprises, with a single release "Boogie Man" by Jason Chayson and Cities of Refuge. Address is 14700 Canterbury, Tujunga, Calif. 91230.

Circle T. Entertainment Corp., a talent agency, has opened offices in Nashville with the acquisition and reorganization of the Showcase Talent Agency. The firm may be contacted at 50 Music Square West (615) 329-0540.

Northstar Studios in Boulder, Colo., has formed four firms which will operate as individual companies. Companies are Major Production, Inc., NorthStar Records, Inc., Stardust Music, Inc. and Starflight Management, Inc. Information concerning the firm may be obtained by writing P.O. Box D, Boulder, Colo. 80306. Telephone (303) 442-4453.

Big Heart Publishing, Los Angeles, opens an AASCAP firm, Mermaid Music, located at 9454 Wilshire Blvd., Beverly Hills, Calif. 90212.

Centerfold Enterprises, formed in Los Angeles to cover record production, music publishing, talent and concert promotion. Firm, located at 8722 Sunset Blvd., Los Angeles, (213) 939-8771, owned by George A. Perry, Pty. Ltd. of Australia. President of the U.S. company is Geoffrey Edlesten.

Dog Ear Frolics

CHICAGO-Dog Ear Records, a three-outlet retail chain here, celebrated its second anniversary with a party at Rainbow Bridge Studio, an outdoor entertainment complex in suburban Libertyville, Monday (25). The chain and the recording facility both are owned by Dharma Records here, which took advantage of the fest to announce the signing of Care Of The Cow, an electric folk quartet, whose first album will be released in January.
Elton John
Blue Moves

And the single is

Sorry Seems To Be The Hardest Word

MCA-40645

A Deluxe 2-Record Set

Produced by Gus Dudgeon
THE BILLBOARD BOOK SHELF

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Now, the answer to all your questions can be found in this comprehensive volume. Who wrote which song and when? Who are the publishers? Where did it come from? What was the original composition? How did it sell? And much more. The full story of each song is told in detail, from its first recording to its present-day status. The result is an invaluable source of information for anyone interested in the history of popular music. $19.95

RECORDS IN REVIEW

In each of these releases, a collection of the most popular and critically acclaimed records of the week is reviewed. The reviews are written by well-known music critics, and the records are chosen on the basis of their quality and popularity. Includes sections on new releases, reissues, and classical music. 52 pages. $9.95

PLAYBACK

By Dave Dexter. A fascinating account of the astonishing year-by-year history of America's popular music business, plus Dexter's own experiences with such stars as Frank Sinatra, the Beatles, and many others. Includes information about new releases, reissues, and classical music. 256 pages. $19.95

THE MUSIC/RECORD CAREER HANDBOOK

By Joseph Coates. A comprehensive guide to the music industry for publishers, writers, producers, record companies, artists, and agents. Includes information on licensing, ASCAP and BMI, contract, foreign situations, copyright, and more. 320 pages. $29.95

REVOLUTION IN SOUND: A Biography of the Recording Industry

By Joe Borgen. A detailed account of the history of recorded sound, from the earliest experiments to the present day. Includes a comprehensive guide to the technical and commercial development of the industry. 320 pages. $19.95

CLIVE: Inside the Record Business

By Clive Davis. A behind-the-scenes look at the day-to-day operations of Columbia Records, 270 pages. $19.95

INDEX

Includes a comprehensive listing of all the songs reviewed in the previous year, plus publishers mentioned in the text. 240 pages. $19.95

Special 1/2 Price Offer!

ON THE FLIPSIDE. By Lloyd Dunn. After 23 years as a record producer, Dunn has written the definitive book on his craft. $12.95

MORE...

THE DEEJAYS

By Arnold Passman. The definitive guide to the world of radio, from its origins to the present day. 256 pages. $14.95

THE BILLBOARD INDEX


The American premiere of D.A. Pennebaker's documentary film, "The Beatles: Eight Days a Week," was made possible through the generosity of the Beatles themselves. The film, directed by Pennebaker, captures the band during their 1964 tour of America. It features interviews with the Beatles, as well as footage of their concerts and behind-the-scenes moments. The film received critical acclaim and is considered one of the best documentaries ever made. It is available in DVD format. $19.95

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2007
United Artists and Jet Records announce
The Great Electric Light Orchestra New World Record display competition.

To celebrate the release of ELO's greatest and fastest selling album ever, "A New World Record", we at UA and Jet records would like everybody to get in on the action. The ELO "Display-a-Thon" is an open competition for everyone and anyone who stocks, merchandises and sells records.

Just use your imagination PLUS the wide array of point-of-purchase materials prepared for "A New World Record" and anything else, and you can win:

First Prize...$1,000.00 □  Second Prize...$500.00 □  Third Prize...$250.00 Plus Ten Prizes of $50.00 each.

Prizes will be awarded to those stores with the best, and we mean THE BEST, displays of ELO's Album "A New World Record" and point-of-purchase materials, as submitted by photos from the stores.

On Your Mark:
The Great ELO Display Competition will run from November 1 through December 1, 1976 and stores may submit as many photos as they wish, but the winners will be selected based on the best single display.

Get Set:
All the display material you need is available from your distributor, or call Joe Carbone at UA Contest Headquarters, Hollywood, Calif. (213) 461-9141. All entries must be sent to and arrive at your distributor's office by December 15, 1976.

Good luck.

The judges are:
Arie Mogull, President, United Artists Records
David Aron, Co-chairman, Jet Records
Pre Staff, VP, Operations Manager, UA
Thom Williams, Director of Creative Services, UA
Via Levert, Jet Director, UA.

The materials are:
T-Shirts
24" and 30" Mobiles
30" x 20" Blown-up Posters
19" x 20" Image Posters
12" Enamel Backs
4" Stickers
Divider Cards

The materials are:

Entries will be judged on the basis of originality, visual impact and artistic merit and the decision of the judges will be final.
A&R men should select hit songs. Not search for them.
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Please allow 4 to 6 weeks for delivery of first copy.

His best store is in Meriden, Conn. Manager Mark Ransom is credited with the success. He is turning up Andy Mitchell, who heads imports in the outlet. Mitchell was essentially a collector during his undergraduate days at nearby Trinity College in Hartford, where he did a weekly show, "London Scene," featuring imports. Mitchell actually brought his listeners along with him when he went to work for Ransom after graduation.

Their best selling tool is a simple 3 1/4-inch card, on which they hand-letter a brief description of the sales point of a stocked import title.

When a customer brings the LP to the register, they tear off the card and tape it back on the LP still in stock. Their biggest seller was "Tubular Bells" by Mike Oldfield.

They moved over 200 before the U.S. release. Ransom favors old blues and rock imports, which he buys from Record People in Manhattan. Most dealers buy their imports from Jem or Peters International.

John Marmaduke of the Hastings stores, based in Amarillo, Tex., notes that the Peters catalog has excellent sales medium. He finds import fans will readily buy them if they are placed properly.

The Marmaduke stores are doing a pilot study in their new Amarillo outlet, the first to stock imports. Again, Marmaduke reflects imports' LP dealers when they say they build image. And they build image with a consistent release schedule.

His manager, Mary Howell, recalls one of his first customers bought $100 on his first visit. And he's returned. The store stocks 150 titles, but will buy monthly from new releases. Marmaduke says they've sent a red, white and blue divider card, reading British imports.

And all after successfully selling imports inside and spotlight the department. Harris of Campus Music has imports near the register at the door. All have imported Terry's Pizza in Southern California has its own large fixture. Those really established have a sign over the next reaching individual key artist dividers.

But word-of-mouth and radio en- trepreneurship remain the major import Music Plus, the Los Angeles chain, started a one-hour import LP show in KWIM last fall. It was 8 years ago. Now store manager-retailer buyer Steve Beaudreau co-hosts a four-hour once per week segment on imports with John Clark Wednesday nights on KNAC-FM, Long Beach. They get "some advertising allowance" from firms like Jem, but Music Plus largely subsidizes the show.

The store also operates a private label, "The Stag," which has released a recent single imported from the Bay Area, 60 miles north, to locate imports and driving LPS to pack up a hand-to-grip.

Low Garrett, buyer for the burgeoning Camelot stores, is stocking 500 to 600 LPs a year, N. Canton, Ohio. The store uses a divider card imprinted with a British flag. Lee Hartman of the "Whitewater" chain buys-in enough on a new release to put from two to five LPs into select stores. He finds imports less important to his volume than several years ago, because there is more similar-tautness to world music release on important new product.

Bob Higgins of the Record Town chain, Albany, N.Y., will buy imports for the 1st time over the next four months. He's getting calls, forcing him to stock them. Steve Libman, who runs the 75-store "Wherehouse" chain out of Atlanta for David Kaye, says the soon-to-open-Or Store (Billboard, Oct. 23) will carry a large stock of import titles, a forerunner to imports coming into the Music Scene stores.

Almost universally, imports are sold for about $1 over the price of a U.S. counterpart. Several persons connected to good response to specials on imports. Established import stores stock sales, charging from $1 over the price, while importers have under $2 over.

How does one know of import availability outside of Jem and Peter's mailings? Most stores in imports subscribe to the Music Week, Musical Express, Melody Maker and Trans- oceanic Trouser Press.

Most stores have found good rapport with progressive stations in their areas, taking albums from their stock to the station for promotion.
point that many concert hall acts are now consenting to break in new material at these venues. In coming weeks, acts scheduled to perform at this triumvirate of 4000-seaters (except the Other End which seats 2175) include Larry Coryell, Tower of Power, Melanie, Manfred Mann, James Cotton, Eric Anderson, The Ozark Mountain Daredevils and other established acts. One of the more important clubs to break into the spotlight is CBGB and Omfg, a lower Manhattan club that has emerged as the high ground of "punk rock," spawning such acts as Patti Smith and the Ramones. The success of CBGB has given birth to several other punk rock showcases including Max's Kansas City and the newly opened On The Rocks. Another major showcase to open (Continued on page 82).
TIICE
AL
or>:x
Act
Like
Nothing's
Wrong
Including: House At Pooh Corner
Mr. Bojangles, Jamaica Lady
Will The Circle Be Unbroken

PUTTY
GRITTY
DIRT
BAND
Dirt, Silver & Gold
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All I Want For Christmas
Rockin' Around The Christmas Tree
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The Christmas Song
The Little Drummer Boy
Do You Hear What I Hear

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Rhythm & Blues Christmas
(It's Gonna Be A) Lonely Christmas
I Wanna Spend Christmas With You
Let's Make Christmas Merry, Baby
It's Christmas Time Run, Rudolph Run
Merry Christmas, Baby, Silent Night
The Time Of The Year / White Christmas, Christmas

© 1975 UNITED ARTISTS MUSIC AND RECORDS GROUP INC.
Jeff Wald has a reputation for being a tough, demanding professional. This toughness is among the reasons he’s been successful. Billboard’s Ed Harrison, who doesn’t flinch when people get his temper, has characterized him as being “abnormally unhinged.”

Wald is said to have lost his cool during a dressing down in front of a large audience, according to one source. He is known for his quick temper and has been known to throw chairs and punch walls in frustration.

Despite these outbursts, Wald is respected for his ability to get results. He has a talent for finding talent and has been successful in launching many successful careers.

But there is another side to Wald’s personality. He is known to be a generous and caring person, often going out of his way to help others. He is also a family man, spending as much time as possible with his wife and children.

Wald’s reputation for being a difficult person is well-deserved, but it is also a testament to his success in the music industry. He is a man who is not afraid to take risks and who is willing to do whatever it takes to succeed.

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Wald’s reputation for being a difficult person is well-deserved, but it is also a testament to his success in the music industry. He is a man who is not afraid to take risks and who is willing to do whatever it takes to succeed.
Wald's office is replete with photos and gold records (top). Above, Helen Reddy and Jeff share a chuckle with Ivor Azoff.

On the set at NBC (below), Wald confers with Mike Rollins, head of variety programming for the network.

Wald checks an ad with Capitol's Dan Davis (left). At NBC he and Helen prepare for her "Midnight Special" hosting appearance (center).

Wald gleefully watches Helen perform behind "Midnight Special" assistant director Ellen Brown and producer Stan Harris (above). Then it's departure time for Jeff and Helen.

paper bag to the glass canisters in front of the bar across from Jeff's desk.

Fiddling around, producer of the "Tonight Show" calls Jeff to further discuss the possibility of having the authors as guests. Wald asks him if he's read the book he sent over. Chamrissi pokes her head in with a message. "Okay, I'll take it. Tell her to stop calling me 'Mr. Wald,'" he whispers to Laurie.

During the staff lunch break, Helen arrives at the office, accompanied by Jack LoCiero, the Wald chauffeur for the past 1½ years. Helen caresses Paula's son Mason and as Laurie, Peter and Paula assemble, the scene resembles a family gathering.

Eagles manager Ivor Azoff, dressed in T-shirt and jeans, joins the festivities, helping himself to a handful of cookies. Helen checks Jeff's move list.

It's getting late and Helen leaves for rehearsal at the Disney lot. Jeff leaves his office moments later for one of his frequent visits to Capitol Records. Today he wants to see Wendell about Helen's new single.

The top of the Rolls is down as Wald drives down Sunset, the Spinners playing the tapes. "My relationship with Capitol is more subdued now," he explains. "They're finally learning how to do things right after seven years. I always knew what had to be done," he says referring to promoting Helen's records.

Wald widens the car into the Capitol Tower parking lot but is skeptical of leaving it unattended with the teamsters pocketing in front. He stakes each floor like a man who owns the place, peering into offices in search of a friendly face. He is almost a permanent fixture at the Tower as the secretaries acknowledge him with "hello, Jeff," as he passes each desk. Wendell sits in the lounge and briefly visits Bruce Garfield, publicity director. The next door he invades is that of Dan Davis, vice president of merchandising. Wald sits himself in front of Davis desk and asks to see the trade ads for Helen's single, that must be signed including a W-4 form. "We sign everything," says Helen pointing to Jeff. He swiftly scrawls Helen's signature on the dotted lines, a procedure he is quite adept at handling.

It's Helen's turn to rehearse her songs. Jeff assumes his position next to Helen, directly in front of the stage. Helen is loose and easy. As she begins to sing "Gladiola," Jeff floats the set, shaking hands and exchanging salutations with crew members, his eyes always on Helen.

As Jeff exits the chairman's suite, the chauffeur from an amplifier company catches Jeff's attention. Jeff rapidly approaches, hands him $10 and confiscates a roll of film. "Helen could wind up standing next to one of his company's amplifiers," he says, explaining his actions.

Helen is pleased with "Gladiola" and continues with the rest of her songs. Jeff studies the script with the writer and visits the studio, taking a seat on the stage and whispers in her ear. When the rehearsals end, Jeff asks, "Can't you get a better set?" referring to the bland backdrop. Both return to the dressing room.

The dressing room phone rings and its Abe Somser, telling Jeff there's no way of stopping the National Star from reprinting the article.

Two hours before showtime, Helen resumes needlepointing while Jeff sinks back against the couch. Mike Weber, Helen's road manager, delivers some miniblacks from a local takeaway not knowing it was a漏. It's been a long day and both Jeff and Helen are frequently forced to munch on junk food during tapings. He calls his children and lets them know it's time to expect them home.

Jeff calls the control booth, demanding an outside channel on the dressing room tv. Within minutes, the "Midnight Special" set is transformed into the Yankee Kansas City outfitted baseball game. "I lived two blocks from Yankee Stadium," says Wald, naming the old Yankee stadium position by position. Helen walks up her head from the needlepoint and is clearly unhinged about baseball.

Time has come for Helen to go into makeup. Jeff escort her to the makeup room and continues down the corridor to Bert Sugarman's office where the entire "Midnight Special" crew is enjoying a pre-show Chinese dinner.

The bar game is on in Sugarman's office. But no one is paying attention. Sugarman is absent. From the moment of his entrance Jeff has become the dominant figure in the room; joking with the crew, snapping witty one-liners, placing food on everyone's plate while the crew enjoys his company.

On the return to Helen's dressing room, Jeff stops to pay a visit to Wolfsman Jack. Following a casual phrasing, he leaves and returns directly to Helen's dressing room.

As the audience is seated, the pre-show excitement and anticipation is heard through Helen's dressing room door. Dina, Helen's hairdresser, is putting the finishing touches to her hair. In the background, Wolfsman Jack is introduced. Helen changes into a red gown.

The crew member brings Martha Reeves, scheduled to appear on the show, to Helen's closed dressing room for a formal introduction. Following a series of non-answered knocks on the door, Jeff pokes the door open and pushes the visitors away demanding not to be disturbed. The two walk away from the dressing room in a state of bewilderment as Jeff slams the door. "Martha Reeves is probably all shook up," he says to Helen.

Jeff calls Wendell again. "He's back from lunch only now he's having dinner," he laughs as he stokes his head.

Helen asks Jeff whether or not she should wear a bracelet. Jeff says yes and Helen straps it around her wrist.

The dressing room tv is now returned to the "Midnight Special" set. Comedian Billy Braver opens the show but Wald does not find him amusing and is visibly upset that Helen must follow him. Immediately he calls Harris in the control booth, "He's got five minutes and that's it or else Helen leaves," he says threateningly.

Braver continues his monologue while Wald's anger intensifies. Again he is on the phone to Harris, "I want that (expletive deleted) off now." Wald's demands are met and within a minute Braver has concluded his act. Wolfsman Jack introduces Helen as the applause mounts. Jeff takes a seat in the rear, his glowing eyes always on Helen's motions.

The tape rolls as she moves into "Gladiola." The taping continues without interruption until Helen has completed her part. As the next act, Wild Cherry, takes over center stage, Helen and Jeff return to the dressing room. Work is over. Following a quick change, the Wald exit the studio unobstructed. Jeff enters the exhausted day with neither Jeff or Helen having anything substantial to eat. Leaving the studio, they enter the Rolls and are left to themselves for a late dinner at Gat's. After dinner, it's back home where Jeff Wald and Helen Reddy can relax like any loving couple.

Art direction: Bernie Rollins

"My relationship with Capitol is more subdued now. They're finally learning how to do things right after years," referring to Helen's records.
Bee Gees Top Artist List At Radio Forum

Moorehead, chairman of the awards committee and competition, at Conic, president of RSQ Records, Los Angeles, and Richard C. Ashby of the Robert Swedahl Enter-

The entertainment, of course, is only a fringe benefit of the four-day series of conferences and seminars that will include some of the most outstanding radio and music author-

ers with the complete agenda will be announced within the next week.

To register, radio personnel should send $135 and non-radio personnel $175 to: International Ra-

dio Programming Forum, Ninth Floor, 9000 Sunset Blvd., Los An-

geles, Calif. 90069.

After Nov. 8, radio personnel will be charged a late fee of $150 and non-radio personnel a fee of $200.

This fee covers lunches, dinners, entertainment events, all work mate-

You can register your list as:

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Diane Kirkland, Billboard 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069.

Do you have a list of the most outstanding radio stations and music artists in the world? A list of the speak-

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7320 York Road, Philadelphia, Pa. 19126
215/635-6200
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**K** KTS - Elvis Presley (Frisco)

**O** Occhocisse Crossover

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- The two key products added at the radio stations disclosed, as determined by station personnel.

**PRIME MOVERS**

- The two prime products moving the greatest expected proportionate upward movement on the station's chart, as determined by station personnel.

**BREAKOUTS**

- Features - You Are My Starship (Atlantic)

**Pacific Southwest Region**

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**BREAKOUTS**

- Features - You Are My Starship (Atlantic)

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**BREAKOUTS**

- Features - You Are My Starship (Atlantic)

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**BREAKOUTS**

- Features - You Are My Starship (Atlantic)

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**BREAKOUTS**

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**BREAKOUTS**

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**BREAKOUTS**

- Features - You Are My Starship (Atlantic)
Two sides of Sinatra you've never heard:

"Like A Sad Song"
(written by John Denver)

b/w

"Dry Your Eyes"
(written by Neil Diamond)
...And If You Want Some Fun

THE BEATLES

...Oh, How It Does Live On!

www.americanradiohistory.com
### Western Region

**Top Add Ons:**
- **BOB SEGER & THE SILVER BULLET BAND:** Runaway Train (Capitol)
- **BOB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)
- **PHILADELPHIA:** Looks Like Snow (Columbia)

**Top Requests/PlayAir:**
- **STEVIE WONDER:** Songs In The Key Of Life (Tamla)
- **LED ZEPPELIN:** The Song Remains The Same (Saint)

**National Breakouts:**
- **ROB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)
- **PHILADELPHIA:** Looks Like Snow (Columbia)

---

**Southwest Region**

**Top Add Ons:**
- **PAUL SIMON:** 50 Ways To Leave Your Lover (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)

**Top Requests/PlayAir:**
- **STEVIE WONDER:** Songs In The Key Of Life (Tamla)
- **LED ZEPPELIN:** The Song Remains The Same (Saint)

**Breakouts:**
- **BOB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)

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**Midwest Region**

**Top Add Ons:**
- **PAUL SIMON:** 50 Ways To Leave Your Lover (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)

**Top Requests/PlayAir:**
- **STEVIE WONDER:** Songs In The Key Of Life (Tamla)
- **LED ZEPPELIN:** The Song Remains The Same (Saint)

**Breakouts:**
- **BOB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)

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**Southeast Region**

**Top Add Ons:**
- **PAUL SIMON:** 50 Ways To Leave Your Lover (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)

**Top Requests/PlayAir:**
- **STEVIE WONDER:** Songs In The Key Of Life (Tamla)
- **LED ZEPPELIN:** The Song Remains The Same (Saint)

**Breakouts:**
- **BOB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)

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**Northeast Region**

**Top Add Ons:**
- **PAUL SIMON:** 50 Ways To Leave Your Lover (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)

**Top Requests/PlayAir:**
- **STEVIE WONDER:** Songs In The Key Of Life (Tamla)
- **LED ZEPPELIN:** The Song Remains The Same (Saint)

**Breakouts:**
- **BOB SEGER & THE SILVER BULLET BAND:** Night Moves (Capitol)
- **ELTON JOHN:** Blue Moves (WCA/rocket)
Olivia

see here what you've been hearing
Newton-John
Don't Stop Believin'
Olivia's new album is filled with beautiful songs, includes:

"Don't Stop Believin'" and her latest single "Every Face Tells A Story" all produced by John Farrar.

(MCA-2223)

Olivia will be seen by millions on her ABC-TV Special November 17, 1976.
Old Radio Shows On Rise

*Continued from page 24*

In 1965, his secretaries in his New York office started to throw them out with the trash. "But I got a little nostalgic about those old shows. I decided to take a crack at them; surely someone besides myself wanted to hear them again. I sat down and wrote to 20 radio stations such as WGN in Chicago, KMID in St. Louis. Out of 20 letters, I got 12 acceptances—enough to go through the routine of pressing again."

Today, the shows are all on high quality reel-to-reel tape. Would you like to see The Life Of Mary Judson? Would you like to hear Dick Carter again? How about listening to a show or two of Jack Benny? You’ll be able to buy all of these and other programs that are at least half a dozen years old, and you can write to us, or to any of them, or to any of the 606 Mark 56 Records, a label operated by George Carman, in Charlotte, N.C. Garabedian will sell you "The Shadow" on album for 56.98, along with a host of Flash Gordon, Little Orphan Annie, Captain Marvel, Superman, etc.

Research Aids Success

*Continued from page 24*

One system, one method, one engineer, and a small staff can possibly supply all the answers. Record companies are no smarter than other industries, and if not for the most part worse. This industry sells its products daily to radio programmers who don’t quite know what they’re doing at “Who’s and-So-So” or it’s heavy and hot in “Ditto’s Tip Sheet.” That’s what most of them believe that by wearing a particular costume, they will be sexy and appealing to Al. What makes the difference is who is the record and by what standards that judgment is made. If “Ko-So-and-So” supposedly gets "great phone," it’s imp, or how to know how the calls are tabulated, how many "great phones" actually is, and compared to what other standards of acceptance (other known hits, etc.) that are subjective."

The company can provide records with good information, provided they’re taken from the actual programming methods, those are realistic and broken out in proper methods. Sales report can be very good, if they are done with a level of mathematical equality. The good, elegant, free, etc., of measuring sales is a lopsided excuse for research. Those words have to meet a set of precise mathematical equalities or it is not long before it is caught in a semantical quandary.

Call-out research can be one of the most worthless things in radio programming direction yet. Once the method is set up and controls are established, you can vary your order to whatever direction you like. You can survey your current listener, your competitor’s listeners, shared audience of other select grouping. The only problem that can arise in is the research, but a set structure must be followed. Record companies have the opportunity to do pre-release market testing with control audiences, much the same way radio stations do call and some records are samples only when necessary. You are testing a complete cross-section of a market. Since there are audiences available for controlled study, record companies and can and should process all of a company’s product much the same way other manufacturers do items from postage to sales.

Both mediums should consider the advantages of good research. Granted, research is more work and it may not put you in front place, but it could make your marketing strategy more effective and give you a notable improvement in sales. 45 rpm RECORDS BY MAIL

All Original Artists
1949 thru 1972
pop • country • rock
soul • big band
all-time favorites
FOR CATALOG of 6000 titles send 25¢
For fastest service, send money order.
IF AIR MAIL is desired for catalog add 15¢ (domestic), add 30¢ (international)
BLUE NOTE RECORD SHOP
156 Central Avenue
Albany, New York 12206, U.S.A
Captain & Tennille Dive Into TV Unafraid Of Its Pitfalls

LOS ANGELES—Many in the industry were surprised last week when it was announced that the Captain & Tennille would join Sonny & Cher, Tony Orlando & Dawn, and Donna & Marne as the fourth pop music team to host a television variety show.

The surprise was not because of any doubts about the duo's enormous popularity. It is just that rarely in a medium as fickle as network television does a team succeed in one medium attempted to take another.

The shows are scheduled to go ahead with the sleek Monday night variety hour was made this past April, just 12 months after the Captain & Tennille had their second and less than that since ABC programming chief Fred Silverman first saw them on the Jack Clark show, a family variety program, and realized they could be a hit on two fronts.

A early returns are firmly backing up that belief. The Nielsen ratings have been excellent, as are the chart numbers, with "Muskrat Love," and "Variations" on the "Song of Joy" album, up to number 29 after just four weeks.

The best thing about the show is that it allows Tenniel to show her vocal versatility, from the warm, soulful "Goodnight," to the pop standards of the bold, uptempo attack she's sure on a rock hit.

The first several shows opened and closed with these spirited rock numbers which are orchestrated to eternal. Tomi had a chance to show "I've Got The Music In Me," "Shop Around," "Holly Cat," "Boogie Fever" and "Gimmie Good Love" in addition to taking part in a 1950's finale with the "Happy Days" gang in which she offered "At the Hop." while Daryl soloed on "All Shook Up."

A regular feature in every show is when Tony sings an old-time standard and the Tennille paints the background with her color commentary to provide a contrast.

Early shows had Tomi's emotion-filled vocals gliding over the Germans' "Somebody's Watching Over Me," and Hammersen's "Can't Help Loving That Man" and Charlie Chaplin's "Smile."

One of the best features of the show is the concert spot, where 20 or so of the audience number beginning to sit around the piano and watch Tomi sing solos like "You Don't Mean Anything" and "How Sweet It Is" and "My Guy" or duets with guest star, like one with John Travolta's "Goin' Back (Are You Goin' Back)."

It also allows Daryl to show off his keyboard skills, as when he gave rock, Latin, Hawaiian, Eskimo and march interpretations to "On Top Of Old Smoky." Best of all, it allows the two to re-create the intimacy and spontaneity of their smokehouse lounge days.

One innovation in the variety format is that each show includes location shooting, designed to open up the program scenically. One of these had the two on a tennis court while another pre-recorded Tomi sang "Will I Go Round In Circles."

The comedy feature includes a series of purposely awful jokes that Daryl, with the help of his smile, makes humorous and humorous.

Producer of the show is Bob Howard, who won an Emmy in 1979 for producing Flip Wilson's series and was nominated for several more in the mid-60s for directing the "Andy Williams Show." Director is Tony Charmoli, who won last year's Emmy for choreography of Shirley MacLaine's "Gypsy In My Soul" special, and whose credits include the "American Bandstand" and "The状态 Show's" "Cher Show." "Cher Show" and Mitzi Gaynor specials.

Henry enthuses that his "great break is their ability to do comedy. Tomi comes from the stage of Carol Burnett, and Daryl comes from the rhythm and blues scene."

There will be more comedy than music guests. Henry explains, because "Daryl & Tomi do six or more music numbers a week. While such acts as Gladys Knight & the Pips, Frankie Avalon and John Davidson are lined up, the producer generally finds that the music ratio to exceed the comedy.

Aware that some music acts have had their record sales slip in the move to TV, Henry notes that the Captain & Tennille will avoid that by maintaining their "perfectionist" standards and not neglecting their recording career.

Their manager allows that while the two aren't dealing with material for the third album yet because the show has them working "all day and all night." Tomi will have more of a hand in producing. And a tour is being planned for next May and June, concentrating on smaller houses or larger venues where they can have absolute control of the sound.

PAUL GREEN
NEW RELEASE - TAKING OFF!

BOUZOUKI - LUSH, POP INSTRUMENTAL ARRANGEMENTS OF THE ALL TIME GREAT, GREEK HITS.

PILPS 10221
Also available in 8-Track: 8PI 810221
Cassette: MCP 910221

LEARN TO DANCE IN THE AISLES OR ANYWHERE ELSE

GREEK DANCES AND HOW TO DO THEM with 120 minutes of instructions and music.

170-page illustrated book in Greek and English with instructions, photos and explanations PLUS a 3 LP Record Set

SYRTAKI
ZEIBEKIKO
HASSAPIKO
ZORBA DANCE

FULLY ILLUSTRATED, INCLUDES PRODUCT FROM ALL THE LEADING GREK RECORD COMPANIES AND EVERY MAJOR GREK RECORDING ARTIST IN GREECE & THE U.S.A.

SEND FOR OUR LATEST CATALOGS (complimentary to dealers)
NYC—A Bear Act Management, set up several months back in Fullerton, Calif., when all college campuses were a university student, has promoted this year's two young owners, Bear and Don Paul, to expand outwards to the surrounding campuses of the state and surrounding areas.

According to Bear, the company was originated earlier this year after he saw the many problems encountered by students attempting to get tickets.

"There are a number of major problems on campuses today, including the continuing financial cutbacks pertaining to live concerts, the failure of the agencies to respond to schools because of the agencies' rapid growth patterns, and the constant turnover of student bookers," he says.

"In addition, the schools cannot possibly compete with professional promoters in the building for certain acts, and most school campus offices are forced to lose $5,000 on concerts per year," Bear says the company's acts as a consultation service, advising and helping put together their rival in all of their concert needs. This includes the distribution of publicity, radio advertising, and the post-concert work and promotion of the date.

"Book booking is one of the keys to Bear's 18 college campuses, because he will see this maximize the schools' 'reward system' and increase the top recording acts at lower fees.

"Perhaps the most radical difference between Bear and other college promoters is his intention to hire a student on each campus he represents, who will act as the go-between and be paid to coordinate for the agency.

"In this way, the company will be able to continue to promote the company's business, he never expected to handle the concert concert of more than any other schools. That number has soared several times and bear is in the game to stay, and for this reason the NEC has re-entered unwillingly toward the concert industry.

"I think they feel we will cut into their business and take the power out of their hands, but that is entirely false," he states. "In some cases, we are even encouraging certain schools we handle to join the NEC.

"Bear says the strength of the combined entertainment budget makes all of the colleges carry more clout with the booking agencies. In some cases, the budgets have been cut so severely that Bear is attempting to stabilize them.

"In addition to the colleges, Bear's company is interested in competing with professional promoters in the building for certain acts, and most school campus offices are forced to lose $5,000 on concerts per year," Bear says. According to Bear, the company's acts as a consultation service, advising and helping put together their rival in all of their concert needs. This includes the distribution of publicity, radio advertising, and the post-concert work and promotion of the date.

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"According to Jeff Dubin, chairman of Superb, the campus booking committee at the University of California at Berkeley, Calif., this new company is ideal for smaller schools, because it will help them book acts easier.

"Although his school does not use Bear at the present time, Dubin feels it could be a good direction for colleges in the future.

"We know there will be problems down the road," Dubin says, "but we feel it will be a step in the right direction, because it will give the booking agencies a new perspective on guaranteed money."

LA WILLO HERALD
ISAMAL MIRANDA PETE "EL CIEN" RODRIGUEZ LOS KIMBOS
Beach City, New York
Two years ago, Pete "El Ciervo" Rodriguez and Paul Marvin released Oct. 15 for 75 minute hits at Red Hot Miranda, which has now 15 years since it has been released, is the album "Los Kimbos," which has been in continuous rotation at radio stations across the country. The album has been described as a "Must Have," this week it is ranked #13 on the Billboard Hot 100.

LA ROKKAN

f

Talent In Action

-Continued from page 5-

That has caused a lot of problems to see and be replaced, as Songwriter Peter Hammill on guitars and keyboards and Dave Jackson on bass and vocals, the band have made a name for themselves as the most popular band in the UK, with their unique sound and powerful vocals.

Playing complete hit singles, such as "Hammill and the Bears" and "Warm Your Heart," the band have won less than one on their records. On "L.P." Van Der Graaf's Tom is mathematical and abstract and the band's music is beautiful and lyrical, but with a lot of different voices and sounds mixed in.

Despite this, the band has smoothed out somewhat and made more polished, with their sound carefully preserved everyone's, also their songwriting has grown to become one of the instruments.

Unlike on his European appearances, Van der Graaf will allow himself to take centerstage often, proving the stage as there always by him and singing with interestingly to Joe Cocker. Playing music from his new Mercury "World Record" and some selections from earlier albums, the band was spectacular on the 30-minute "Morphs" suite from the new release.

Van Der Graaf is so sold that if he can, this may not see above the list of reach a much wider audience. ROY TOKAM

JACKSON BROWNIE ORLANDO

Pennsylvania, New York, California singing-songwriter Browne struggled through a terrible 13 hours Oct. 17, a show that should have been for fans only, and one that needed to be handled by the band.

"I have absolutely no stage presence and spent much of the concert with his back to the audience," Brownie later told the Associated Press. "The entire show was devoted to an endless string of slow, lumbering numbers like 'A Fire Dance' and 'Before The Deluge,'" Browne said. "I was trying to do some of the best music of my time and try to make it work."

ROBERT FORD JR.

NEC Convention To Discuss Disk Field

NEW YORK—This year's NEC national convention will move one step closer in aligning with the disk industry, a move that, when the music industry, is one of the most significant changes to the NEC. The NEC has long been a haven for music professionals and is now a major contributor to the NEC's success.

The NEC was founded in 1975 as an affiliated society of the NEA, New England Music Association, and it has grown to include over 20,000 members worldwide.

The 1989 NEC convention, scheduled for Oct. 5-8, will feature a wide array of speakers and panelists discussing the latest developments in the music industry, including new trends in recording technology, the role of the internet in music promotion, and the impact of globalization on the music business.

The convention will also feature a series of workshops and seminars, including sessions on songwriting, producing, and music production.

The NEC convention is an important event for music professionals, providing a unique opportunity to network with other industry leaders and learn about the latest trends and developments in the music industry.
LOS ANGELES—Discos Party, the portable disco firm, has been contracted to provide sound facilities and music for what is expected to be the top attended dance event yet. The Jimmy Carter-Walter Mondale forces have hired the Atlanta-based firm to set up a Queen-Vega earthquake sound system in a more than 50,000 square-foot area in the Georgia World Congress Center, Atlanta, the night of Nov. 2 to celebrate the Democratic party's presidential victory.

Barry Chase and Scott Woodside, president and vice president, respectively, of the burgeoning portable disco firm, who will share DJ duties got the job because they successfully handled the recent whistle-stop tour by Carter.

What if the Democrats lose the presidential race? "We'll still hold the party that night. It might just end earlier," Woodside says. Upwards of 40,000 people could attend the free victory bash, he adds.

During the evening, the Private Stock album of historical songs, done disco style by the DCA Experience, will be featured along with other current hits. Woodside hopes to secure a taped version of "Hail To The Chief" from one of the military's top musical organizations.

Disco Party, which has Chicago, Dallas, Houston and Kansas City branches which features the Portable Peach system for disco, is also shooting a 90-minute television pilot based on the disco trend.

Rock-Ola In Disco Act

By ALAN PENCHANSKY

CHICAGO—Noting the "skyrocketing growth of discoteques," Rock-Ola Manufacturing Corp. unveiled new, disco-related equipment at its annual international sales meeting, Oct. 21, Phoenix, and invited operators to cash in on what it says is becoming the "most popular form of adult entertainment in the U.S."

Reporting that discos will gross more than $4 billion this year, the manufacturer bowed two new disco-style boxes and a new "Disco-Light" dance floor, unprecedented with the firm.

Brick Develops Its 'Dazz' Blend Sound

NEW YORK—A new form of music for discoteques blending the rhythms of disco music with a melodic free form of jazz, is being pioneered by a new group out of Atlanta, Ga., called Brick.

The group's music on Bang Rec. (Continued on page 61)

NEW YORK—Midland International has released the new Silver Convention LP titled "Mid Night."] There are two very strong cuts: "Dancing In The Ashes" is the stronger of the two but must be played up to go. The first deal with dancing on a 411 promo ad, and the actual sound of the plane is used in the introduction as well as in the vamp. The cut is 3:24 minutes long, and entitles all the magic that has popularized Silver Convention.

The second of the two strong cuts is "Fancy Party." It is faster than "Dancing In The Ashes" and is very commercial. The piano sound that was present on "Fly Robin Fly," the group's first hit, is again featured in this cut.

Midnight Lady," is also a good cut: it is a mid-tempo ballad that features the vocals way out in front, and also embodies an infectious melody. This LP does not compare with the group's first hit, but there is something about it that makes the listener want to hear it again.

Midland is also soon releasing the cover version of Abba's worldwide hit, "Dancing Queen," by Carol Douglas. Atlantic Records which released Abba's product in this country, will not release the group's version of the song before January.

Werner Bros. Records is also soon releasing the new line of Midland LPs. "Afl Facedup" by Track Records, which has been a hit in this country, is another possible early release.

"You're My Driving Wheel," the new single by the Supremes from their forthcoming album titled, "Mary. Scherme & Sunny."

Waxman's record which was also released is the same as a hit. This recording is possibly the funkiest thing the girls have ever done, and features all members singing the lead vocals, instead of the customary one lead with two backups.

This is a new sound for the Supremes and it is a welcome change. The record was produced by Brian Holland, one of the producers that made stars out of the original group.

Marc Krueger, now doing disco production for all RCA product, is excited about "Peter Gunn" from the new Brubeck LP titled "Very Together." Here is a well arranged song with jazz riffs over a strong rhythm back track. There is a strong bass line.

S.F. Airport Hilton Will Follow Vegas Game Fete

BY HANFORD SEARL

LAS VEGAS—Las Vegas Hilton Hotel, in conjunction with Audio Concepts of Los Angeles, are speeding plans to establish a disco room at San Francisco's airport Hilton. The move follows five months of solid success with a similar club in the Las Vegas Hilton.

News of the planned San Francisco club was released by Dick Lane, Hilton entertainment director, and Irvin Laskey, president of Audio Concepts at the recent opening of Seattle Airport Hilton disco.

Disclosing that the Hilton was working closely with Audio Concepts on other disco creations for the international hotel chain, Lane says his firm was impressed with the success of the Las Vegas club which so far has been well accepted.

The Las Vegas Hilton discotheque was opened last March and has maintained a live band/recorded music format. The room with a capacity of 300, is open every night from 8 p.m. to 4 a.m. The bands, mostly out-of-town talent, perform 40-minute segments opposite the recorded disco music.

"The hotel has never made so much money on a room," Laskey says. "Disco has successfully bridged the live entertainment gap so prevalent in resort settings."

The increase in local patronage supports Laskey's remarks. Johnny's at the Hilton.

The only modification to the room, which contains mirrors, lighting effects, seating and chandeliers, is the planned installation of a new Micro-track mixer.

Meanwhile, female disk jockey Wendy Hatch remains at the disco helm, supported by deep-jegg Lo-ralie Domeston. Hatch reports no cover charge during the first 90 minutes which changes to a two-drink minimum from 9:30 p.m. on.

KFM Stereo 902 has renewed and extended the promotional "Electric Disco" program created by Century 21. The hourly show blends commercials about the hotel disco, with selected dancing music.

Station programmer Larry Shipp reports the 9-10 p.m. Wednesday feature has produced internal traffic by way of radio receivers in the Hilton rooms. Guests can only tune into several fixed stations on furnished bedside units.

Aside from the Las Vegas success, Laskey has revealed the Saturday (30) grand opening for Mexico's largest live and disco club in Acapulco, which will showcase such popstars as Natalie Cole and Gino Vannelli. The new disco will hold 1,000 customers.

"We've been able to do a great creative job on this project," reports Laskey. It will be the largest disco club in Mexico at a leading resort locale.

Project yourself into the 1980's.

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

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

It's not a boring, cutreemendous visual effects machine, but a beautifully made cassette projector. All the projection functions are operated by remote control by the disc jockey and the Kingsize images are large enough for any discoteque.

And we even have a consultancy service to help you find the site. The system discoteque.

Your customers can actually see and hear their favourite artists performing. Or you can play mood films of live visual effects to complement different types of music.

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

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**NEW YORK**


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**LOS ANGELES/SAN DIEGO**

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**SAN FRANCISCO**

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Discos
Integration Is Decreasing Profit, Black Owner Says

By JAMES

LOS ANGELES—"Integration has decreased black businesses dramatically because whites are now accepting blacks into their establishments," says Richard Bowling, new owner of the Florida Street Striping Center, in which one of his two discos is located in Greensboro, N.C.

"Blacks are now pouring their money into white communities with nothing coming back into the black communities," he insists.

Bowling contends that as long as segregation existed, although he bitterly denounces it, black businesses flourished.

Bowling is waging a private campaign to bring both black and white businesses back into the black communities by appealing first in the Chamber of Commerce and then trying to educate blacks to the necessity of patronizing black businesses.

Bowling has named his two discos, located in different parts of town, Cosmo I and Cosmo II. Both clubs offer free membership cards. At Cosmo II, the newest club, admission during the week is $1 with a card and $2 without. Weekend charges are $3 with a card and $5 without. Cosmo II charges $2 and $3.

Cosmos I is geared to live entertainment but has an in-house deejay on Wednesday and Friday nights. The club is decorated with mirrored dance floor with a capacity of 200 dancers and a restaurant that will accommodate 100 patrons.

Cosmo II is a converted grocery store in the shopping center. Bowling claims he has spent more than $200,000 in unique building a dance floor that is at least five feet above the ground level of the two-story building housing a dance floor capable of holding 250 dancers.

The club seats 1,200. It has a live broadcast on WQK-FM in Greensboro Tuesday, Wednesday, and Thursday nights from 9-11 p.m. The broadcast extends as far away as 100 miles.

Bowling notes that 60% of his business comes from radio broadcasts, with most of his customers coming from outside Greensboro. A chunk of his business also comes from college students.

The discos are equipped with Technics turntables, Clubman 2 mixers and Alesis speakers. He explains that he is not servicing his competitors' sets but is in purchasing records from local record outlets.

"The problem with purchasing records in Greensboro is that the shops are generally late in receiving current product," he says.

Bowling says he has two star DJs. Fred Mills, Cosmos I's spinner, is lead singer with a group called the Funk House and Hollywood Petes, who recently won the "Soul Train" dance contest in Greensboro, spins at Cosmos II.

Employing 42 persons in the clubs, Bowling has a preference for nurses as waitresses.

"I want my staff to be professional, and nurses tend to have the kind of discipline and compassion for people to be good waitresses." Also of utmost importance is personality. Because of their training, nurses seem to have the ideal personalities needed to handle the job.

"People who can handle others can also handle the basic staff/customer problems, which always seem to arise, under control," offers Bowling.

No hard liquor is sold over the bar in North Carolina and he has a "brown bagging" license, which qualifies him to sell beer and wine.

Stress Big Bands
At Wis. Nightery

MILWAUKEE—"Dance to the music you grew up with," counsels a newspaper ad for "contact" dancing every Sunday night at The Disco. disco.

Discs by Glenn Miller, Artie Shaw, Tommy and Jimmy Dorsey, Benny Goodman and others are featured at the big band night with choices of the crowd.

John Volpe Jr., owner of the nine-month-old disco, says the big band night draws crowds ranging in age from 35-55 and fills a 26-seat club. There is no cover charge.

The nostalgic sounds prevail from 4-9 p.m. After that, "we go straight disco," the club owner explains.

Volpe says The Disco includes big band numbers as part of its regular disco mix, often featuring disco hits that cover an old tune back-to-back with the original.

Discs Exe To Throw a Party

NEW YORK—The Fraternity of Recording Executives (FORE) will hold a disco fund-raising party Friday (21) in the Penthouse Suite of the New York Hilton Hotel.

According to James Tyrell, head of FORE and vice president of Epic Records, the show, aimed at raising funds for FORE's Peace Scholarship Awards, will feature such entertainers as the Isley Bros., Fatback Band, Melba Moore and the B.T. Express.

Through FORE's annual Peace Scholarship awards, a deserving student is chosen from a list of nominees for a four-year musical scholarship. The student is also given a "guardian" from within the music industry to offer guidance during the period of the scholarship.


Sound Business

HIDEAWAY STUDIO
A Super Site For Monterey Facility

MONTEREY, Calif. — Super Sound, a 35-year-old rustic studio, is in competition with all the "hideaway" type facilities around the country, explains Dick Sontag, one of its owners.

Located in a downtown section of this Northern California medium sized city, the studio does not compete with facilities in San Francisco or Los Angeles, Sontag adds.

Sontag and his wife Iris plus Steven and Dorothy Walton are the facility's four owners. The Sontags were formerly in the musical group Three's a Crowd and they both claim being traveling musicians allows them to relate to their customers.

An influx into the area of some well-known musicians has helped stimulate business for the 24-track room. Jon Mark moved into the area and through him Cat Stevens heard about the room and spent several weeks there last summer producing Alan Davies, Jack Daughtery, the Carpenters' former producer, now lives in nearby Carmel and brought up a whole group of top L.A. studio musicians to record a band LP.

John Harris, Paul Anka's musical director, has been by, clearing out the facilities. Anka is building a home in the area. Newly resurrected Harpers Ferry did several projects to keep the room active and buzzing with contemporary sounds. Anda Smith, whose studio lives in Carmel and has been mixing works here also.

In addition to nationally known names, the facility is also being used by local musicians, filmmakers, who is general by its production and is the house cook. Yes, the studio has its own kitchen where other studios prepare food for clients so they don't have to waste time going out.

Other selling features: a room with a long pong game, small outdoor patio for sunning, wooden walls, carpets, a fish tank in the control room (with fish named after clients), a stain glass embossed in the control room's wall, subdued lighting in the control room, a home in the Carmel Valley with indoor swimming pool and private airport for artists wishing to fulfill the potential of making the visit a "semi vacation" and golf facilities at Pebble Beach.

Invited; Walton proudly rattles off these features.

Beginning with 4-track equipment

(Continued on page 9)

CBS' New '6' Ready To Roll in New York

NEW YORK — The CBS air staff put its stamp of approval on the extension and technical renovation to Columbia's Recording Studio "B" here, after a recent tour by Bruce Lundvall, CBS Records president, and Cal Roberts, vice president, operations marketing.

Bruce Lundvall, accompanied by Erik Porterfield, director of recording engineering, and Bob Southerns, manager of engineering services, and, with aid of the CBS facilities design group, the studio is fully converted to a 24-track operation, equipped with both MCI and Ampex machines, and a choice of either Dolby or dbx noise reduction.

Features added to make the studio more flexible include environmental sound screens for varying size

(Continued on page 7)
50 Years Of Protecting Intellectual Property Rights

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The 50th anniversary of CISC was celebrated on Sept. 27 this year during the Confederation's 30th international congress in Paris. This is the story of CISC, a unique international organization to which composers, lyricists and music publishers throughout the world have a substantial debt.

The delegates from 18 author and composer societies that met in Paris on June 13, 1926, to inaugurate this vision—men who regarded the author's right as one of the most sacred and inalienable of man's rights. They foresaw the vital necessity of establishing an international, co-ordinated network of authors' societies in order to attract the maximum protection for the creators of works of art.

Today's vision has grown to include national cultural exchanges, international cooperation and the protection of composers' rights in the 20th century. The Berne Convention of 1886, which protected authors' works in Europe, was extended to take in over 50 countries—development solely in the field of recorded music, which would create a sound carrier for sales turnover in 1970 is well in excess of $6 billion at retail level in the Western world, and this apart from performance fees and neighboring rights.

When those pioneers did realize, however, was that the enlightenment which had enabled the principles of the protection of intellectual property, enshrined in the 1886 Berne Convention to be incorporated into the laws of their own countries, had to be adopted by all other countries of the world, that the massive diversities in authors' rights between one country and another—not only in terms of law but also in terms of efficiency of collection and distribution—required authors' societies to pool their resources and, as far as local conditions permitted, pursue a unified policy.

The philosophy was summed up at that inaugural congress by Paul Leon, director of the Beaux Arts in Paris, who welcomed the representatives of the 18 authors' societies with this observation:—

"To achieve in each country the acceptance of common principles for the perception of rights and for the protection of works, to unify your methods, to collate your agreements, to multiply the reciprocal links among you—all this amounts to a vast program which fully justifies your splendid initiative. It is more than ever necessary today."

It was in the course of that first authors' society congress in Paris that the idea of an international confederation was born. Limited in its first two years to societies of authors and composers of dramatic works, it became, by unanimous vote at the 1928 Berlin congress, extended in scope to include societies representing all categories of authors, composers and lyricists.

At the Vienna congress of 1932, the Confederation Internationale des Societes d'Auteurs et Compositeurs decided to close its doors to mechanical rights and this boosted the number of societies in membership to 46. By 1939, the societies of 28 countries were represented in CISC, thanks to the leadership and enterprise of a succession of distinguished presidents, including the celebrated composers Pietro Mascagni and Richard Strauss.

The war, naturally, seriously disrupted the activities of the Confederation, but when peace returned, CISC found a renewed dynamism under the presidency of Britain's Leslie Boosey. He organized an extraordinary general assembly in Paris in March 1946 and with the advent of the Washington congress in October of that year, CISC was once again operating with its normal vigor and vitality—even though travel difficulties, aggravated by strikes, made it impossible for all the member societies to be represented in Washington.

At the following year's congress in London, however, representation was more or less complete. During the meetings, there were highly animated discussions about the traditional—and the more recently arrived—dangers facing the creators of intellectual property, all of which served to underline the vital necessity of CISC's continuing vigilance and unrelenting pursuit of its aims to secure universal adoption of the highest degree of protection for authors and composers.

At the Buenos Aires congress of 1948, Arthur Honegger was elected president—which he remained until his death in 1955. At that congress it was decided that in future the international assemblies would be scheduled once every two years.

Since 1935, CISC had been composed of four constituent federations—1. Authors' and composers' societies for theatrical rights.

2. Authors' and composers' societies for non-theatrical rights.

3. Authors' and composers' societies for mechanical rights.

4. Literary right societies.

In 1954 it was decided to admit a fifth federation to membership—a federation of societies which would represent an all-out action in the defense of the different prerogatives attaching to the author's right. The declared aims of CISC, as defined in Article 4 of its statutes, are:

1. To safeguard and assure the respect and protection of the moral and professional interests of the creators of all literary and artistic works.

2. To safeguard and contrive to the defense of the legal and financial interests attaching to such works, both national and international.

3. To coordinate the technical operations of member societies and to ensure collaboration among them, always on the understanding that each society retains its full and perfect authority over its own international organization.

4. To set up an international information and study center respectful upon the exigencies of international law, of the current activities of the principal legal and economic traditions which are the heritage of the member societies," says CISC's general secretary, Jean-Alexandre Dufrené, formerly secretary of the Union Internationale des Organisations Artistiques et Culturelles, which have created agitation in the world in the course of the last 50 years. CISC has been able to resist all those elements which, following the division of the world, have tried to undermine the moral strength of the member organizations than to look for things which tend to create division and discord.

The principal activities of CISC are—

action in the defense of the judicial and professional interests of creator of intellectual property,

the provision of an organization of the member societies,

the analysis and resolution of juridical problems and professional problems involved in the protection of authors' rights.

In connection with the first of these roles, CISC maintains regular contact with intergovernmental organizations which represent the interests of authors everywhere, such as the UNESCO, the International Labour Office, the International Writers' Guild, the International Publishers' Association, the World Intellectual Property Organization, the Association Internationale et Artistique Internationale and the International Mechanical Rights Bureau (BIEM), and participates in the work undertaken by these bodies with the aim of ensuring that creators' interests are preserved from the fruits of their labors.

CISC is vigilant in such matters as the reproduction of protected works, satellite transmission, the establishment of uniform tariffs, the copyright of sound recordings, the adoption of new technologies, the copyright of computer programs, the avoidance of double payment on works transferred from one country to another and the protection of computer programs, the adoption of new technologies and of the fundamental legal requirements of the protection of authors' rights. By direct intervention in the debates, CISC has been successful in persuading countries to move by those who seek to gain from the creative work of others without ensuring the indispensable protection which is only the result of common effort.

On the technical side, CISC helps to coordinate the research of member societies into new techniques of administration and accounting—perfecting techniques of royalty distribution and encouraging new methods for promoting repertoire and its ever-increasing uses.

One fruit of this effort has been the preparation of a comprehensive report kept continually up-to-date by the authors, composers and publishers who have created or published musical or literary works and who are members of an authors' society. This has been issued in five languages, an authors' rights glossary.

Finally, in the judicial domain, CISC's juridical and legislative commission involves itself in the study of numerous questions and offers advice and guidance to member societies. The commission is represented by the commission's engaged, like CISC, in the defense and amelioration on an international level of the rights of the creators.

CISC has 50 years of achievement behind it, but its task remains an immensely formidable one which it could not even begin to tackle without the constant, generous and dedicated support of the 55 societies in membership.

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NOTE: This table includes non-members. A list of the countries that have not signed the conventions is available upon request.
American Society of Composers, Authors and Publishers

EDITORIAL

Edward M. Cramer, president
Neil Anderson, vice president
San Francisco, Redwood, San Francisco, Los Angeles, Boston, Minneapolis, Columbus, Cleveland, Houston, Puerto Rico

Stanley Adams, president, Paul Marks, managing director, Bernard Kramer, general counsel

Performing rights only.

Founded in 1914. Joined CISAC 1926

Affiliations: Universal

Members: 23,000 (18,000 composers/songwriters, 5,000 publishers)

Catalog: Impossible to determine

Annual turnover: 189 million

Proportion of income: radio 122 million, tv 373 million, live, background and general music 110 million, membership dues and interest investments 274 million. synergetic and concert performances 15,000.

Society's expenses not more than 20% of gross.

Foreign royalties-Paid 18 million Earned 114 million

Length of statutory duration for copyright: U.S. Copyright law 28 years plus 2 years (see next page)

Society of European Stage Authors and Composers

10 Columbus Circle, New York 10019 Tel: (212) 585-3450

New York office: 1512 Hawkins St., Trench 27203 Tel (815) 244-1952

Alice H. Prager, president, Salvatore B. Candela, executive vice president, W. F. Myers, vice president, executive vice president, international relations

Performance and Mechanical Rights

Founded in 1921. Joined CISAC 1973

SACM's Royalties

Proportion of income: radio 78%, tv 11%, all others 11%

Foreign royalties: managed and collected by SACM

Payment structure: Annual Rates—Performance

7.2%—radio, 3.0%—record, 1.8%—other, 0.1%—ebos. Monthly.

SACM's Royalties: Performance

Film and tape—first 5 minutes, thereafter 15.275 cents per minute. Radio—10 per cent per performance. Payable within 30 days of performance.

Radio—10 per cent per performance. Payable within 15 days of performance.

Canadian national Royalties: Payable to Canadian publishers.

CISAC: fees negotiable depending on caliber of picture and amount of money, use. Payable within 30 days of performance.

SACM: fees negotiable depending on type of film and amount of money, use. Payable within 30 days of performance.

Payment structure: Film and tape—payment to be made in two equal installments: one at the beginning of the production and the other within 60 days of completion. Payable within 30 days of performance.

Payment structure: Radio—rate per performance. Payable within 30 days of performance.

Payment structure: All others—rate per performance. Payable within 30 days of performance.

Canadian national Royalties: Payable to Canadian publishers.

CISAC: fees negotiable depending on type of film and amount of money, use. Payable within 30 days of performance.

SACM: fees negotiable depending on type of film and amount of money, use. Payable within 30 days of performance.

Implementation: Payment is due within 30 days of performance.
FROM EVERY CORNER OF THE WORLD A BAG FULL OF BEST WISHES FOR CISAC'S 50th BIRTHDAY
The Republic of Argentina has always been concerned with protecting the rights of composers and lyricists. Since its founding in 1892, Argentina has had a legal framework in place that ensures the protection of intellectual property, specifically musical works. The country has evolved from protecting exclusive rights to performing musical works to encompassing the broader scope of international copyright law that was established in 1886 and has been further developed through international conventions and agreements.

Argentina's national society, SACEM, was founded in 1909 to protect the rights of composers and lyricists. It was established to represent the interests of these creators and to act as their collective bargaining agent. SACEM was the first society to be established in Latin America and has been influential in shaping the copyright landscape in the region.

In 1910, SACEM signed the International Copyright Convention, which was a significant step in protecting the rights of composers and lyricists across borders. The convention provided a framework for the international recognition and enforcement of copyright laws, ensuring that creators had rights not only in their home country but also in other nations.

Argentina has also been active in international copyright negotiations and has participated in various international conventions and agreements. It has contributed to the development of copyright law and has been a leading voice in international copyright discussions.

Argentina's copyright laws have been instrumental in protecting the rights of composers and lyricists. These laws have been updated and adapted to meet the evolving needs of the music industry, ensuring that creators receive fair compensation for their work.

Argentina's commitment to protecting the rights of composers and lyricists is evident in the various legal instruments and conventions that have been established. These efforts have helped to ensure that creators receive fair compensation for their work and have contributed to the growth and development of the music industry in Argentina.
ATV Music?

Not just a pretty Beatles song, but the top BMI Award Winner for 1975, with 5 *1 chart songs so far in 1976—a dynamic group of marketing-oriented companies world-wide.

Get to know ATV Music Group....

Our companies:        Our writers:

ATV
Maclen
Welbeck
Comet
Sweco
Return
Attache
Big Bay
Hagood
Hardy
Abovewater
Pondwater
Sounds of Memphis

John Lennon
Paul McCartney
Billy Joe Shaver
Edwin Starr
Dobby Bare
Harry Shannon
Ron Fraser
David Buskin
Fred Koller
Charlie Williams
John Lombardo
Rocky Burnette
Tim Sullivan
Lowell Fulsom
Joe Nixon

And....we now take great pleasure in welcoming Barry Mann & Cynthia Weil.
AMPAL

Although music publishing companies have operated for many years in Australia and New Zealand, it was not until April 1956 that they combined together to form a company to promote the education of the public on such matters. It also maintains the "program log" required for proper royalty distribution. Manager of the symphonic and concert division is Gerald Deskin.

The public relations department provides information to journalists, authors and broadcasters about ASCAP members and their works, royalties, and the protection of performers' rights. It also tracks press releases about the society and its activities, and issues the licensing and membership directories, with brochures and manuals for background information. It supervises the annual ASCAP Deems Taylor Awards celebrating the best non-fiction books and articles about music and its creators, who replies inquiries from both the press and the general public, providing selective and timely press releases and special events, including campus talks by symphony and concert directors, and national press conferences.

As for the inspection of music users, ASCAP's sole interest is whether commercial users have entered into license agreements either as is required by the law. This is not so for the ASCAP, since users who are added daily are located. Furthermore, it is not covered in the ASCAP's license database because works are added daily, as they are written. Technically, a work is in the repertoire when a member contracts either as it may be known to the author, and whether or not it has been entered into.

AMPAL was founded in 1980 and joined CSAC in 1986.

APRA's board: (from left) J. Kjellgren, J. J. Argent, W. H. Beams, R. E. Bare, J. C. James, C. A. Cameron, M. H. Arna, J. Hall, W. Ross and J. Smith. Manager, director (insert). P. B. Bell, New Zealand branch manager, is second from left top of page.

APRA

Although Australia's oldest performing society was formed in 1933, with its full-time employees and the staff, the latter formed a licensing division called "ANZ Musical Copyright Agency" (ANZMAC) to take over the licensing and royalty collection activities previously operated by the Society's Qantas branch. This division, known as Music Publishers Association of Australia (MPAA), was established in 1947. As an active member of the Copyright Licensing Agency, the division includes all Australian music publishers. Its members are all 15 and 12 associate members.

AMPAL's annual income is $3.5 million, almost 40% of its total income. Annual turnover is 10 million.

The Australian Performing Right Assn. Ltd. (APRA) embraces elements that are unusual even in nations from which APRA's predecessor societies, the Australian Performing Right Assn. Ltd. (APRA) joined in 1934, the Australian society reflects the heritage of English law. The Society represents both Australia and New Zealand Statutory licensing by this method has been adopted in many countries in which the right is to be distributed for the benefit of the rights holders.

With the establishment of a new Apap foundation to provide a legal structure for ASCAP members and other individual to contribute to music related philanthropic projects.

As for the protection of the government of the United States of America, the copyright owners in the United States are entitled to protection as long as they wish to. The following may have been due to too difficult for the ASCAP in this respect, the United States has been able to be the hearer and enjoy whatever they wish.

As for copyrighted songs offered by ASCAP, it is only that they make a profit from the sale of such material to the public, and instead of giving the public to enjoy their own material.

ASCAP does not sponsor or commission works or benefit from the sale of such material to the public, and instead of giving the public to enjoy their own material. It is a program administered by the National Federation of Music Clubs, and itself directs the Raymond Rubell Scholarship program. The program is designed to provide an opportunity for young people to contribute to music related philanthropic projects.

ASCAP has always believed that music should flow around the world, and considers quotas systems designed to guarantee broadcast of a few percentage of locally written musical works inappropriate. People should be able to hear and enjoy whatever they wish.

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The Members of the
SGAE
Sociedad General de Autores de España

Hereby Greet
CISAC
International Confederation of Societies of Authors and Composers
in its
50th Anniversary

Congratulations!
AKM

AKM - Austria's major publisher- and rights holding organization - is one of the largest and most important member of CISAC. The first two are involved in music copyright collection and the latter represent performance and literary rights.

(Continued on page C-24)

LITERAR-MECHANAC

Prior to 1999 the rights of public use and mechanical reproduction of literary works were not protected collectively in Austria. Then on April 24, 1999, Literar-Mechanac was formed. Main organizers were the author, Prof. Vinzenz Czischos, who led this cause from first directors, those who was president of the supervisory board between 1972 and 1975, along with the publisher Prof. Hans Fuchs, current president of the board and the lawyers Prof. Dr. Norbert W. Schneider (top right), president; Nicho Dor, LYG president (second below); and Hans Fuchs, board president, Literar-Mechanac.

(Continued on page C-48)

L.V.G.

Austrian writer Friedrich Schreyvogel founded LVG, the Austrian general rights society from 1937. But one year later it was disbanded. However, it re-emerged after World War II and became a member of CISAC in 1956. Its job is to manage the broadcasting rights, rights of public performance, and the right of public reading of literat works, with the exception of dramatic works.

(Continued on page C-48)

AKM's Prof. Dr. Marcel Rubin, president (left top); Ernst Hueber, (top middle) director who will be replaced this year by Dr. Rudolf Busch; (bottom left) Prof. Dr. Norbert W. Schneider, (top right) president; Nicho Dor, LYG president (second below); and Hans Fuchs, board president, Literar-Mechanac.

(Continued on page C-48)
BMI
BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.

BMI brings American music to the world by maintaining reciprocal agreements with 38 licensing societies in other countries.
Fundamental copyright law in Belgium dates as far back as 1886 but it was only in 1922 that Belgian authors and composers became independent of foreign organizations in the practical protection of their rights.

The first Belgian society was founded in November of that year by Emile Van Damme, Eric Lepage, including E. Alpers, Lode Baeckelaer, Jan Broeckx, Léon Mouy, Leo Dewick Mortelmans, Frans Van Dyck and Edmond Verheyden.

Its aim was simple: to set up a unitarisation involving all kinds of copyright and open to authors, composers, and directors. The range of activities now covered is wide: performing rights (theaters, film), artistic rights (music with or without instrumental accompaniment, and literary, dramatic and artistic rights (mode of representation, and mechanisation).

There were 167 members in 1925, 505 in 1930, 2,870 in 1945, and 3,600 by the end of 1950. And at the end of 1975, the total was 11,685. The Belgian society, originally NAVEA and now SABAM, has been a member of CISAC since 1952.

At present there are 6,580 people with rights covered by the society—full name Société Belge Des Auteurs, Compositeurs et Éditeurs. Those who administer other rights like those of TV shows are counted with the aid of cue sheets and the 95 TV Guides published regionally throughout the country.

In the field of concert music, BMI secures all the programs of symphonies and operas. It also covers all other types of shows with a wide range of performances which remain subject to semi-annual and annual billings.

The licensing of music users, both broadcast and general, is the responsibility of BMI. The society is responsible for the payment of royalties to BMI registered companies who are working out six of regional offices which cover all of the U.S. The users with whom they deal include radio and television stations, hotels, clubs, restaurants, lounges and taverns, discoteques, ballrooms, skating rinks, background music services, airline in-flight music, theme parks, and physical exercise establishments like sports arenas, trade shows, traveling attractions like ice shows, circuses and rodeos. All of the many kinds of attractions that use music have annual contracts with BMI.

In addition to stations already on the air, licenses are issued to all new stations and must be renewed every time a station's license is renewed. BMIs licensing department has the full responsibility of issuing new licenses and keeping old licenses up to date. The continued publication and update of the annual index of stations, regardless of ownership, and the keeping of an accurate record of all stations are important for the efficient operation of the society.

SABAM's Edgar Hoolants, director-general.

Piracy has also occurred in Europe. In December 1984, an infringement case was filed by SABAM in 1951 to control the registrations data.

SABAM's 'working' index has 375,000 titles. Apart from documentation and registration, the music service division looks after performing rights and royalties collection, which includes the operation of broadcast and cable transmitting, or cable broadcasting, systems such as the European Broadcasting Union, or BFRT and RTF pay fixed annual sums.

Mechanical rights collected in 1975 totalled $450,000, or 23% of total. Edictive rights (other than mechanical) came from the manufacture and sale of records in Belgium and abroad, and the remainder from radio, TV and jukebox operators, etc., whose remuneration is based on the annual sales figure of $19,600,000.

Among other duties, BMI field representatives regularly check music using establishments to determine whether those performing BMI material are properly licensed. Where this is not the case, BMI will make every effort to recover the proper fees, but the primary concern is the protection of BMI's authors and publishers.

BMI has a legal award of $10,000 for each case of copyright infringement that is not settled out of court.

BMI has also set up a program known as "The Copyright Infringement Bureau," which is designed to provide legal representation to the copyright owners in cases of copyright infringement.

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The 1975 American Song Festival. A lot of good things happened.

The big break. Sometimes it takes years. Sometimes it never comes. The American Song Festival is proud that it helps very talented people get their big opportunity. Here are just a few of the good things that happened:

**PHIL GALDWSTON and PETER THOM** were the 1975 Grand Prize winners with "Why Don't We Live Together". This song has already been: recorded by Barry Manilow on his "gold" album, "Tryin' To Get the Feelin' " (Arista Records); released as singles by the N.E. Philly Band (Fantasy Records), Arnold & Thompson (Arista Records) and Doug Ashdown has a single out in Australia; included in the upcoming Julie Budd LP (Tomcat Records); also a "country" version by Don Potter (Columbia Records) has been released. Phil and Peter themselves are currently negotiating for their own major recording contract. Another of their compositions, "(Everybody's Goin') Hollywood", is already on the charts by Mark Allen Trujillo (Private Stock Records).

**RON PATTERSON** - who won four Honorable Mentions in the Amateur Division (with three songs) will be coming out with his own single very soon on Venice Records. The ASF introduced Ron to Leroy Lovett and they have a co-publishing arrangement on Ron's material. Leroy was instrumental in Ron's recording deal. The two sides to be released will be two of his winning songs from the 1975 competition, "We Gonna Make It" and "Storybook". Be sure to watch for this record, due for release in the near future.

**TIM MOORE** - won the 1974 Grand Prize for his song, "Charmer." Since then he has gained success through his own recordings and he wrote Art Garfunkel's big hit, "Second Avenue." His latest success is "Rock and Roll Love Letter," which has just been released as The Bay City Rollers' new single, along with being the title cut of their great new album.

**TIMOTHY SHEPPARD** won the top Amateur Gospel award for "Sweet Lovin' Grace". Tim's first solo album is about to be released on Heartwarming/Impact Records. His contract guarantees him two albums per year for three years. Another of Tim's songs, "Would You Believe In Me", has been recorded by The Imperials and a group named Truth. Both should be singles, plus The Imperials are planning to include two more of Tim's compositions on their upcoming L.P.

**ROBERT "ROBBIN" THOMPSON** was a Folk category Semi-Finalist (Folk being a Judges Decision Option category) for his song, "The Boy From Boston". Robin has now signed an exclusive recording contract with Nemperor Records and should have his first album released soon.

**STEVE JAM** won the top prize in Amateur Rock with "Let It Stand, Let It Shine". Steve was signed to a record production contract by one of our 1975 screeners. Along with this, he is now a published writer with Cumberland Music. Steve and his group have just completed recording their first album.

**LUIS PANCHO VENEGAS** was an Honorable Mention winner from Santiago, Chile for "Mi Cancion Para Ti" (one of the 22 non-English language entries which won in 1975.) During a recent visit to Hollywood, he was introduced to the Peer-Southern Organization staff by the ASF and has signed a world-wide publishing agreement with this prestigious firm. Four separate recordings of his composition have already been cut.

Two of the key executives with BEE GEE RECORDS were screeners in 1975 and they discovered a wealth of talent. They have had their publishing division contract songs by FRED LEDERMAN and ALAN BABOFF, RALPH SYLVESTER and IRL THOMAS, RUBY SHIELDS, LEN ROGOWSKI, DOYAL SMITH and BETTIE ZOLLER and FRED SCHIRMER. Already, the Lederman and Baboff song "Determination" has been recorded by Marva Hines and "I Cry For The World" by Sylvester and Thomas is cut by The Ladies Of Song.

These are just a few of the good things that happened. The AMERICAN SONG FESTIVAL has been responsible for many of its winners becoming published songwriters with major companies and the list of record releases will continue to grow.

---

**THIS YEAR IT COULD HAPPEN TO YOU!**

For complete information plus an official entry form, mail to:

The American Song Festival
(an international songwriting competition)
5900 Wilshire Blvd., West Pavilion
Dept. TB
Los Angeles, Ca. 90036

Name ____________________________

(Please print)

Address __________________________

City ___________ State _______ Zip ______

A Presentation of Sterling Recreation Organization
BULGARIA

Agence pour la Protection des Droits d'Auteur
11 Slaveykov Sq. P.O. Box 872
Sofia 1146, Bulgaria
Telephone: 261.23.98
Fax: 359.2/254121
President: Dr. Kay.I. Jankov)
Delegate: Mr. Trayan Ivanov)

Employees: 230

Affiliation: UMPA


Under ornate chandeliers, delegates get down to business at the 1966 Prague congress, presided over by Sir Arthur Bliss.

One of the newest copyright societies is the Bulgarian JUSAUTOR, set up by the government there in 1962, and affiliated with BMI in 1976. Its activity was originally restricted to the field of book publishing and theatrical performances but since 1972 has been reorganized along the lines of protecting composition rights, and the protection of the latter rights is handled by the Copyright Office. The national government has appointed a director general, Trayan Ivanov, to oversee the operation of the society.

For more information, contact BMI at 800-742-6674.

BMI

Continued from page C-12

BMI executives engage continually in a series of speaking and teaching engagements, both in the U.S. and in other nations. In 1985, BMI President and CEO John St junge spoke to a number of law schools and universities across the country, including Harvard, Yale, and Stanford. BMI also offers a number of educational programs, such as the BMI Songwriting Workshop, which is held in New York City each year.

This international involvement is shown by two recent events. In 1977, BMI sponsored a seminar titled "Copyright and Mechanical Rights in Latin America," at which BMI vice president for Latin America, Dr. Humberto A. Gómez, spoke on the subject. In 1978, BMI hosted a seminar on "Copyright and Mechanical Rights in Europe," at which BMI president John St junge spoke on the subject.

Most recently, BMI, the performing rights society of the Netherlands, has opened an office in Amsterdam to serve its members in that country.

On the occasion of BMI's 20th anniversary, the distinguished publication Music America hailed BMI's contribution, saying, "Music America is a business with a conscience. It is a leader in the fight against piracy. It has been at the forefront of the battle against incorrect royalty payments. It has been a leader in the fight against the misuse of the copyright law. Its influence is felt throughout the country."

Broadcast Music Inc (BMI) is a non-profit organization that provides royalties to songwriters, composers, and publishers for public performances of their works. BMI is the second largest performing rights society in the United States, with over 500,000 members. It is the only organization in the country that is specifically dedicated to the protection of the rights of working composers, songwriters, and publishers. It has operations in all 50 states and serves as a clearinghouse for the collection and distribution of royalties to its members. BMI is a member of the Copyright Alliance (CIA), which is a coalition of music, film, and television copyright owners and creators. BMI is also a member of the Music Business Association (MBAA), which is a trade organization for the music industry.

NMFA

In May 1977 the trade papers announced the organization of the Music Publishers' Protective Assn., the name by which the association was to be known until 1986 when it was changed to the National Music Publishers' Assn. The announcement stated that "the general objectives of the association shall be to maintain a high standard of commercial honor and integrity among its members; to promote inculcation of the principles of good business practices; and to foster and encourage the art of music and song writing."

Nearly all the leading music publishers of the day promptly became members of the new association and membership then, as now, was open to any company actively engaged in the business of publishing music. In the U.S. for a period of at least one year, whose musical publications have been used or distributed on a commercial scale or who assumes the financial risk upon which the business is conducted. As the music publishing industry in the U.S. has flourished and expanded into all parts of the country, so, too, has the membership of NMFA. Today, its 120 members include the largest music publishers in the world, as well as small, independent publishers. BMI has been a founding member of NMFA since its inception in 1977. BMI has always been a strong supporter of the rights of music creators and has been an active member of NMFA from its very beginning.

In 1992, BMI became a member of the Copyright Alliance (CIA), which is a coalition of music, film, and television copyright owners and creators. BMI is also a member of the Music Business Association (MBAA), which is a trade organization for the music industry. BMI is involved in a number of important initiatives to promote the interests of music creators, including the negotiations of new copyright laws and the expansion of public broadcasting.

South American Congress this past March

Osvaldo Nery Santos, founder and honorary president of the Brazilian Composers' Union (Uniao Brasileira de Compositores), died of a heart attack recently at the age of 74, fearing that his organization would be closed at the end of the year.

Shortly before his death, Santos told Brazil that a new, government-controlled "Central Office for Collections and Payments" would supplant the UBC at the end of the year. The UBC would be closed he said, after more than 34 years of service.

However, members of the UBC said after Santos' death, that they believed the organization would continue to operate under the supervision of the government office.

Santos founded the UBC on June 22, 1942. He served as its leader until his death Aug. 29, 1976. In addition, he was founder of the SBAT, Brazilian Society of Paywrights.

Eight composers, authors and industry organizations published a posthumous tribute to Santos, pointing out that he

Continued on page C-26
VAAP is a Soviet universal copyright organization
VAAP provides for its business associates wide opportunities to select and use musical compositions of all genres by modern Soviet composers
VAAP grants and acquires rights to literary, scientific, dramatic, musical and artistic works
VAAP informs about new works by Soviet authors
VAAP has contacts with 950 partners in 50 countries

Our Address
VAAP,
B. Bronnaya 8A, Moscow, 103104, USSR
Cables: Moscow Avtor
Telex: 7627 Avtor SU
Phone: 2034599
CAPAC

What a dreadful position the individual composer, author or publisher of music might be, were it not for a local association. These associations are important, essential to the safeguarding of the rights of individual composers, authors and publishers.

The Hon. Justice J. T. Thorson, and the occasion was the last sitting of the Copyright Appeal Board of Canada immediately prior to his retirement as chairman. And although the Hon. Justice Thorson spoke persuasively 10 years ago they have remained something of a beacon for CAPAC, the composers, Authors and Publishers Assn. of Canada.

And today, as CISAC celebrates its 50th anniversary, CAPAC moves forward to new strength as Canada’s senior professional music organization. The gross annual revenues close to $10.5 million, and a strong pattern of growth in all areas—revenue, membership, and, most importantly, a new and comprehensive CAPAC, which celebrated its own half century last year, is deeply involved in Canada’s booming musical life. Under the provisions of the Canadian Copyright Act, which came into force in 1924, CAPAC is involved in the representation of Canada’s active forming rights of individual musical selections, and is therefore not involved in any way with grand rights, synchronize rights and mechanical rights.

A new Canadian Copyright Act is on the horizon, however, and CAPAC continues to be deeply involved on a formal and informal basis in the development of a comprehensive policy which is likely to go on for some time. Studies by the Economic Council of Canada and the establishment of a committee on copyright, with the Government of Ontario, and of Consumer and Corporate Affairs, are now being held. The next step will be a working paper setting forward the government’s philosophy behind this new act, which is expected early next year, and will likely be followed by public hearings, the filing of position papers by the various parties involved, a white paper, further committee appearances, the drafting of the new act, and its implementation. CAPAC, which believes the CAPAC general manager John Mills, could well take five years.

John V. Mills, Q.C., a 52-year-old lawyer born in Windsor, Ontario, joined the CAPAC staff in 1966. He has become one of the best-known figures in the music industry in Canada, and was recently honored by RPM, Canada’s leading music trade publication, as Canada’s “first Canadian Music Industry Hall of Fame Award” as a “pioneer who has fought on behalf of the entire music industry in Canada.

CAPAC’s general manager
John Mills, Q.C.
photographed with Ann Wilson, lead singer and the main writer with Heart.
S. O. N. g. w. r.
Terry Jacks (left in photo) accepts BMI Canada’s award from presenter Al Wazman.

SCFPDA
Société Canadienne Francophone de Protection des Droits d’auteur
U.S. Ed. 106 2nd Ave. Satur, Montreal, H2L 12 3 Tel (614) 949-4166
J.J.-Louis Patenaude, executive director; Ms Claude Boisson, president; Me Emy Brown, executive secretary; Me Jean Vignola, managing director; Me Jean-Marc Gagnon, legal affairs. The society was founded in 1971.

Proposition d’octroi de redevances in proportion of income in areas other than radio and book except society’s expenses is 5% of gross.

CAPAC

Continued from page C-14
NMPA

Continued from page C-14

The early years of NMPA were the early years of phonograph recordings and piano rolls and as early as 1922 problems appeared on the horizon. There were discussions for...
LITERAR-MECHANAH Continued from page C-10

Once in operation, it became a limited liability company, naming CISAC three years later. Five different societies are members of Literar-Mechanah. They are: the society of dramatic writers and composers; the society of utilization of literary works; V.G. (Staatlich genehmigte Literarische Verwertungs-gesellschaft); the press club Concordia, an association of Austrian writers and journalists; the federation of Austrian stage publishers (Verband der Bühnenverleger Österreich); and the association of Austrian publishers (Inters-essengemeinschaft Öster, Musikverleger).

The society controls the mechanical rights of reproduction for literary works, musical dramatic works, as well as the rights of public diffusion of literary and musical works as far as "Great Rights" are concerned. Some 1,400 authors, composers and publishers are involved, with 60 of them publisher members and the rest composers and lyricists.

Main departments of the society are administration, which comes under the direction of Franz Leo Popp, and distribution and documentation which has a staff of 12. Collection of royalties and distribution work is handled manually.

Royalties from Austria in 1975 totalled $572,200 for mechanical rights from radio, tv, and recordings. The previous year's figures being 1973: $400,000; 1974: $450,000. Performance rights in 1975 totalled $144,000, as against $111,000 in 1973 and $127,000 for 1974. Royalties paid abroad are twice as high, on average, as those received from foreign countries.

General administration costs for Austrian members, and for foreigners who are admitted as members, is about 20%.

For foreigners, who are members of foreign societies, the costs depend on individual contracts with these foreign societies.

As for future use of cable tv. Literar-Mechanah will control the mechanical and broadcasting rights for literary works as well as for the "Great Rights" for musical dramatic works. But the society does not control film rights and decisions have still to be made about videodisk rights in future.

This society is also deeply involved in finding a way to protect members from blank taping tactics by forcing action on a levy at sales level on radios and tape recorders.
PRS is proud

of its close association with CISAC since 1927,

of CISAC's achievements in defence of authors' and composers' rights throughout the world

and especially of the unique role played by its and CISAC's President of Honour

Leslie Boosey

Chevalier, Légion d'Honneur

President and/or Chairman of PRS 1929-1967 and of CISAC 1946-48

CISAC GOLD MEDALLIST 1976

The Performing Right Society

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PRESIDENT: Sir Lennox Berkeley, C.B.E., Hon. MUS.D
GENERAL MANAGER: Michael Freegard, F.C.I.S.


USA, as an active force in Czech musical life, participates in various musical events. Picture shows the Czech Philharmonic Orchestra in the Smetana Hall during one of the concerts of the Prague Spring Music Festival.

AMPAL

Continued from page C8

APRA

Continued from page C8

APA

Continued from page C8

CZECHOSLOVAKIA

OSA

Two dark and damp basement rooms in which memories were playing, and the walls were tinged to reflect the little daylight onto two battered desks. That was the first

headquarters of OSA, Czech copyright society.

In 1925, when performances in theaters, bars or cafés was collected in a haphazard way. Royalty demands were sent according to rough estimates by the staff of six. Often there were complaints about blackmail or fraud made about the society to the police by aggrieved music users.

OSA is an abbreviation of the Czech title Ochranny Zvuk Autorstva. "Composer's Protection Company," started soon after the Czechoslovak Republic was formed at the end of World War I. But even during the war, Czech composers and publishers were discussing the prospects of forming an independent Czech society. OSA was constituted at its inaugural assembly in October 1919.

The Berne Convention of 1886 had supplied an international legal basis to copyright protection, but individual countries were not in full agreement with it. And anyway, even where there was part agreement, it was difficult to put the law into practice.

In early years, the Czechoslovak Republic's law was taken from the Austrian-Hungarian Empire. So two different copyright laws coexisted: an Austrian law of 1895 in Bohemia and Moravia, and a Hungarian law of 1884 in Slovakia. Neither country totally coincided with the Berne Convention.

One or two lawyers tried to seek fees for authors clients in Prague, but OSA's first job was to put copyright protection on a legal basis and then to demand the return of a day to pay basis for music. Czechoslovakia was admitted to the Berne convention in 1921, which was also necessary to secure fees from music users they were legally obliged to pay for the service. OSA needed an air of authority and it got just that when a noted serious musical composer Dr. J. B. Svatava, a former publisher of the first half of the office, music publisher Karel Barutus.

Equally important was the administrative work of two of the first workers, Olga Houskova, Olga Kovačovská, and Karel Biling, entertainer, composer and pianist, with a wide range of languages which equipped him to represent OSA on an international level.

The key executives consists of a managing director, John Sturm, company secretary, Glenda Colligan, and financial controller, Mr. Alex Jolota. This top management overlooks the overall operations of the company: head department manager, repertoire department manager, licensing department manager, accounts department head and New Zealand office manager. The APRA office in Wellington is handled by John Sturm.

APRA is concerned only with the administration of the public performance, broadcasting and diffusion rights and is not concerned with the protection of reproduction rights administered by the music publishers and other copyright owners directly, or in certain cases through the intermediary of the ANZMAC for example.

The association has in excess of 3,700 members including approximately 150 publisher members. Membership is available to all music publishers and music publishers' organisations in the business of the territory of the association. A foreign national therefore may become a member provided he is a copyright owner and has a permanent place of residence or business in New Zealand.

Membership in APRA is broken down into associate members, who are individuals or organizations engaged in the music publishing industry, (eg. music publishers, recording companies, music companies, etc.) and full members, who are music publishers who own and control the collection of copyright material.

The association's income is distributed to its members and affiliate societies.

SADAIC

Continued from page C9

Latin American Federation of Phonographic Producers (FLAPE) and through this is able to control payment of rights and administration of copyright. It owns and administers this organization under its contract for any country in Latin America. The main office is located in Caracas. Because of its excellent image, several European record companies and societies have incorporated into ORFA.

A broad invitation is extended to anyone who wishes to enter the music publishing industry. The organization continues to be a leader in the field of copyright matters and protection worldwide for the industry.
Ne've Got Them Covered

Artists Covered

America
Freddie King
Barbra Streisand
Andy Williams
Heidi Reddy
Temptations
Aretha Franklin
Joe Cocker
Bellamy Brothers
Georgie Fame
David Essex
Cher
Carpenters
Lee Wolfe
Bette Midler
Mellon Moore
Captain & Tennille
Eric Clapton
Rob Marley & The Wailers
Willie Nelson
Johnny Holiday
Robert Palmer
Marsha Velz
Wet Willie
Al Wilson
Captain Beefheart
Robby Blue Bland
Sylvie Vartan
Bill Medley
Richie Havens
Galax Stabo
Jimmy Buffett
Taj Mahal
Mina
Lani Hall
Blue Swede
Milligan & Nesbitt
Jimmy Buffett
Ted Williams—Professional Mgr.
Lynn Rodden—Asst. Professional Mgr.

Affiliated Companies

No. 11 Music—Affiliated
Food Music—Affiliated
Wishbone Music—World Wide Administration
His & Hers Music—World Wide Administration
Audigram Music—Foreign Administration
Prophecy Publishing—Foreign Administration
Black Coffee—Foreign Administration

Compositions

Dwight Twilley
Phoebe Snow
J. J. Cole
Willis Alan Ramsey
Leon Russell
Matthew Moore
Peter Tosh
Joe Higgs
Tom Petty
Larry Gosford
Bunny Wailer
Lynn & Clark
Richard Tornace
Mary McCray
D. J. Rogers
Patrick Henderson
Jesse Bariah
Alan Gerber
Michael Campbell
Bennett Tench
Frederick “Toots” Hibbert

“Tightrope”
“Blues Power”
“Monkeys”
“Two-Fisted Love”
“That’s What I Like”
“In My Woman”
“Lies”
“I’II Have To Be Crazy”
“Everlovin’ Woman”
“I Broke Down”
“Louisiana Women”

J. J. Cole: They call him Mr. Charisma

President, General Mgr.
Ted Williams—Professional Mgr.
Lynn Rodden—Asst. Professional Mgr.

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To r. Carol Lee Keller—Domestic Administrator, Bernadette Gorman—International Manager, Don Williams—Vice President, General Mgr. Not pictured:
The society view: In Denmark, Sweden, and Finland national committees have been appointed to consider a revision of the copyright law. We trust that copyrights will be kept in a reasonable balance between the national countries giving up the level of protection that has, till now, characterized our legislation.

There is undoubtedly a tendency to try to solve more and more problems by collective agreements between on the one hand the copyright organization and on the other hand the users. In Denmark, the photocopying problem, for instance, will probably soon be solved by a collective agreement which ensures payments in proportion to use, and individual distribution in the future.

That is the future. As to the past, KODA (Selskabet Til Forevigelse Af Internationale Konkurerendeinteresser ved) Denmark) was not founded until 1926. The first decision was taken by Otto Rung, author; J. Ravn-Jansen, journalist and author; Ager and Svend Wilhelm Hansen, music publishers; and P.J. Carval, the co-founder of the Nordisk Copyright Bureau.

The society linked with CISAC in August of the following year. At present, there are 45 people working for the society, which deals only with performances.

Top management of KODA is the council, this year comprising Svend Westegaard, president, Sven Buermann, Lone Wilhelm Hansen, Magens von Hoil, Harry Jersin, Ole Mikkelsen.

KODA's headquarters in Copenhagen's Osterbro area.

N.C.B.

What is described as "a cold wind blowing from political quarters against copyright protection in the Nordic countries" has been exercising KODA in Denmark over the past few years.

Nordisk Copyright Bureau

Nordisk Copyright Bureau (N.C.B.) was set up Dec. 7, 1915, by P.J. Carval, who had already gained experience in the field in his time as a manager of a theatrical publishing firm.

At that time, N.C.B. protected performing rights as well as mechanical rights, and a large number of licenses were sold with the majority of shops held by EDIOF, but when the latter company ran into financial problems, changes were made. The N.C.B. is today a society independently of the state, KODA, STIM, and TONO, founded in the 1920s, took over the EDIOF shares.

In 1956 it changed from limited company into a company owned by KODA, STIM and TONO, and in 1972 TOSTO (Finland) joined the trio as a right-hand society. All four have transferred their mechanical and neighboring rights to the society, so that now the Nordic Copyright Bureau (N.C.B.) will handle those rights in Denmark, Sweden, and Norway.

N.B. Mechanical right prevailing rate for disk/cassette: 8% of retail price.

Length of protection performance: life plus 50 years

Length of protection mechanical: 25 years

N.C.B. Headquarters in Copenhagen's Osterbro area.

APRA

Continued from page C-22

APRA is in the process of adopting line facilities for performance data input with five terminals being connected to the online computer based at a Service Bureau.

The present volume of APRA's title master file is about 170,000 records. Approximately 40% of these are in active use in each survey year.

New Zealand and Australia operate under the benefit of copyright acts which were passed in 1962 and 1968 respectively. Gary Totten, general manager, is largely patterned on the U.K. Copyright Act of 1956. While it is an infringement under this legislation for any person to make private domestic recordings to a musical work, an author receives a performance royalty.

In common with all copyright owners, APRA is directly opposed to piracy and is supporting the suggestion that record companies not pay for music in under copyright in the absence of record sales. In such a way as to permit them to take effective action against persons or companies responsible for such piracy.

Music is, however, a very large and powerful interest group. It is asking all people who make, or can make, music to take action against pirates with regard to the compulsory licensing provisions of the legislation, which can be relied upon by pragmatists to obtain the necessary statutory changes to support the purpose of the original recording.

In common with other British copyright legislation, copyright protection under the Australian Copyright Act expires after the life of the author and continues until the expiration of 50 years after the expiration of the calendar year in which the author of the work died. If a work has not been published, performed, broadcast, or played in public during the lifetime of the author, then the copyright continues to subsist until the expiration of 50 years (75 years in New Zealand) after the expiration of the calendar year in which one of these events takes place.

Copyright in subject matter other than works, i.e., records and sound recordings, subsists in effect only until the expiration of the calendar year in which the recording or film is first published.

In a published edition of a work as distinct from the work itself endures for a period of 25 years after the expiration of the calendar year in which the edition was first published.

Since 1962, Australia and New Zealand are members of both the Berne Copyright Union and the Universal Copyright Convention, but have not yet ratified the Rome Convention on Neighbouring Rights.

A number of members of both societies have been appointed to become a member of this latter convention and a draft Bill has been prepared which, if accepted in law, would grant performers a copyright in their performances. It would not, however, grant performers any statutory royalty entitlements in consequence of performances of "fixations" of their works. In short, it would be an admission that performers have no protection against the unauthorized use of their performances in much the same way as the Performers Protection legislation currently operates in the United Kingdom.

While APRA is concerned that its own writer members' share of its revenue is approximately only 15% of the total revenue, it believes that APRA's function is to actively campaign to have this situation in any way remedied by those who have the major share of quota systems. APRA considers itself to be obligated to give equal treatment to its entire repertoire regardless of source. Indeed it is a matter of public record that the association regards quota systems as an attempt to establish a new form of oligopoly as opposed to another as counterproductive and against not only public interest but also the individual writers of the works themselves. APRA's concern, therefore, over broadcasting royalties and performance payments for radio and television, finds expression in direct subsidies and commissions designed to assist members to compete on equal terms with their foreign counterparts, both through, along with performance fees, and 12%, coming from TV.

Of the membership, there are 250 composers, 380 lyricists, 60 copyists, and 140 collectors. Collection is done by mail and by individual collectors, but distribution is through SACEW (France) because of its great facilities, while SACEM, handled by SACERAU, follows contracts finalized with the record companies based on an 8% royalty on the retail price.

AKM

Continued from page C-11

ASCAP is the oldest society in the world, founded in New York in 1891. Its founder was music publisher Joseph Weinberger, also Imperial Counsellor (Kaiserlicher Rat), whose publishing set up born his house.

AKM is one of the founding members of the original set up of CISAC in 1926. But in 1938, with the annexing to Nazi Germany, AKM ceased to exist and, until 1945, was part of the German copyright organisation 5AGAMA.

Today AKM, in addition to its repertoire and performances and performing rights, has 160 employees in Austria and 50 in inspectors, some full-time, some part-time. The society has its central office in Vienna.

President is Prof. Dr. Marcel Robin, and vice presidents are Prof. Peter Herz, Dr. Johann Jurkanc and Prof. Norbert Pawlicki. General manager is Dr. Rudolf Pittermann, who retired last year.

Austria has been a member of the Berne Copyright Convention since 1920 and the 1948 Brussels version. In 1951 Austria became a member of the Universal Copyright Convention and in 1973 joined the Rome Convention on Neighbouring Rights.

AKM has 268 full members who share in general assembly decisions and policies, and 3,450 receivers of royalties. Some 7% of the full members are composers and the remainder split evenly between lyricists and songwriters. Foreigners can join but only if they live in Austria.

Annual turnover increases steadily. It moved from $55,000 in 1945 to $5.5 million in 1969 and $11 million in 1975. This breakdown shows the greater share comes from Austrian radio and tv (47.1%), followed by pop music (28.2%); records, tapes, public and radio (17.2%); concerts (10.2%); cinema (2.2%); and classical music (1.3%).

Of the total, 25.7% is taken out to cover AKM expenses, the remainder divided among copyright owners.
Dutch copyright organizations Buma/Stemra congratulate CISAC on their 50th anniversary

For that Dutch film too, I composed the music.
Naturally, I am affiliated to the Buma Society, like my 6000 Dutch fellow composers and lyric writers. On top of that, this society represents many tens of thousands of other composers and lyric writers from all over the world.
Buma sees to it that we receive a remuneration if our music is played.

In your workshop, for instance.
In your office or shop. But also during the presentation of films and audio-visuals about your company.
I compose; you use that music and pay me a fee via Buma.
A folly good arrangement, wouldn't you say?

HELP, THE DOCTOR IS DROWNING!
AUSTRO-MECHANAL

Continued from page 10

watches, to the Union of Bulgarians and other similar organizations. For this reason, it is important to ensure that these organizations continue to receive the financial support that they need to continue their work.

In the context of the wider European Union, it is crucial that the member states work together to support cultural and educational initiatives that promote intercultural understanding and respect for diversity.

The success of the European Union and its member states will depend on the ability to foster a common European identity while preserving the unique cultural heritage of each country.

In conclusion, it is clear that the Union of Bulgarians and other similar organizations play an important role in promoting cultural and educational initiatives in the Balkans.

Hector Stamponi, secretary of SADAIC, Argentina.

KODA

Continued from page 24

tens. Paul Pouzing Olsen and Erik Tjølov. General manager is Per Pouzing, chairman is the owner, the chairman of the board is Bjørn Bo, head of collection; and E. Hoye, head of distribution.

KODA, according to the Bergen Convention, the Universal Copyright Convention and the Rome Convention, the latter concerning the rights of performing artists, the record producers and broadcasting services—the Danish institution in question being GDRK.

KODA turnover in 1975 was about $4 million, with a 17% operating cost. Distribution between Denmark and foreign countries works out roughly to a 40-60 ratio.

Membership includes four organizations: Danish Komposforflad (DKF), Danish Komposforflad (DKF), Danish Komposforflad (DKF), and Danish Komposforflad (DKF). Apart from members drawn from these organizations, there are many affiliated members.

Data is collected by KODA, which has some 100,000 titles in the index.

Denmark is fortunate in its absence of piracy, but KODA, along with other national organizations, is constantly working to ensure that future attitudes are respected.

Meanwhile, it goes on to protect performing rights. As a society, KODA has no special procedure to deal with allegations of plagiarism or to isolate the many different songwriters and performers involved.

The society also does not involve itself in terms of plaguing for more Danish-created material to be used on radio or television.
As Chairman of the new Board of Directors at M.C.P.S. I am very pleased to find myself in the position of being able to extend on behalf of all the members of the Mechanical-Copyright Protection Society Limited my warmest congratulations to C.I.S.A.C. upon reaching their 50th year of service to the industry. M.C.P.S., itself a pioneer in the field of copyrights in the music industry, recognises the valuable service performed by the Confederation Internationale des Societes d'Auteurs et Compositeurs and is proud of its membership with C.I.S.A.C.

It is the intention of the Board to retain the present policy of M.C.P.S. and to protect and enhance the interests of British and other music recording right owners which it represents. We look forward to our continued association with C.I.S.A.C. in the furtherance of these aims.

Robert Kingston
Chairman

In May of this year, the Music Publishers Association took over control of the Mechanical-Copyright Protection Society Limited. This move follows the trend of major countries abroad where organisations responsible for the collection of music royalties, but which were in the hands of private shareholders, have now been brought into the general ownership of the music publishing industry.

We believe that the takeover will prove to be of considerable benefit to M.C.P.S. Besides being more directly accountable to members we shall be in a better position to keep in touch with trends in the industry.

The acquisition of M.C.P.S. by the M.P.A. brings about the establishment of a new Board of Directors, Chaired by Robert Kingston, and with myself as Managing Director, members will find the new board very keen to foster close relationships within the music industry internationally.

It is, therefore, with some considerable pleasure that M.C.P.S. congratulates and thanks C.I.S.A.C. for their past 50 years service to writers and composers.

R. W. Montgomery
Managing Director
Freude of music, apart from major theatrical works, was a sort of every man’s right in Finland until 1928. Though there had been groundwork for some kind of copyright law in the previous century, it was not until 1928 that the annual meeting of the Copyright Committee was attended by the persons named from the Finnish government. In 1919, soon after Finland gained its independence, a committee was established to prepare a comprehensive law on intellectual copyright, within the spirit of the Berne Convention. The committee finished its work in 1920, but there the matter rested for 10 years.

Final contents of the law were formulated by the minister of education. Prof. E. N. Setälä, who left out some key issues in the text, would like to have a go at what he had to do at a time when the statutory duration of copyright ceased and its future income will be used for supporting intellectual works through a special fund.

Basic objective of the copyright theme in Finland was followed closely by the local musicians’ and composers’ guild, Suomen Sanatelaitilan Liitto, and particularly its active secretary, L. T. R. Haapanen, who had been cast in the role of a local copyright bureau, TEOSTO, and it was to follow the example of STIM in Sweden and its initial experiments. The Chamber Music Society of Helsinki had in March 1908, the Finskat Fazer offices, Present were: composers Lauriikonen, Erikkol Mielonen, Leemoni Matylo, Yri Käpynen, Armas Matson, Erik Fihurinhi, Heiko Kaski, Toivo Hapaanen and Evert Kärkkäinen. They also had two musical shops - Toivo Voss-Schäder (Muusikkia) and G. Westerlund and Axel Karlsson (Westerrund Musikkauppa) and Vihtrö Suomalainen (Kustannus Oy)

First director was Eriko, unanimously elected. He went to the CICAP conference in 1928 and met with the executives of Germany, France and the nearest (and largest) society with whom TEOSTO signed its first reciprocal contract.

By the end of its first year, the society enjoyed with AKM (Austria), BUMA (Germany), GEMA (Germany), MIARS (Hungary), MIVE (Italy), SIAE (Italy), STIM (Sweden), and ZAKIS (Poland). Through its membership in SACEM (France) and PRS (U.K.). It also had a unitarial contract with GEMA (Germany).

In 1929, the society enjoyed with 60 Finnish composers and publishers and from 1929 onward to 1929, it started to arrange control over mechanical copyright at the national level, an easy task because Finnish publishers and control offices had long transferred the right to TEOSTO.

Next step was an agreement with an international copyright

TEOSTO’s most recent signing of a reciprocal contract with VAAP in 1975, with (left to right top) TEOSTO’s Pekka Kallio and Paulo Kallio, the former working for 25 years of VAAP. Retirement ceremony (top) for Martti Turunen, for 37 years managing director of TEOSTO, who left in 1969 the premises of Finnish music left to right: Pekka Kallio, Turunen, and Joanas Kokkonen.

CAPAC

Continued from page C-16

Mills is a patient man, and is well aware that the battle for updated copyright legislation is a long one. Mills, like the organization he represents, is a proactive one.

CAPAC was founded in 1925 by PRS, the British performing rights organization, as CPRS, the Canadian Performing Rights Society. Henry T. Jameson, now 91 and still in excellent health, was the organization’s first general manager, and for 25 years he fought a tough battle to win acceptance for the principle of the payment of performing royalties for his work. His successor, William A. Clark, became general manager in 1947. He undertook the next phase in the organization’s life, its "repatrainment" as a Canadian society, owned and operated by its own members. CPRS became CAPAC in 1945.

During the next two decades, CAPAC continued its legal battles, winning most of them, but the emphasis was on strong growth as an organization. Membership increased dramatically to well over 1,000, and the organization’s annual income rose to $5 million.

In the late 1960s, the emphasis at CAPAC began to change, to the principle of performing rights largely accepted by music users. A two-pronged effort began, to encourage the greater use of music written by Canadian composers, and to intensify the struggle to have the 1942 Copyright Act revised.

CAPAC’s growth in the last 10 years has been little short of phenomenal. CAPAC’s income grew from $5,350,000 in 1956 to $25,021,072 in 1975. The overall success of Canadian music is indicated by the fact that the income for CAPAC publishers grew from $1,511,000 to $2,023,508, while the increase in composers’ income was from $1,630,000 to $1,509,991 in 1968-1975 period. A strongly increased acceptance of Canadian music abroad is indicated by the growth of performing rights income for CAPAC members from foreign sources, up from $118,000 in 1966 to $669,072 last year.

Today, CAPAC membership is growing faster than ever before with individual composers and lyricists joining at a record rate. More than 400 joined so far this year. There are now more than 2,500 members and 300 authorized agents.

Individual CAPAC members include such well-known Canadian writers as Garf Mackertich ("Hey"), "Two Gentlemen from Germany," Gordon Lightfoots, Glenn Gould, veteran country singer-composer Wilf Carter, Murray McLauchlan, Dan Hill, the Staplemens, Heart, country singer Stompin’ Tom Connors, Jim Byrnes, and Alannah Vignault, Felix Leclerc, Robert Charlois, Claude Leveilleur, Harmonia and Bebo Dornelles.

CAPAC’s head office is in Toronto, where it occupies the top

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SCFPDA

Became a member of the Confederation Internationale des Societes d'Auteurs et Compositeurs (CISAC) in 1959.

The society, with the assistance of the Secretariat, has been able to protect themselves, so their only recourse was to set up an association whose aim was to create a centralized collection and distribution facility for all rights. In the past, members received fair remuneration for the use of their works.

Over the years more and more of the music performed in Canada has been licensed. Currently, more than 95% of all recorded music is licensed in Canada. The licensed music consists of more than 100,000 titles. The society's turnover has been growing at a rate of 20% per year. The society's turnover in 2000 was $175,000,000.

OSA

Canada's main function is the collection and distribution of copyright royalties. OSA also has a program of assistance to music creators and users in Canada. The society's main function is to collect and distribute copyright royalties to music creators and users in Canada. The society's main function is to collect and distribute copyright royalties to music creators and users in Canada.
The image contains a page from a document discussing the history and operations of SACEM, a French society for the protection of copyright and related rights. The page includes several paragraphs discussing the organization's history, membership, and activities. The text is dense and contains intricate information about the organization's operations, membership, and financial details. The page also contains references to other sources and legal documents. There are no figures, tables, or diagrams on this page. The text is formatted in standard paragraph style without any apparent headings or subheadings. The document appears to be a historical or informational text about SACEM. The text is written in French and contains legal and technical terminology related to copyright and intellectual property.
State Music, formed in 1975 by Wayne Bickerton, Tony Waddington, John Fraiu & Ronnie Beck.

State/Ladysmith Music has Ivor Novello and Music Week award winning songwriters of 1975/6 Wayne Bickerton, and Tony Waddington

State/Ladysmith Music hits include Sugar Baby Love, The Two Of Us, You’re The Reason Why, Sugar Candy Kisses, Little Darling, Like A Butterfly, Nothing But A Heartache, Can’t Stop Loving You.

State/Ladysmith Music is a young and dynamic publishing company offering an efficient financial/administration service.

State/Ladysmith Music for the right representation in the U.K.

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The first major steps toward the protection of authors' rights in Germany came in 1903 when composer Richard Strauss, a man who was active in the field of international copyright and who was president of GEMA from 1938 to 1946, founded the German Composers Co-operative (GDT) and the Institute of Mechanical Performing Rights (AFMA). The first GEMA (Genossenschaft zur Verwertung Musikalischer Aufführungsgerechte), an organization remote in character from the GEMA of today, was set up as a cooperative by a group of composers in 1915. Then in 1930, the GDT, GEMA and the Austrian performing rights society, AKM, amalgamated to form the Music Protection Organization. This body became the sole institution dealing with live and broadcast music in Germany.

In 1933, however, it was replaced by STAGMA, an organization created by the German government under Hitler to control performance and mechanical rights in Germany and Austria.

It was not until 1947 that the initial GEMA came back into being on the German music scene. This time it was a completely restructured organization, embracing the perception and distribution of performance and mechanical rights.

In the last three decades, GEMA—Gesellschaft fur Musikalische Aufführungs- und Mechanical Vervollkommnung spricht, an organization that has established an international reputation as one of the most powerful and efficient authors' societies in the world. GEMA not only achieves exemplary efficiency in its perception and distribution of mechanical and performance rights, it benefits from an extremely up-to-date and efficacious administration but through its initiative and enterprise, it has made the Federal Republic of Germany one of the few countries to introduce a system of compensation to copyright owners for the private recording of their works. Manufacturers and importers of tape recorders have to pay 5% of the retail price—only 2% of the import price—to GEMA on all tape recording equipment. And because of the rapidly growing incidence of private recording, GEMA is now campaigning for a levy on blank tape sales.

West Germany is also one of the few countries to have implemented a system for the payment of performance rights to artists and musicians for the broadcast use of their recordings. Through its associated organization Gesellschaft zur Verwertung von Leistungsschutzrechten (GVL) GEMA collects these fees from radio and television stations and from juke-box operators.

The principal architect of GEMA's pre-eminence among the world's authors' societies is 63-year-old Prof. Erich Schulze, president and general manager, whose qualifications and reputation in the field of international copyright law are outstanding.

Professor Schulze, who joined GEMA in 1949, is a member of the copyright commission of the German Federal Ministry of Justice, president of the International Copyright Society (Interga), a member of the executive bureau of the international council of CISAC, a member of the directional committee of BIEM and a member of the directional committee of the German group of the Asso. Littérature et Artistique International (ALAI).

In 1956 he was made an honorary doctor of the Judicial faculty of Cologne Univ.; in 1962 he was decorated with the cross of commander of the Pontifical Order of St Silvester; in 1963 he was awarded the first-class Austrian cross of honor for science and art; in 1967 he was given first-class Order of Merit of the German Federal Republic; in 1967 the Bavarian Order of Merit and in 1973 the Golden Note award of the German Music Union, SAKOJ, the Yugoslav authors' society, bestowed upon him the Golden Lyre award and in 1974 he was made an honorary professor by the president of the Federal Republic of Austria. This year Professor Schulze was awarded the Order first class for Science and Art by the United Arab Republic.

Says Professor Schulze: "GEMA's fundamental role is to protect copyrights and to observe the rights according to its statutes. It must also protect the rights entrusted to it by its foreign partners and must seek to initiate improvements in national and international copyright laws through lateral and multi-lateral conventions.

"Copyright protection must constantly be adapted to meet the changing and multiplying uses of music. The new dimension of protection for copyright owners and other entitled persons has found expression in important revisions of the Berne Convention of 1886 and the Universal Copyright Convention of 1952. Further revisions will follow in the wake of the economic, social and political development of the emerging countries and new international agreements will also be needed."

It is this broadness of outlook of the GEMA organization that has made it one of the most exemplary in the world—while keeping its own house very much in order, GEMA maintains an active interest in the development and amelioration of copyright protection throughout the world and is also profoundly involved in facing up to the problems of the future, such as direct satellite transmission, the growth of cable television, multi-lateral regulations for the protection of folk music, the foundation of an international data bank, and the development of audio-visual technology.

Says Professor Schulze: "The original idea of the protection of intellectual property rights, as constitutes in the Berne Convention, has not lost its validity over the years. On the contrary it shows a continuity and stability which few international agreements possess."

(Continued on page C-16)
A.E.P.I.
Societe Anonyme Hellenique pour la Propriete Intellectuelle
14 rue Delaiglesis, 140 Athens
Tel: 826-682, 828-009
Constantin Macris: Managing Director

Performing and mechanical rights
Founded: 1930. Joined CISAC: 1933
Affiliations: Bern and Universal
Members: 3,500 (938 composers, 2,500 songwriters. 2 publishers)
Employees: 59 including 40 inspectors
Catalog: 128,000 titles
Proportion of income: performance 25%. mechanical 75%
Society's expenses: administrative 9%, distribution 13.15%, collection of performing rights 20%
Foreign royalties: more paid than received
Mechanical royalties: prevailing rate for disk/tape: 8% on retail price after deduction of 6 1/2% for sleeve jacket
Length of protection: mechanical: under consideration

A.E.P.I.'s Constantin Macris, managing director and son of the late Zacharias Macris, founder of the society in 1930.

In Greece the situation on royalties from radio and television performance has been confused over the years and is a major problem for the country's copyright society, Societe Hellenique Pour la Protection de la Propriete Intellectuelle (A.E.P.I.).

Constantin Macris, managing director of A.E.P.I., says receipts from radio and tv prior to 1967 were trifling. Than, in that year, the JUNDA issued a law (Decree Law 451/1970) which retroactively freed radio and tv from payment to royalties.

But a further change came from Jan 1, 1975, when a new law was issued which compelled the radio and tv organizations to pay royalties as in other countries. But more than 18 months later, no payment had been effected, despite repeated efforts by A.E.P.I. The next move, says Macris, is legal effort through the courts.

A.E.P.I. itself was formed by Zacharias Macris, father of the current managing director, in January 1930. The setting up of the society was in conjunction with EDIFO of Paris. It became a member of CISAC prior to World War II. A.E.P.I is a "Societe Anonyme," run by a board of directors made up of authors and composers. Originally it dealt with control of mechanical rights, but since 1968 it has also handled performing rights in Greece.

With a membership of 3,500 and belonging to both the Berne Convention and the Universal Copyright Convention, A.E.P.I has a representation of only two publishers—the only publishers in the country. Otherwise the membership includes some 2,500 composers, the remaining being performers.

Preparatory work is to computerize the collecting and distribution work and there are 120,000 titles in the index. The BEIM contract is utilized between society and record industry, the prevailing mechanical royalty rate being 8% on retail price after deduction of 6 1/2% for the sleeve jacket.

A.E.P.I. has a basic swatch of 1,6, with three accountants and 40 representatives in all the various Greek provinces. Royalty collections have increased steadily over the years through general increases in number of members, sales of records, by adjusting the percentage of royalties claimed, and particularly by a more systematic perception of repertoire used in hotels, clubs, shops, cinemas and so on. But monies distributed abroad exceed the amounts coming in from foreign countries.

On a rough breakdown 75% of receipts come from mechanicals and the rest from performance rights. A solution to the radio and tv problem could change this situation.

Foreign nationals are entitled to join A.E.P.I., but only if they are permanent residents in Greece and have written approval of membership from their own national societies. The society uses inspectors to check on music usage in the various entertainment and catering establishments.

Administrative expenses of the society are approximately 9%, with distribution expenses around the 13.15% mark and performing right collection accounts for 20%.

No royalties are collected from private domestic users of music, which include hospitals, churches and record shops. But supermarkets using music, as well as bars and restaurants, are compelled to be licensed with the society. As yet, cable tv and videodisk or videotape problems have not been considered by the society because these techniques do not apply in the country.

Piracy exists on a wide scale, though, and strong judicial measures are taken against proven pirates. And A.E.P.I. is part of a massed effort to find a law that will finally settle the piracy problem.

A more recent problem is that of non-payment of mechanicals on imported records, but ways of solving this are constantly under consideration with the customs authorities.

(Continued on page C-31)

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On the 50th Anniversary of CISAC

Congratulations

From

The Japanese Society of Rights

Of Authors and Composers

Tokyo, Japan

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Hungarian fight for copyright protection. When Huszka returned to Budapest, he became first secretary then counselor of the Ministry of Education. Around 1900, Huszka started composing light music and his first big operetta success "Prince Bob" was produced in Budapest in 1902. Then more of his works were performed, with Huszka gradually replacing Hubay as the most popular composer in Hungary. He never received any performing right royalties. Until Huszka took action, these royalties were unknown in Hungary.

Huszka talked with other composers about the need to set up a collection and protection agency. As the Austrian society AKM was already prospering, he contacted the Hungarian director, Kister, who passed on information to start an operation in Hungary.

In May 1907 Huszka called a meeting of composers, no failed. There was no theme. stickers, Yomo Hubay, Gyula Erkel, Kist, and for the benefit of the Bucharest publishers Rezsovolgyi, Bard and Zisler. They met in the beerhall "Elmienstok," a place much frequented by musicians. There MARS was set up, with Huszka as the first president. They set up an office in the room of the executive Frigyes Manes.

Those early years were fraught with difficulty. Nobody really understood the purpose of this new organization. Only a few composers were willing to pay performing right royalties. Legal actions were started but all failed simply because there was no judicial ruling in the matter. The society's rights in restaurants, coffee houses and dance halls.

One of the first major pieces of legislation was the so-called "Tzigane gypsy case." An Austrian gypsy music hall performed copyrighted music without permission. At first, the judge accepted the argument of the musician's lawyer; that the gypsy did not play a determined program but played at random, more from the heart than from printed music.

Though the society appealed, the judgment was upheld by the Hungarian courts. The whole of Austria-Karpaten Hungary was not in agreement in this case and two years and proved a catastrophe because even few the people who had been paying royalties stopped payment. So the first years were hard. 

To avoid future trouble, Hubay and Huszka visited the then president of the Supreme Court, Miklos Szabo, and explained the function of the society and filled in information about author's rights.

It was an important meeting. The president accepted the explanation that in each case Hubay and Huszka arranged the program for the gypsy and that the gypsy played from printed music or from the heart. Though the newly-initiated case was again dismissed by the courts, on the Supreme Court the decision for the society.

However the gypsy was penniless and the bailiff called on him with the order to appear. The gypsy refused. There was no collection, the office had to endure the hardship of a library, which employed the gypsy. Again there were arguments. The owner could not be responsible because he couldn't know what the gypsy was to play, couldn't give him instructions and in any case many numbers were direct requests from the customers.

This case was also lost in the lower courts. The Supreme Court tried to decide on the case but did not want to take the whole case, and though the Court of Appeal went against the society the Supreme Court decided in favor of the society.

At the end of 1910 Huszka took over, but what was needed was an energetic, effective, well-paid, who could drive the society to fullness. Theatrical agents Scavata and an Austrian agent, Rudolf Spindler, were hired to take over the right collection, took the job for 10 years against a high percentage payment.

In the second years, he opted out. He said: "This is a hopeless task. The society is already a dead horse."

In 1923, Huszka was at a ball and asked the steward there about a collection for the which the existing expenses from the rent of the hall to the payment for the police license. But it set Huszka pondering how it could be that the police should give the license for a social event only when performing right royalties had to have legal support. According to the then valid 1921 Authors' Rights Law, public performance of musical works was covered by the same regulations that applied to the theater, persons performing without permission infringed authors' rights and courts could prescribe an indemnity, plus financial punishment or imprisonment. This was the only civil law which had penal sanctions.

It was a legal principle that if criminal cases in a certain sphere were not regulated in detail, other laws could be used with adequate provision to further increase so. It seemed justified to prevent further cases, police officers not to give the license to those whose rights were produced.

The society sent a memorandum to the Ministry of the Interior. In December 1929, the Ministry, the MARS mission and the Copyright 1929 were approved and the ordinance covering them was issued in December 1929. It was a revolutionary act regarding performing, with the police. The enforcement of the ordinances was first set up in the interior, the Szekesfuzia, later in Germany, Austria, and elsewhere.

The society can be seen as the sudden increase in income. Receipts for the entire year 1924 were about $857. In 1925, January brought in approximately $7,000. The society was well established with emphasis put on collection in the various Hungarian provinces and in lying up contracts with foreign societies.

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THE BOARD OF DIRECTORS, THE VIGILANCE COMMITTEE AND THE GENERAL DIRECTION OF THE MEXICAN SOCIETY OF AUTHORS AND MUSIC COMPOSERS (SACM), RENDER A WARM AND FRATERNAL SALUTATION TO CISAC AND ITS MEMBERS FOR THE 50TH ANNIVERSARY OF ITS FOUNDATION

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IPRS

Continued from page C-35

members from producers, composers and authors numbering nearly 1,000, thus controlling more than 90% of the creative work and talent of India.

The IPRS (U.K.) rendered assistance in whatever form it was required to obtain the IPRS. Ernest Ford, the head of licensing IPRS (U.K.) was sent out to India to advise and assist. It was an uphill task throughout. The success in the organization of the Indian society is due in large measure to the consistent efforts made in the state and throughout the country for over five years by IPRS (U.K.). The persistence with which matters have been dealt with by M.J. Freegard, the IPRS General Manager and Devi De, the IPRS Secretary, and other officials from time to time is likely to go down as a historical event in the long drawn out battle. IPRS feels that there is a moral to learn from it. "Unite under the leadership of Mr. Freegard in the Indian Union. IPRS, as the Biblical saying "Brotherhood of man and Fatherhood of God." This was actually practiced by IPRS (U.K.) in vindicating the cause of Indian creative talent. Without such IPRS has been put on a par with the world's creative talent.

GEMA

Continued from page C-32

Professor Schulze is a staunch advocate of cooperation among societies interested in the effort to secure greater protection for the creator.

"All parties worked together in Germany to convince the authorities of the necessity for a law to ensure that copyright owners were not adversely affected by private copying. We did not seek to prohibit private copying, but we wanted compensation for our members. Now a further concerted effort is necessary because of the enormous growth in the use of blank tape. We are of the opinion that the 17 million marks (6.65 million) derived from the levy on tape recorder sales in 1975 falls far short of the losses. The gross income has increased mostly from the hit the incidence in the number of private copies of records on blank tape."

GEMA president urges close collaboration with UNESCO to equalize the differences in the application and protection afforded by copyright laws and says that organizations to protect copyright and similar rights must work together and not against each other.

"Concerted efforts are needed," he says, "to prevent piracy, but this, of course, takes for granted the fact that mechanical and performance rights are protected the world over. This, however, is not the case."

"Sixty-five nations took part in the Berne Convention for the protection of rights relating to literature and the arts, and 69 nations signed the Universal copyright act. But only 17 countries participated in the Rome Convention of 1961 regarding neighboring rights, and protection for the recording artist."

"In Germany and Austria, however, copyright and performance right are treated similarly. The relationship between performer and record producer corresponds approximately to the relationship between composer and publisher and the producer's share of the performer's income is about the same as the publisher's share of the copyright owner's royalties."

The German Copyright Act of Sept. 9, 1960, gives the copyright owner the right to copyright, to reproduce and to perform the works. Copyright lasts for the lifetime of the composer plus 70 years.

Mechanical royalties are evenly divided among composer, lyricist, publisher, and producer. Performance royalties, the publisher receives 4/12, the composer 5/12 and the lyric writer 3/12. If there is no separate lyric writer, the composer receives 8/12. GEMA does not accept agreements deviating from the internally agreed distribution rules. So that if a foreign original publisher and a German sub publisher make an agreement incorporating a division of mechanical royalties other than 50/50.

A WA

Continued from page C-31

By a decree of 1966, it is provided that 60% of performed or broadcast light music has to be by GDR composers or those from socialist countries, which AWA sees as a decisive factor in developing the country's culture and in safeguarding composers and lyricists.

Through its membership of CISAC, and GDR's membership of the Berne Convention and the Universal Copyright Convention, AWA keeps step with the international developments in the field of copyright.

Copyright protection runs for 50 years after the author's death.

A WA is always ready to cooperate with foreign societies and feels it can do this effectively through the "producer and author-nominated" legal position under the Berne copyright act of 1965, which is particularly strong in exemplary defense of the 'right moral' of authors. Also built-in are important rules as to rights of authors when concluding agreements.

Celebrating its own 25th anniversary this year, as CISAC celebrates its 50th, AWA looks back with satisfaction at the work it has accomplished. That it has been successful is quite clear from the high reputation it enjoys among its sister societies.

ACUM

Continued from page C-35

ACUM and now there are 250,000 titles in the index. Distribution of the catalogues has been completed now but plans are underway to make it a fully computerized operation.

Though ACUM broadly follows the operating pattern of similar societies, it has a situation which is believed to be unique. Under paragraph 38 of the local Broadcasting Authority Act, copyright in any work commissioned by the authority is not the property of the author but of the authority unless the author reserved ownership rights in a special contract. However, this is a widely criticized situation and it is expected to be abolished once a new copyright act can be enacted.

Key people responsible for the formation of ACUM were...
Some of the greatest composers and writers of the 19th century gathered in Milan on August 23, 1892, to lay to find some way to protect their business interests. And from this meeting emerged the foundations of Società Italiana Dei Musicisti (SIAE), the society of composers and publishers, which today protects the copyright and publishing interests of 15,347 members, as well as member- associated societies of the world. Founded: 1882. Joined CISAC: 1926.

The principle of proportion of distribution is the core of SIAE’s legal rights framework.

From the beginning, the meeting was not a matter of a talented people exchanging artistic ideas but more of men aware that this was a question of their lives, and that was essential that they should get paid for their efforts.

At the meeting, it was decided to set up an organization to protect mutually the publishing rights earned by its members, to provide general moral and material support for the publications and to check on reprint rights and sale of members’ works.

It was also decided that the organization would collect the royalties due to its members and would work towards distributing them fairly. The first law in Italy protecting composers’ rights came in 1865. By 1885, the Italian government had passed a law that established that intellectual copyrights are acquired independently of the formal depositing and registering of the work. This current law, drawn up in 1914, establishes in article 6 that copyrights shall be acquired by the very creation of a work resulting from an intellectual effort and failure to protect with the government does not prejudice the rights of the author.

Within weeks of the founding of SIAE in 1882, the 1865 law was modified and strengthened, and gave composers the right to take legal action for copyright. The first Italian copyright laws in 1865 and 1882 anticipated the formality of registering and depositing a work’s rights to earn royalties. The law established that intellectual copyrights are acquired independently of the formal depositing and registering of the work.

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ACUM (Continued from page C-36)

Since the situation shows radio TV’s 48.9% live performances, 10.9% background music, including a recording 4.3% and 3; records, and captions 24.2%, dramatic rights, 0.8% reprint, 22.2% revenue from abroad. 8.6%. Percentage operating cost is roughly 11.1% — it was actually 11.8% for the 1974-75 accounts. The society employs inspectors to make spot checks on music usage, a part of the collection division’s activities.

Through ACUM, Israel is a member of both the Berne Copyright Convention and the Universal Copyright Convention. While Israel has signed the Rome Convention on Neighboring Rights, she has not ratified it and therefore it does not apply. However, there is a committee now studying problems of new legislation and will probably recommend neighboring rights be written into any new copyright act.

The Berne Convention Brussels text applies to Israel, as well as the Stockholm agreement. Under the law in Israel, there is now, and the works of Israeli and foreign authors have been given the same protection.

ACUM, which is a membership almost equally divided among lyricists and composers (and with only 3% of total membership being published), follows the standard BIM contract in terms of contractual requirements with the recording industry. The prevailing mechanical royalty rate on records is based on wholesale price, plus a fixed rate of profit agreed with the Federation of Record Producers.

Israel suffers the usual problems over private domestic recording. Theoretically, under the law, private domestic recording is an infringement of copyright but, in practice, there is no way to control the make records and it is ac-
cepted that it is impossible to arrange the issue of licenses.

The question of a levy on tape or tape recorder sales does not arise, there is no local production of these lines. When it comes to usage of music in hospitals, churches or record shops for demonstration purposes, the policy of ACUM is not to demand royalty payments provided the music is within the law’s defined categories of drama, stage and music generally. But the Italy of the men who founded SIAE was a new nation in an old country. It had been present within the artistic state of a decade earlier but was fast on the way to becoming an industrial modern state.

The first law in Italy protecting composers’ rights came in 1865. In earlier years, the country offered its services to a lord, to the church, or he sold out to a dramatic, operatic or publishing company which could do as they wanted with his materials.

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The current law, drawn up in 1914, establishes in article 6 that copyrights shall be acquired by the very creation of a work resulting from an intellectual effort and failure to protect with the government does not prejudice the rights of the author.

And the law states that even after an author sells the commercial rights to his work, the author maintains a moral right to the quality and the style in the expression of the work.

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On Nov. 18, 1939, a 68-man group of authors and composers met and formed the Japanese Society of Rights of Authors and Composers, the purpose of administering the copyrights of Japanese authors and composers. The founders submitted to the then competent authorities, Ministry of Home Affairs, an application for formal permission, which was granted and in accordance with the Ordinance for the Protection of Literary and Artistic Works, on Dec. 28, 1939, JASRC was given formal permission for its operation by the Home Affairs Ministry.

In 1940, Dr. Rentaro Mizuno, LL.D., former minister of home affairs, who had himself drafted the first copyright law of Japan, became the first president of JASRC. In 1953, JASRC finally completed its establishment of one of the most advanced and modern Business Concerning Copyrights, and on Dec. 28, 1953, JASRC was given formal permission for its operation by the Home Affairs Ministry.

JASRC is administering the performing rights of its domestic members and those of the members of its affiliated societies. For general performances at concerts and recitals, collect fees at a per composition and per-use fee basis for performances at concerts and at recitals, and, for public performances, the broadcasting of radio programs and recording on tape and phonograph records, JASRC is authorized by the著作权 protecting laws, the collection of a lump-sum fee for broadcasting of radio programs and the recording on tape or phonograph records. For performances by recordings, the collection of fees is currently made from coffee shops, dance training institutions, and so on, in accordance with the provisions of a special governmental ordinance. JASRC collects fees for cable television, beginning July, 1975. No performing fee has been collected for cable television.

The new royalty rate of 6% of a record or tape price was formally approved by the government authorities on April 1, 1975. The old rates of 2% per record side and 4% per tape, of the year in which the record or tape was manufactured, were abolished. It was, however, decided that a gradual raise of royalty rates should be made in several steps over the years toward the 6% rate. Since 1975, the royalty rate is 5.4%.

Under the present Copyright Law, reproduction by a user of a copyright work for his personal use, family use or other similar uses is considered to be free. JASRC noted a rapid advancement of audio-visual recording and dissemination and has been proposing to the Agency for Cultural Affairs that the “free-use” provisions should be restricted with a view of strengthening the protection of copyright of such cases of use.

Pirate recordings emerge from time to time in the Japanese markets. JASRC has energetically been endeavoring to bring to light those who are responsible for the illegal acts and wherever possible, to seek penal or other legal action against them.

Lastly, the JASRC total collection of the fiscal year 1975 was approximately $76 million, approximately $10 million for performing fees and approximately $30 million for mechanical royalties including printing and synchronization fees.

On November 22, 1973, dealing with payment of performance rights to recording musicians and artists came into effect.

However, JASRC gained strength as a collection agency in 1987 when Giufi Ricordi, Italy’s biggest music publisher, put some of its industry assets into the society. JASRC was divided into two sections, one of the collection of royalties for dramatic works and another dealing with “small” music payments.

The largest payments and rights were to the public performances of operas and operettas. “Small” ones were royalties from sections of the larger works and individual songs.

The so-called “large” royalties were collected, as they can now, by publishing companies but with the decline of opera they have been passing increasingly into SIAE. The only musical publishing house still collecting its own “large” royalties is Ricordi.

At first musical royalties were harder to work out and collect than royalties on dramatic works. After 1984, however, they grew steadily. That in the year the 104 members of SIAE collected and split among themselves a total of 4,561 lire (now about $7,000).

During its first 15 years SIAE grew fast in moral and numerical strength if not so much in revenue. This was of a kind of idealistic period. When the election of Marco Praga, a tough administrator and organizer, as director general in 1986 SIAE entered a second period.

Revenue went up to 100,000,000 lire (around $91) in 1986 and 800,000 lire approximately $727 in 1911. Two thirds of that total came from the dramatic section which was still the rich- est of the two sections.

World War I did not disrupt SIAE’s growth and by 1920 it was an established and reputable organization. It had 1,074 members in the dramatic section, earning 7.5 million lire (appropriately $7,000) in royalties. The music section grew from 83 members in 1903 to 1,500 in 1920. In those years the music section earnings rose from 100,000 lire (around $91) to 10 million lire ($910,000).

During the 1920s SIAE expanded with new headquarters in Milan and a new division to protect authors’ books by embossing a special number on the title page to determine their press run and circulation. In 1920 the society got a contract with the state, renewable every 10 years to collect taxes on public performances. This has proved so successful that various organizers of show business events have asked the society to provide its collection service.

SIAE is responsible for the collection of membership fees on behalf of groups of cinema owners, variety show promoters, theater owners, circus owners, as well as from jukeboxes and parish church cinemas. It also collects taxes on tickets sold by the tourist offices, rentals of sports grounds, insurance premiums for movie productions and theaters, plus leasing fees for some newworked producers.

All these side functions now account for 75% of the money received by the company by copyright collections. If SIAE did not have its function to lobby for more national product on radio or TV, and rejects any idea of promoting members’ works, it is the one and only source of money.

In 1950 SIAE established a fund which gives grants to members in need. In cultural and educational fields it maintains a general knowledge encyclopedia and publishes in these fields and others.

If it provides study grants, organizes discussions, pays public tribute to top industry people and also administers a library on Italian the arts.

With the arrival of Fascism in Italy, the control of SIAE in 1925 passed into the control of the state and the president of the general council became a member of the Fascist party.

As a quasi-governmental agency SIAE moved to Rome, made various expansions and was renamed “Società Italiana Degli Autori, Compositori e Editori” (SIAE), a name which was briefly re-edited EIDA (“Ente Italiano Diritto D’Autors”) when the copyright laws were revised, but the name SIAE was resumed immediately. The new name has become the more customary.

The 1920s and 1930s were years of great expansion in cinema, radio and records. SIAE kept in step with developments. Soon its musical section outgrew, in financial terms, all the other royalties sections combined.

Then in 1926 the foundation of COSAC to unite the various composite societies formed another step forward.

New copyright laws were announced in 1926, strengthening SIAE and influencing the revisions of the international Berne Convention of Rome in 1928. The society remained on an even keel during the world depression of the 1930s. In 1941 it was given a mandate to be the exclusive agent in Italy for the collection of royalties for all public performances, including radio, phonograph recordings or broadcasting of literary, artistic works.

That exclusivity on royalties remains today though any individual in Italy may own his own rights. A typical royalty in Italy is 75 lire ($5).

As of December 1975, there were 15,347 members and 23,000 full members of SIAE. Foreigners from outside the European Community may apply for membership in accordance with a quota membership and there were in 1974, 143 of them. SIAE membership has grown up from 12,673 in 1971 to today’s figure of 23,000.

SIAE’s view on current topics is that it recognizes the role of the arranger in music not in public domain, but has to first consider the rights of the author in the musical piece. If the arranger is an arranger without the permission of the original author.

The society has no internal machinery for resolving disputes between the parties, but relies rather on the International Arranger Registration Agreement. In such case the society will not uphold the non-obligatory.

The number of countries with which SIAE has licensing agreements is as follows: noncommercial broadcasting, one for radio and TV, the Japan Broadcasting Corp. (NHK), commercial broadcasting, 90 for radio and 53 for TV, for record manufactur- ing, 26 including JAPRA affiliated ones; tape manufacturers, 23 including 16 JAPRA affiliated ones; JAPRA is affiliated with the Alliance for Licensing of Kidling American Societies of Performing Authors, Composers and Publishers (ASCAP) and other American music publishers associations in places of entertainment, 5,284 including 417 dance training institutes.

Taxes are levied on the income from performances in the territories of Japan, the United States, Canada, and Mexico. The collection of royalties occurs in the territories of Japan, the United States, Canada, and Mexico. The collection of royalties occurs in the territories of Japan, the United States, Canada, and Mexico. The collection of royalties occurs in the territories of Japan, the United States, Canada, and Mexico.
Mexico
Sociedad de Autores Y Compositores de Mexico
San Felipe #143, Mexico 13, D.F. Telf. 524-21-21, 21 and 524-21-22
Concepcion Velazquez, president; Blas Galindo, vice president; Carlos Gomez Barrera, general director
Performing and mechanical rights
Founded: 1935
Affiliations: Bete, Universal and Rome
Members: 16,000
Annual turnover: 14.3 million
Society's expense: 20% of gross
Foreign royalties earned: approximately 18% of gross (approximately the same is paid out)
Payment structure:
radio-
  1-11% of total taxes
  -2-3% of total taxes plus minimal 1% base cost of programs
  3% background music
  3-4% per speaker each month
cinema-
  11% of box office
jubilees-
  12-14% per machine each month
Mechanical right prevailing rate for disk/TAPE: singles, 12c from retail sales paid to society plus 7c paid direct to publishers, albums/TAPE: 12 to 36c for each song from retail sales depending on cost of album TAPE

President Luis Echeverria slices the anniversary cake of SACM early this year, a ritual he has been following since early in his administration in 1971. It is his last cut as chief executive, since he vacates the office this year. At Echeverria's left in photo are Concepcion Velazquez, president of the composers society, and Mario Moya Palencia, secretary of Gobernacion. President-elect Jose Lopez Portillo (right) listens to current state of musical affairs by SACM general director Carlos Gomez Barrera.

Since its humble founding more than 40 years ago, the Mexican composers' society Sociedad de Autores Y Compositores De Mexico (SACM) has grown into one of the most sophisticated, efficient performing rights organizations in the world. Although it wasn't an easy course, with many stormy political and economic roadblocks almost causing it to fold along the way.

Today it stands on one of the most beautiful parcels of land ever imagined for such a CISAC affiliate, prudently looking forward to the future. Its problems are still varied, but via the leadership of president, composer Concepcion Velazquez, Carlos Gomez Barrera, general director and many faithful and energetic board members, there are all the signs that someday soon SACM will obtain all the goals.

The actual history of the Mexican society goes back to around 1935 when a small group of composers got together to form what they then called the "Mexican Association of Authors and Composers." In reality, it worked as a publishing company with the call letters-AMAC.

Four years later in 1939, with catalogs of the members of AMAC and other existing publishing companies, the Mexican Union of Authors, Composers and Editors of Music (SIFECAM) was born. It came close to its ultimate purpose: to collect for the small authors' rights, relying on the 8th Title of the Civil Code of 1928. It also finally had a permanent headquarters at San Juan De Letran 68 in the heart of the city's downtown hub.

Firm steps were taken on Feb. 22, 1945, when a group of its most prominent members met to write a constitution under a "civil entity" code. It would finally be called the Society of Authors and Composers of Mexico, and its fundamental objective would be the preservation of the authors' rights.

Among those who attended for the purpose of setting up a stronger body for the respecting of their rights at home and in other foreign lands included: Alfonso Esparrza Oteo, Ignacio Fernandez Esperan "Tata Nacho," Manuel M. Ponse, Mario Talavera, Alberto Dominguez, Manuel Esperon, Miguel Prado, Alfredo Carrasco and Manuel Alvarez Maciste, among many other composers of that era.

It was in a small office building on the street of Republica de El Salvador that they convened to establish their civil society this night, however, it wasn't until exactly one month from that date, March 22, 1945, that they affirmed their position with the first statutes ever of the organization.

Besides the aforementioned, other distinguished founders during the period included: Gabriel Ruiz, Gonzalez Cuniel, Jose Sabre Marroquin, Luis Acarrer, Ricardo Lopez Mendez, Pepe Guizar, Raul Lavista, Miguel Lermo de Teldada, Chicho Monge, Alfredo Nunez de Botton, Jos Antonio Zorrilla and Federico Donoso.

Our compliments on your continuing pursuit of excellence as the common denominator in all issues and the achievement of invaluable and enduring benefits to composers and authors throughout the world.

We're proud to be your associate.

New York
Nashville

Congratulations CISAC
It's Your Golden Anniversary

With a first copyright law promulgated on June 23, 1916, Morocco has always been a forerunner in the fight for defense of authors' interests on the African continent.

The first law, covering protection of literary and artistic works, came during the period of the French Protectorate. At society level, protection was handled by BADA (Bureau Africain des Otants d'Auteur), set up by the French authorities by the ordinance of April 14, 1943.

Emanating from the French societies, and benefiting from their experience, BADA defended well the intellectual property of its members, particularly Moroccans who, by joining, also became members of the French societies.

But when the Spanish protectorate of the northern zone of Morocco and the province of Tangier ended, legislation on protection of literary and artistic works in operation in the south was extended to the whole of the kingdom, by decree of March 8, 1965.

Moroccan independence made it logical within the frame work of the process of "Morocofication," undertaken by the government, to create a purely national association. So, to fill the need, BADA was succeeded by the Bureau Marocain du Droit d'Auteur (BMDA).

Since its creation, BMDA has been run by Abderrahim H'Ssani (1965-1970) and Abderrazak Zerrad, director general since Jan. 1, 1971. Coming under the control of the Ministry of Information, BMDA is responsible for dealing with all terms of authors' rights.

(Continued on page C-49)
BUMA

Perhaps because Het Bureau Voor Muziek Auteursrechts (BUMA), the Dutch performing right society, had such an uphill fight in its early years, it is possibly the most aggressive of the European societies when it comes to publicity, promotion and marketing.

In recent years BUMA has gone to considerable lengths to make the Fairtrad information aware of its role in protecting the rights of authors and composers. It has run a series of advertisements in national magazines and has published brochures and booklets which tell authors and composers what functions are in an effort to combat some widespread misconceptions about BUMA's role in the world of music.

BUMA also has a special department to advise on background music and programming and to offer guidance on audio equipment for this purpose. The BUMA head- quarters at Marnixstraat 29, Amsterdam, incorporates an audio showroom for the demonstration of various background music systems.

The society also provides general information service providing details about booking bands, concerts, promoters, impresarios, compiling music catalogues and dealing with a wide variety of other matters associated with the music profession.

In October 1975, BUMA launched its own weekly pop maga- zine, the Nationale Hitparade, which incorporates a Dutch Top 30 chart compiled by BUMA and its associated mechani- cal right society, STEMRA.

The publication of BUMA and its general manager, S. Ver- hagen and J. H. Verhagen. (Continued on page 44)

STEMRA

STEMRA, the Dutch mechanical rights society which shares headquarters in Amsterdam with the performing right society, BUMA, this year celebrates its 15th anniversary. To mark the occasion the society is distributing among its mem- bers a Jubilee bonus of $24,326.

Since its foundation in September 1936, STEMRA has been on a roll, cashing in no less than 11-4% on $1 million—total income was $10.28 million, broken down as follows:

By 1967 they were up to nearly $30,226 and $16,100 and by 1974, the actual total overhead was around $43 million. The music market was nearly $32 million. Including its tax gathering functions, BUMA's total revenue for 1974 was a staggering $126 million.

In 1975 BUMA's music section received more than $300 million and this represents of the total approximately $200,000 came from performing rights and more than $100 million in mechanicals. It gave the society a favorable "balance of payment" situa- tion since it paid out around $200,000 abroad.

The ongoing payments approximately $200,000 was for performing rights and nearly $2,000 for mechanicals. But these figures are perhaps not completely exact because as counting and payment schedules differ from country to country.

BUMA's general managers, G. Willemsen and J. Verhagen.

(Continued on page 44)
**TONO**

**Norsk Komponistforeningens Internasjonale Musikbyråra**

**Tweed director:** Gorm Bækkeland, business manager

**Founded:** 1925, the society is still functioning.

**Members:** Over 1,000

**Employees:** 39

**Annual turnover:** $2.6 million

**Proportion of income:** radio and TV = 40%; foreign = 20%; other = 30%

**Society’s expenses:** 25%

**Foreign royalties:** Paid to: $11.9 million Earned: $53.345

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**TONO’s Germ Bækkeland, business manager of Norwegian performing right society, on the staff of the bureau since 1941: Klaus Egge, Norwegian composer, and reigning chairman of the country’s performing right society; Knut Tweed, a barrister, has been director of society for the past ten years.**

Norsk Komponistforenings Internasjonale Musikbyråra, TONO, was set up in 1928. The Society of Norwegian Composers, formed the previous year, had shown concern about the need for a protective copyright law and Arne Eggen, its chairman, went to Sweden to study STIM, the society there.

Administration expenses, deducted before distribution of royalties by the Norwegian society TONO, are at around 26%—relatively higher than in most other countries. This reflects the geographical situation where the population is widespread.

Additionally, Norwegian music is not as organized as in other areas where there is generally a greater emphasis on orchestral societies, opera companies or a pop network. In broadcasting, Norway has only one channel for radio and television.

Therefore TONO’s broadcasting income accounts for only 40% of the total, while neighboring countries find the figure nearer 60%. In Norway, a correspondingly lower income comes from restaurants, hotels, bars and so on. But annual turnover has consistently increased. In 1975 it was $2.622.272 compared with $5.15 years ago when it was around $450.000. In 1975 $1,179,775 was distributed abroad but income from foreign sources was only $53,245.

TONO has reciprocal agreements with 31 CISAC societies in its position as the only performing right society in Norway affiliated to the central organization. It handles almost all the world’s repertoire of music, with or without lyrics.

The decision to set up TONO was made on Oct. 3, 1928. The society was constituted on Nov. 28 and started work on Jan. 1, 1929. Besides Eggen, TONO’s first chairman and chairman of the society of Norwegian Composers from 1927 to 1945, the first board members were Eivin Aalnes, Odd Gruner Hegge, Frithjof Knutsen and Arvid Rønningen, supported by Trygve Terveen and Fritjof Spaldal. Present chairman of the society is the composer Klaus Egge.

Barrister Knut Tweed is director of TONO, a position he has held 10 years. There are 34 employees at the one office in Kjellerupergaten 5, in central Oslo.

There are no branch offices, just a traveling inspector. "Otherwise," says TONO business manager Germ Bækkeland, with the society since 1941, "collection is established through outstanding support from local police authorities all over Norway. As soon as a businessman sets up a new restaurant, he is notified.

The society handles only performing rights. The Nordic Copyright Bureau (NCB) handles all mechanical rights on behalf of the Nordic societies. TONO is a cooperative society with a board of directors. The board reports to the committee on behalf of around 1,600 members spread among composers, lyricists and publishers.

TONO handles the protection of royalties and works in Norway and abroad. Every distribution, after deduction of expenses, is a long and demanding job and it is not complete until the end of the third quarter of the following year.

Bækkeland says: "One early problem was getting musicians to write down, on a day to day basis, the tunes they had played. Generally it was done in a hurry at the end of the month—they’d write 'La Paloma,' 30 times and 'The Third Man' 28 times. It didn’t really work. Now we prefer to get an idea of what is in an orchestra’s repertoire, which can be compared with what is being played on radio."

He adds: "As far as the high operating costs, we have to know repertoire from all over the world. We have to have the same files and registers as other countries. And expenses are the same for a small company as for a big one.

Ten percent of all income received for foreign works goes, according to CISAC rules incorporated in the mutual agreement among the societies, to national musical organizations. It is primarily given to the Society of Norwegian Composers, the entertainment group NOAPA and for special payments to members.

TONO finds musicians could be better at notifying the society when they give concerts. "They don’t seem to realize how much they lose in not reporting what they play, especially when their works are performed. But information comes regularly from broadcasting and other organizations.

Most income is from foreign works. There are few genuine Norwegian genuine compositions. On the pop front, it really should be possible to change the fees. Even so there are some local composers who are more played than others. Edward Greg was, and is, played a great deal, but his nights have expired. But there are others like Jan Hendriksen, Arne Nordheim, Klaus Egge, Knut Myrdal and Geir Tvedt. Some of the most played in the pop field are Sigurd Janssen, Kristian Hauge and Bjarne Ambadahl. TONO has only "poodles and sheep," so that "grand ducks," musical works for opera, theatre or plays, are not protected by the society. But if part of the music is played outside the theater, the society handles the performing rights.

Collection is computerized. TONO adds extra services, particularly in offering guidelines for composers; checking contracts before they are signed.

Improvisation is, as elsewhere, a cause for discussion. Bækkeland says: "Today some musicians or composers don’t put a name to music until after the concert and some operate as genuine spontaneous composers. CISAC is aware of the problem and improvised works are being considered."

TONO cooperates fully with other organizations in Norway. Involved are the Expert Committee for Intellectual Achievements, the Norwegian Composers’ Assn., the Norwegian Association of Light Music Makers, the Composer’s Union and CISAC. TONO’s task is to keep up with any developments so that we can keep up with all the changes in the music business. Covers over 60 countries, over 30 separate categories. (Continued on page C-52)

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South American societies meeting at SACVEN in Venezuela. From left: Luis Alfonso Larrain, Director General of SACVEN; Claudio Masouye, actually Director of the International OrganismOMPI; Eleazar Lopez Contreras, President of SACVEN, at the time; Luis Pastori, illustrious poet and a high official of the Venezuelan Central Bank; Dr. Arturo Ustár Pietri.

**Paraguay**

Claims filed in Paraguay, is led by Coya Frutos Pane, president and Pedro L. Orrego, secretary. The society deals with both performed and mechanical rights, and is headquartered in Asunción, the capital of Paraguay. Asunción has a population 411,500 and is the major urban center for Paraguay. Much of the rest of Paraguay is undeveloped, and music centered around the folk music of the Guarani Indian natives. The country has a population of 2,543,400 and, as with most South American countries, has a growing middle class which is beginning to provide a market for records and other leisure products.

APA was founded in 1951, and joined CISAC in 1958; it was aided in its establishment by SADAG of Argentina, which allowed several key APA personnel to study its structure as a background for the formation of their own society.

**Ukraine**

Cziyolki in the Polish society's offices in Warsaw.

In Poland, copyright society ZAISK has set up its own defense mechanism to fight plagiarism in musical composition. It has various teams of experts knowledgeable in the different kinds of music, who examine each new work for possible copyright before it is registered.

If such a claim is alleged, the composer is told the reason why and that his work will not be registered. If it is still performed in public, then no copyright payments are made to the composer.

Should plagiarism not be found, the original author can still lodge a claim against the work in an arbitration court. A plagiarism case can be expeditiously dealt with by ZAISK, since it has an in-house legal department.

ZAISK also has its own answer to the problems created by similar titles. No identical similar song titles have been registered in any country, and any new songs are registered unless the original author gives his consent in written form.

ZAISK, originally the Polish Ass. of Authors and Stage Writers, was established in March 1918, originated by Stanisław Osyoka Brochocki. He was helped by eminent authors such as Julian Tuwim, Andrzej Ktichowski, Jerzy Filarowski, Kazimierz Musielak, Władysław Płeczynski, Jerzy Wrzos, Konrad Tom, Stanisław Rafal and Tadeusz Korczyn.

The first elected chairman was Włodzimierz Konowalski, Frederic J.J. de la Cour, and J.B. Joly.

ZAISK is headquartered in Warsaw, Poland.

**Peru**

In Peru, the Copyright Office, Lima, has asked ZAISK, has the Gomez Barrera, SACM director general. Amin Ramirez, president of the Pan-American Council and of SACDAD; Dr. Eduardo Tamayo Gaume, Minister of the President of Peru.

The performing and mechanical licensing rights in Peru are handled by the Asociación Peruana de Autores y Compositores (APODYC), which joined CISAC in 1962. Originally founded in 1952, the organization is headed by Dr. Felix Figuero, Goyostegui, president of the SACVEN.

The performing and mechanical licenses issued by APODYC are handled by the Ass. Peruana de Autores y Compositores (APODYC), which joined CISAC in 1962. Originally founded in 1952, the organization is headed by Dr. Felix Figueroa Goyostegui, president of the SACVEN. Other sections of the Pan-American Council and of SACDAD; Dr. Eduardo Tamayo Gaume, Minister of the President of Peru.

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The story of SPA is the story of the struggle for the consolidation of copyright, acknowledged by inward and international legislation. This struggle was determined by progress and retreat, but finally victorious, because our leaders were never discouraged. And because their fight was just.

"Now this fight passes through two fundamental points: the uncompromising defense of liberty of expression and the interests of the intellectual workers, who are all authors. It demands, to be effective, coordination at an international level with all similar organizations, governmental or not, in charge of these rights."

Our April revolution brought back to Portugal the liberty of expression and thought. It has introduced new social politics which have an aim to defend the working classes."

SPA's own anniversary celebrations brought representatives of many other CISAC societies to Portugal. Rebello added: "Their presence shows us that it was worth our struggle through half a century for the defense of intellectual workers, and it stimulates us to go on doubled energy. In conscience we know that the defense of authors' rights is the best guarantee of defense of the cultural patrimony of a nation."

SPA was founded in 1925 and recognized soon after by the president of the Republic, then the great novelist Manuel Teixeira-Gomes, as a legal association entitled to ensure the defense of authors' rights.

The formation was the final step of a series of attempts collectively to organize the protection of Portuguese dramatists and composers against unscrupulous producers and directors. Today the society has spread its wings, representing only local authors in all fields of literary and artistic creation, but also foreign authors for use of works in theater, concert, cinema, records, radio and television.

Its first president was the dramatist Julio Dantas (from 1925-1928), followed by Felix Brito (1928-1960), José Galhardo (1960-1967), Carlos Selvagem (1967-1973), Luiz Francisco Rebello then taking over.

SPA was one of the 20 societies involved in the formation of CISAC in 1926. Rebello is chairman of CISAC's international council of dramatic authors, appointed in 1972, and as such is a member of the parent body's administrative board.

Today SPA is structured as a cooperative association, directed by a board with a general manager Rebello doubles in this job as president. It has about 120 employees and some 400 agents covering all Portuguese territory.

A mechanographic center was created a year or so ago and other main departments are administrative, collection and distribution, legal and financial.

Terms of reference come from the Portuguese copyright law approved in 1966, and Portugal has been a member of the Berne Convention since 1911. The Berne Act of 1948 (Continued on page C-44)
and Walter, chairman and general manager respectively of the PRS, and Gideon Roos, former director-general of the South African Broadcasting Corp., led to the conclusion that it was time for South Africa to set up its own independent collection agency.

ThePRS gave positive help and SAMRO, the South African Music Rights Organization, was incorporated in December 1961, starting operations within a few weeks with Roos as managing director. It was to become a full member of CISAC in 1975.

Though indigenous music has made considerable progress in the past 20 years, the bulk of music performed in South Africa is foreign. The result is that in the past financial years, SAMRO distributed some 10 times more money abroad than it received for foreign music.

It is a limited liability company belonging to the composers, lyricists and publishers who make up the membership. Non-profit-making, the unfunded company was reorganized. In 1981, each member could be called upon to make a maximum contribution of approximately $2.30 towards the costs of liquidation.

(Continued on page C-45)

SARRAL

The South African Recording Rights Assn. Ltd. (SARRAL) was registered in 1963 with the original members being the Mechanical Copyright Protection Society, Chappell and some of the key local publishers.

But with the increasing influence of record manufacturers in the field, through their acquisition of publishers, actual payment by publishers to a point where in 1970 the membership of SARRAL was virtually nil and the very existence of the society was in jeopardy.

However four of the major European societies—namely SACEM, GEMA, VPLP and ZAIKS—signed a New Deal agreement to support and reconstitute SARRAL, making it a full member. At the same time a new management structure was established.

This triggered off a program of reorganization and replanning which resulted in the steady growth of the society in becoming an effective representative body for South African music.

It received international recognition through being appointed a member of BEM in June 1972, and a member of CISAC.

With a staff of 12, it operates a tight-knit, cost-conscious organization comprising various division: documentation, tv and radio, records and tapes distribution; general mechanical rights, including private pressings and background music libraries.

A breakdown of BSDA membership shows a preponderance of composers, around 238, with 16 publishers and 34 lyricists.

No SBSA license is required for churches or hospitals but it is needed for record shops and all public recitals. The society recognizes the need to find out whether for profit or not, it is acceptable to ensure in-family performances.

BSDA has no problems over cable tv or piracy as yet and as a society it makes no attempt to put a quota on the broadcast of works as opposed to local material.

ZAIKS made up.

The society grants scholarships and gives awards and prizes. Total cost in 1975 of these areas, including payment to families of deceased members, was $300,000.

ZAIKS is in close contact with more than 100 foreign societies and has signed 72 bilateral agreements. It takes all international reshape. The future of radio and television is more uncertain now.

Private sector media and the various television and radio stations are subject to the copyright laws. BSDA and its members are working to come to terms with these laws.

BSDA is the copyright office for the country.

SPA was adopted in 1951. While Portugal has been a member of the Universal Convention since 1956, it has not signed the Rome Convention. Membership is around 200.

SPA and its members are working to come to terms with these laws.

BUMA

For 3½ decades beginning in 1925, performing right royalties in South Africa were collected through an agency set up in the country by the Performing Right Society of the U.K. (PRS).

But in 1959 discussions between Leslie Bybee and Leon South African Recording Rights Association, Ltd.

Founded: 1963 Joined CISAC: 1976

Members: 243 (members & licensees= 207 publishers)

Employees: 17

1962 calendar sales:

SACEM’s remuneration was approximately $120,000.

It is virtually certain that the recognition of foreign royalty agreements by South African law will lead to an actual increase of foreign revenues.

It is a limited liability company belonging to the composers, lyricists and publishers who make up the membership. Non-profit-making, the unfunded company was reorganized. In 1981, each member could be called upon to make a maximum contribution of approximately $2.30 towards the costs of liquidation.

(Continued on page C-45).
In administrative terms SAMRO is directed by a board of seven members, of which four are composers/licensors and three publishers. Main operation is the collection and distribution of performing royalties organized by two divisions, licensing and distribution.


Total staff is 62 but will increase to cope with expanding activities. The society's sphere of influence includes the Republic of South Africa, South-West Africa, Botswana, Lesotho, Rhodesia and Swaziland.

South Africa acceded to the Berne Convention in 1920 pursuant to a notification of the sovereign of the U.K. and in her own right in October 1928. Today the country is bound by the Brussels Act of 1948 for substantive provisions and the Paris Act 1971 for administration. The copyright act of 1965 affords creative artists the protection required by the Berne Convention.

Though South Africa has not adhered to the Rome Convention on Neighboring Rights, her national legislation gives protection to performers and producers through the Performers' Protection Act of 1967 and other special provisions. However, the copyright act is due for revision in 1977 and the society is to ask for improvements on certain points even though existing legislation is by and large very favorable to creative artists.

When SAMRO was formed it took over 53 members from the ASCAP 40 African composers/licensors and 13 music publishers. Turnover the previous year had been about $250,000. Over the years it has grown to a membership of 16, 966 are composers/licensors and 80 publishers and an annual turnover of $2.3 million.

Membership is normally restricted to nationals of countries owning the operational territories. It has power, in exceptional circumstances, to grant membership to foreign nationals and has done so in a limited number of cases. Operating costs amount to a shade over 20% of gross revenue.

The society has three full-time inspectors touring the operational territory to advise on advice to music users on how to obtain the appropriate licences. Some times part-time inspectors are taken on.

In assessing tariffs SAMRO always looks for some way of gauging what the music is worth to the user. Performance by live musicians is an easily solved problem in that the tariff is based on a percentage of the artistic budget. In other words, it is based on the cost of providing the music concerned such as salaries of the performers and other direct costs.

But when the performance is through records or radio, there is no artistic budget on which to base an indication of the worth of the music. In that case the tariff is based on the size of the premises involved, giving an indication of the size of the potential audience. It all adds up to a fairly extensive set of tariffs for various performances in various types of premises.

SAMRO uses its computer as much as possible in collection and distribution. Fully documented titles in the computer file total 120,000 but there are more than 1.5 million in card indexes and micro-film form.

The copyright act here decrees that "no fair dealing with a literary, dramatic or musical work for purposes of research, private study or personal and private use of the person so dealing with that work shall constitute an infringement of the copyright in that work." There is then no license for private recording and no levy as yet on tape or tape recorder sales.

Exemptions include: hospitals if the music is for the benefit of patients, but not for music in staff quarters; in churches as part of divine service, but not music in other circumstances on church property; and in a record store if the performance is a bona fide demonstration, but not to music made audible to passers-by.

Though cable TV has not yet reached South Africa, copyright law reserves to the author the "diffusion right." Cable TV is a form of diffusion, so SAMRO intends collecting royalties on it when it gets under way as it does for any performance by film, videotape or videodisk.

On behalf of members SAMRO has established a retirement annuity fund, aimed at providing help for both the aged or the bereaved, a pension fund for those in dire need. Every so often the society sponsors the writing of a new work by one of its members, though this is infrequent.

As South Africa was a member of the British Commonwealth until 1961 copyright law has always been closely modeled on the U.K. copyright act of 1956. It gives good protection to the works of the spirit but the society is ever alert to possible improvements to put forward for a proposed revision of the act.

In 1972, SAMRO formed a special music advisory committee to which cases of alleged plagiarism could be referred for study and advice. It includes some of the leading musical experts and results have been gratifying, leading to settlement of disputes without resorting to costly legal battles. This is purely an advisory committee. If its findings are not accepted by the disputants they can seek a solution in law. When there are multiple works with the same title SAMRO

1954-1958 Songwriter Recording artist Lennie LaCour scored with numerous hits——JUNGLE ROCK—JUDY—ROCK 'N' ROLL ROMANCE (Gold) —FLAMING GIRL—LONELY STREET—H ave I STAYED AWAY TOO LONG—JOHNNY BE-GOODE IS IN HOLLYWOOD TRYING TO MAKE A LIVING—ALL BECAUSE OF YOU—DADDY DIONNE YOU SAY IT ISN'T SO—SOMETHING MADE ME STOP SHOPPING AROUND—WALKIN' THE BULLDOG—SPANISH LOVE.

1966-1974 Lennie turned writer-producer with his productions distributed by major labels such as Chess—Checker—Mercury—Atlantic—Stax.

Discovered DISCO LADY writer Harvey Scales and produced his first smash hit, GET DOWN. Also, LOVE—IT'S BROADWAY FREEZE—JUNKY FOOTBALL—THE YOLK —LOVE IS A SINKING SHIP—UP WALK—CRIKEY—WALKIN' ON TOP.

1974-1976 Lennie LaCour Music introduced its own labels, MAGIC TOUCH and KADER RECORDS, and Timprove Music company is scoring with Harvey Scales. SEXY LADY—DISCO DANCER (Desperadoes) I FOUND A LOVE (Connie Mackey)—WALKIN' THE BULLFROG—MAMARITA (Wendy & Randy) NEVER ON BROADWAY (Album by Robert Olivera)—THE FURNITURE STORE (Album by the Northern Front) written by Tom Sparks, Ed Sac, Tom Hoffman.

C&W Monsters LOVER #4 b/w LONELY RODEO CLOWN by Jacob Mack—C&W b/w GONNA BE A LOVER SOMEWHERE FOR ME by W Bob Baldwin. Catalog contains over 300 copyrights—Rock 'N' Roll—R&B—C&W and Contemporary Rock. Over $1,000,000 in personally owned masters.

All © protected and internationally represented by:
CAMPBELL CONNELLY & CO. LTD.
149 One Way, WC2H 12 London
London, WC2H 8LU England

AMERICAN MECHANICAL RIGHTS ASSOCIATION

AMRA

Rosalie W. Miller
Executive Director

250 West 57th Street
New York, N.Y. 10019

CISAC meeting at Stockholm 1938. It identifies them by references in its main title file on computer to the names of respective composers.

While South Africa must have its fair share of infringements, our experience has shown that the great majority of infringements are committed through ignorance rather than malice," says Roos.

In most cases our inspectors fulfill an advisory rather than a directing role, and we find that most users react favorably to an approach in that spirit, especially when they realize how valuable SAMRO is to them by protecting them against the ever-present danger of copyright infringement and relieving them of the impossible task of negotiating direct with right holders.

SAMRO considers itself bound by the principle embodied in CISAC's standard agreement of reciprocal representation which is that a member organization must impartially extend the same treatment to works of foreign origin as to the works of its own members. For that reason it has never campaigned for preferential treatment for indigenous works to be used on radio or TV and has never supported the idea of a quota system.

Following discussions in CISAC in 1973 SAMRO has told the general secretary that the society would be happy to assist developing countries in the establishment of their own copyright organizations, for example, by training senior personnel in necessary management techniques.

SAMRO's phenomenal growth over the past 14 years pays tribute to the dedication of the Roos family, which has been closely involved in the organization since its foundation.

The driving force behind SAMRO has been Gideon Roos, director general of the influential SABC until 1985. Two sons, Gideon Jr. and Paul, followed him into the organization and now hold key executive posts.
**Spain**

**SAGA**

Sociedad General de Autores de España  
Fernando IV 5, Madrid Tel: 419 21 00  
Federico Moreno-Torroba Balestros,  
president. Juan Jose Almeida Milán,  
vice-president. Guillermo Suárez Castejón, general counselor delegated: Crescencio Gómez Quesada, director-general  
Performance and Mechanical Rights  
Founded: 1901 Joined CISAC: 1926  
Catalogue: 347-348  
Members: 23,100—55% lyric-authors, 25% composers, 17.70% authors-composers, 70% publishers  
Foreign royalties: 45% more paid out than received  
Society's expense: 24.46% of revenue  
Length of protection: lifetime plus 80 years  

There were three important 19th century antecedents to today's flourishing Sociedad General de Autores de España, the national society of Spain. The country itself was one of the first to defend authors' rights and fight the many problems involved.

In 1862, the Institution of Spanish Dramatic Authors was signed by main creative people in the field. But the constant political changes in the country created a kind of social deceleration and by 1950, the society had broken up.

In 1895, under the presidency of D. Guillermo Moreno-Torroba Balestros, president, the SAGA Madrid headquarters originally designed by the famous architect Gauchi, Federico Moreno-Torroba Balestros, president.

Hans Nordmark, president of STIM, the archive department of the Swedish Society of Authors which houses sheet music, records and tapes.

**Sweden**

Svenska Torsttartare Inte Musikbyr
PD Box 1598, S-111 85 Stockholm  Tel: (08) 24-2384  
Ove Rainer, chairman. Hans Nordmark, general manager  
Performing rights only  
Founded: 1907 joined CISAC: 1927  
Affiliations: Berne, Universal and Rome  
Members: 189 full and 7,231 associating (7,342 composers) song writers 58 publishers  
Employees: 60  
Capital: Swedish Kroner 34,000  
Annual turnover: approximately 18 million  
Competition of income: trade 52%, performance 6%, cinema 10%, background music 15%, restaurants and discos 15%  
Society's expenses: 34%  
Foreign royalties: Paid 34.5% of gross Earned 13.5% of gross  
Length of protection: life plus 50 years  
Length of protection mechanical: 25 years  

SGAE's Madrid headquarters originally designed by the famous architect Gauchi, Federico Moreno-Torroba Balestros, president.

During the Spanish Civil War (1936-39) the society kept up its work and paid its authors in accordance with the law, but was afterwards fully united. President of the society in 1950 was Jacinto Guerrero, who bought the existing premises in 1985 and renovated and extended the building.

The society became a member of CISAC in 1926 and was represented in that year's Congress. Central bodies of the society are the general assembly, the main council, the permanent services and the individual sections.

The general assembly is made up of members who have the full voting rights. The administration council is subordinate only to the general assembly and is elected by the representative and elective counselors. The representative counselors are made up of two from the Ministry of Education and Science; one from the Ministry of Information and Tourism; one from the general secretary of the movement; and one from the Mutuality of Spanish Authors. In the administration council there were 35 members, including the president and vice-president. Proportionally, membership is split between the five categories: composers, four writers and two publishers; theater section (eight writers, two composers); cinema and television (three writers and three composers); and other areas.

Each section has the right to elect for itself the counselors who constitute the directive assembly and take part in the administrative council.

In 1968 27 people at the central office in Madrid. There are 37 in the Barcelona department, and 13 at Valencia. In addition the society has one delegate in each of the provinces. The Spanish society emphatically safeguard the authors traveling all over the country, keeping a check on music usage.

SGAE signed the Berne Convention and the Universal Copyright Convention but not the Rome Convention on Neighboring Rights.

The stock of the society is now roughly 23,300. An average of some 400 new members is claimed for each of the past five years. The society sends abroad 40,42% more in royalties that it collects from these sources.

A percentage breakdown of revenue in different classifications shows in 1975: theater, 11.71%; variety, 6.35%; performance, 41.68%; mechanical, 21.92%; cinema, 9.10%; television 9.24%.

Foreign authors are entitled to claim membership of SAGA but if the applicant is already a member of another society he must give his own society permission or obtain permission to belong to the Spanish organization.

SGAE's expenses represent a total 24.46% of revenue leaving 75.54% for the distribution of income. The distribution of income includes all deductions for administration services are there. There are 347,348 titles in the annual index.

Contracts with the Spanish record and broadcasting industries and with the foreign collective management for mechanical rights and IFPI for the record and broadcast side. Prevailing royalty rate is 8% of the retail price, after deduction of any applicable tax and of the costs of reproduction of superior quality. The same percentage applies to cassettes and cartridges.

The society does not deal with the sale of popular music, but it does collect rights for the use of television, radio and "hilo musical," that is, cable music through telephone.
Around $3.400.

Only others

Production.

The

abroad.

of the annual turnover. 78% is distributed to members.

of the first years were cinemas and restaurants and in the past 20 years it has been radio and TV. For the time being STIM feels that no inspectors are needed to check on music usage in various places, but a valuable aid is from the organizations representing cinemas, restaurants, bars and so on with which STIM contracts.

A breakdown of revenue sources for 1975 shows: radio and TV broadcasts: 52% ($2.46 million); mechanical background music: 15% ($722,000); restaurants and discotheques: roughly 15% ($722,000); restaurants and discotheques: roughly 15% ($722,000); movie theaters: 10% ($522,000); concert halls: 6% ($359,000); other entertainment: 2% ($68,000).

Even since radio started here in 1927, it has been the most important source of revenue. In 1954 the government-owned Swedish Radio started tv transmission, a new field to organize for STIM, even though the subject of tv and copyright had been discussed at the gisae world conference held in Stockholm in 1938.

In the 1960s major changes were made in Swedish Radio. On the Swedish East Coast a pirate station sailed in the broadcast light and pop music with commercials. Because the government-owned Swedish Radio had a monopoly on broadcast transmissions, the pirate station Radio Nord, was finally outlawed in 1962. Then the government had to give some kind of substitute broadcasting for Radio Nord fans.

Till then Swedish Radio had broadcast on just two channels, P1 and P2, with only a few programs regularly featuring recorded or live music. The government gave Swedish Radio permission to set up a new channel, P3, otherwise "Melody Radio." While P1 had mainly entertainment programs and news, P2 mostly classical music. P3 is mostly pop, 24 hours a day.

In 1964 STIM held a new deal with Swedish Radio. It gave STIM 30 cents per radio license and 15 cents per television license, plus the equivalent of $90 per radio hour. And in the same year the Swedish record industry, in discussion with the radio authorities about rights of artists, musicians and producers, made a deal which produced $130 per hour. This forced STIM into new negotiations with the radio. After much discussion, led to a doubling of fees which today is some $263 per radio hour.

STIM now has its own center at Swedish radio House which deals with music analysis and reports. Swedish radio and TV plays around 9,000-10,000 hours of music each year on its three radio channels and two tv channels. This means Swedish radio produces statistics annually covering some 50,000 compositions. The Swedish radio gramophone archive buys

wires with adaptor, when used in public places. As yet there is no videotape or videodisc in Spain.

SGAE constantly fights against piracy of product and taxes illegal and penal action in the courts against offenders, as under Article 534 of the Spanish Penal Code of Laws. But apart from its main administrative character, SGA gives help to cultural productions related to any aspect of authors' rights as administered by the society.

In Spain, the statutory duration of copyright is 90 years after the death of the author—or if there are several authors, after the death of the last of the collaborators. This is the most interesting peculiarity about Spanish copyright law. Mechanical rights on imported records or tapes have to be collected by the society in the exporting country. In the case of illegal importation, then legal action is taken in the courts.

As for plagiarism, allegations are sorted by the society through a kind of conciliation court. But in the case of non-agreement, then the parties must go to the Spanish courts. As for songs of the same title, Spanish law says the title is the property of the original author. Therefore the society tries to avoid songs sharing the same title and notifies members they should be aware of later claims if a similar title is chosen.

Arrangements of protected songs, assuming the arrangement was done with the agreement of the copyright owners, can receive a maximum percentage of 16.66% of the total rights, performing and mechanical.

A percentage breakdown of the membership shows: lyricists—authors, 55.50%; composers, 26.10%; 17.70% are author-composers; and the remaining 0.70% are publishers.

President of SGAES is Federico Moreno-Torroba Ballestero, with Juan Jose Alonso Millan as vice-president; and Guillerimo Saucedo Conner, general counsellor and deputy director.

Management: Cristobal Jimenez Quesada, general director; Juan Antonio Martin Luque, general administrator; Carlos Galindo de Prados, general secretary; Francisco Ruzo Suarez, general supervisor; Jose Maria Segovia Gaindo, chief of the juridic section. Antonio Garcia Cabrera, theater section; Julio Salgado Alegre, music section; Andres Molina Mole, adjunctive director; Salvador Ruiz de Luna, cinema director; Manuel Tamayo Castro, television director; Jaime Mestres Pe- rez, director of Services, SGAES, Barcelona.

Official counselors: Antonio Lago Carballo; Jaime Abellas de Castro, general director of the artistic and cultural patrimony; Jose Gregorio Noblesa y Garcia Noblesa; Francisco Jose Mayans Jofre, general director of theatre and spectacles; Jose Pagan Lopez, councilor delegated by the international delegation; and Manuel Lopez Queroga Miquel and Federico Romero y Sarachaga.

SGAE

Continued from page C-49

CISAC

Continued from page C-49

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H"
Word about Swiss precision spread. Today, under CISAC and BIEM supervision, SUISA does the microfeee job for 36 foreign countries. These microfees are sent out six times a year, with SUISA charging for the service. But the charges are fairly split. Small companies pay a minimum fee of only 1,500 Swiss francs, while the richer ones have to add 20% of their CISAC membership fee to the basic charge of 0.30 Swiss francs per line. Companies supporting both performing and mechanical rights are billed at the rate of 0.50 Swiss francs per line.

Currently Russian composers are being added to the CAll listing for the first time, and being surrounded by three languages within the Swiss borders has led to the effect that we should do all we can to assist newly formed foreign companies. We started this service six years ago, with the Republic of Switzer. In 1972 Yugo- slavia was added and now Algeria has moved in with us.

For these three companies SUISA handles the technical side, that is, it administers the rights and makes sure that their own decisions according to specific needs. Uchtenhagen says: "We are neutr al and I mean exactly that--we are completely neutral. SUISA is a company which is active in and outside Switzer land and the Fürstentum Liechtenstein, while Mechani zers, since 1958 under the same roof, and using the same administration, have been doing for the music in Switzer land, and it is a one man operation, while SUISA is devoted at protection and mechanical: We live plus 50 years.

It was vital that we found a more efficient and up-to-date system at a time when such a development wasn't so important to most other societies."

Subsequently a new data bank was introduced, first on microfilm, then on microfiche. Not only this but SUISA also has the right to use all these available information on Swiss composers but SUISA step by step made it possible to be able to date every composer and his work in the music world.

In the early 1970s, when Dutch sister-bureau BUMA faced the same problems as SUISA had solved, it decided to own its own filing system, SUISA stopped in the middle of the 1970s and the Dutch produced a complete, detailed report on the Dutch music scene.

A group pictured during the 1937 CISAC congress in Paris.

A court case in which STIM and NCB were involved was non-payment of mechanicals on imported records was important. Particularly is this true in areas where there are no agreements or any possibility. The problem exists mainly with the U.S., where application of the compulsory license regulations is regarded as "dubious." Legal actions have been taken by STIM and NCB but without direct result because documents exchanged between the High Court and the STIM have not been considered by the STIM. The problem is mainly between the U.S. and Canada and there are many cases. STIM today feels that if the regulations for a compulsory license were strictly applied, the problem would be solved with full payment of mechanicals on all imported records.

CISAC rules permit societies to sign bilateral contracts giving each society the right to reserve 10% of the net income for various national purposes. STIM allows for new opportunities, assistance to members and to an information service concerning Swedish works, including new orchestral product and the recording of non-commercial serious and popular works.

Since the Swedish government accepts the payment of mechanical license, the money can be used for information and production. STIM also set up its Information Center for Swedish Music in 1965 and now it has a library of 2,000,000 musical works and also reserves around $85,000 for record production. STIM today feels that if the regulations for a compulsory license were strictly applied, the problem would be solved with full payment of mechanicals on all imported records.

Some products of serious nature are released on STIM's own label, sono Suecia, where the recording manager is Han kan Elmsvist. But in terms of campaigning for a fixed quota system of locally produced music on radio and television, STIM feels it is not a problem. STIM today feels that if the regulations for a compulsory license were strictly applied, the problem would be solved with full payment of mechanicals on all imported records. STIM today feels that if the regulations for a compulsory license were strictly applied, the problem would be solved with full payment of mechanicals on all imported records.

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Back in 1932, the name Britico was applied to a small private limited company set up to form an agency for collecting royalties in the U.K. primarily on continental music recorded by the British recording industry.

The company, the British Copyright Protection Co. Ltd., was created by Alphonse Tournier, the late director-general of BIEM, three other Frenchmen and one Englishman. That particular organization was wound up in 1962, transformed into a company limited by guarantee and renamed the British Copyright Protection Assn. Ltd. Then, in 1969, following an approach to the Performing Right Society to share time on its computer, it was decided that Britico's administration could be made more efficient and economical by a closer relationship withPRS. Accordingly, a management agreement was drawn up between the two organizations which left Britico with independent status but at the same time enabling it to take advantage of the larger scale amenities of PRS.

Bertram W. Pratt, former managing director of the Mechanical Copyright Society in the U.K., who earlier this year retired and is now consultant to the mechanics collections bureau, Robert W. Montgomery, managing director of the U.K.'s MCPS since May 1976, when the society was taken over by the Music Publishers' Association in London.

There were no financial implications in the change. Britico's collections and distributions remained completely outside the PRS operations and all administration costs borne by PRS in carrying out the agreement were fully reimbursed. And that remains the situation today.

There are now some 90 members, of which roughly 50 are writers. The role of its members is, however, rather unusual since many of the publisher members do not give Britico the power to collect royalties from British-manufactured records but merely through foreign societies, royalties accruing on foreign manufacture.

From a practical point of view, therefore, Britico's 'customers' are the members of the 15 foreign societies with which it has affiliation agreements.

Britico is managed by a council of management, a president, general manager and secretary, Max Bennett, who is also a member of the council, and an assistant general manager. There are approximately 15 staff employed working on collection, documentation and distribution.

Total Britico collections in 1975 were $1,073,021. A break-

(Continued on page C-59)
The history of the Mechanical Copyright Protection Society, MCPS, started with a move by several London music publishers in 1910. In anticipation of the introduction of the Copyright Act of 1911, which for the first time afforded copyright protection in mechanical reproduction of musical works, they set up MECOLICO—the Mechanical Copyright Licenses Co. Ltd.

It was a merger with a similar organization, the Copyright Protection Society Ltd. in 1924, which led to the adoption of the title Mechanical Copyright Protection Society—which itself acquired a new constitution in 1937. That represents a basic statement of background but the build-up to today’s importance of MCPS is studied with the name, the history, and the organization as a whole. MECOLICO was William Elkin, with Charles F. Dixey as company secretary. The family connections were continued by Robert Cobbold, who became the company’s managing director in 1961, and his son, Bertram Pratt, a member of the staff since 1948, became successively company secretary, general manager and managing director in 1974.

The move by the company to a new board of directors chaired by Robert King with Bob Montgomery as managing director. The MCPS deals purely with mechanical royalties and fees. The Copyright Act, it will be noted, lays down an essential set of rules which set the copyright convention and the Rome convention on neighboring rights, but MCPS is the interest of the field of performance rights of recording musicians and artists is purely academic.

It is hard to say how many people have become a member of CISAC sometime after World War II. In organizational terms, MCPS has five separate department activities. The first is the performing organization and charge account, and copyright control, registration and investigation of works, main index and international documentation required by other organizations. The second department comes from this center of the organization. The commercial records department deals directly with licensees. The central office is the licensing department, with negotiation of fees between publishers and film companies concerning film uses; and the royalty department is concerned with the administration of MCPS’s library and archives.

As the MCPS itself does not own any copyright in the repertoire it controls, it is not in a position to take action for infringement. The copyright owner is left to pursue the case with the copyright owner and where such action has been taken it has been successful.

As the organizations, MCPS is deeply concerned with piracy. Not only the illegal duplication of records and tapes, over which it cooperates with BPI, but with the unauthorized "pirating" of live recordings. It has given support of program producers to combat this new menace.

But the one major problem is the production of pirate copies of audio recordings. There is no copyright in these, but the piracy is not merely an infringement of copyright. It is a matter of making use of the work but getting the talent fee. The pirates attempt to make use of the work and the talent fee for it.

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... inked, with the help of a prestigious student of musical composition attending the University of Dublin, to commemorate Joyce Dixey, late MCPS general manager. In 1926, the society also commissioned the menu for the National Reception at the BBC's National Reception at the BBC, a major event in the life of the orchestra under the direction of Sir Malcolm Sargent in Ireland.

The MCPS has given assistance to various new organizations, notably the South African Repertoire Association (SARRA), which has recently become an associate member of BIEM. Another organization, the Copyright Owners Protection Society (COPS) in Nigeria; the Canadian Repertoire Society (CORS) in the West Indies; and the Canadian Musical Reproduction Rights Agency (CMRRA) in Canada.

In 1956, the MCPS, with the assistance of the Australian authors, in May 1976 followed the trend in other English-speaking parts of the world, whereby collective organizations previously in the hands of individual authors were brought into the general ownership of the publishing industry.

We believe this has considerable benefits to our members and we continue to seek new opportunities through our meetings and in close touch with trends in the industry. Following the take-over, a new board of directors was established, with Sir Malcolm Sargent as chairman, and all keen to foster closer links with the music industry.

The policy of MCPS now remains as it was before the take-over. We are in business to serve the copyright owner and there is a big job to be done before we can feel we are fully in control of the mechanism. Our aim is to develop a range of services for copyright owners which will encourage more publishers to use MCPS. In this way we hope to lower our handling percentage.

MRS

Music is about the most vulnerable piece of property that a man can bring into the world, especially today. How can the modern maker of music keep any check on the exploitation of his works? Although there are regulations with a million ears and a million eyes, and an arm that can reach all over the world and collect a composer’s royalties by the bucketful, there is no sure and simple method of avoiding their inevitable theft.

That, in a nutshell, is the purpose and function of the Performing Right Society. The idea of the P.R.S. was born in Britain, in 1908, by playwright Ian Hay when he was chairman of the incorporated society of Authors, Playwrights and Composers, and it is just as strong today as it ever was.

British contribution to the cause of international protection of intellectual copyright has long been recognized as a major one and in the field of musical works, the PRS enjoys a reputation for probity, efficiency and impartiality which is second to none.

Although France led the world in bringing the concept of a performing right to music into effect, the society in Britain was formed in 1913 by the Dramatic and Musical Copyright Act of 1898 which protected the performing right in dramatic works, including operas, at the places where they were performed. The act imposed a penalty of 40 francs for each infringement, or the profit made by the infringer, or loss suffered by the author, and double the costs of the suit.

After this act, many other copyright measures were passed, but only during 1910 and 1911, which remains the most important single piece of music industry legislation to be passed in Britain.

However, at the time, the right to the M.R.S. in Britain was widespread. It was a common thing for pianos to photograph sheet music, print copies and sell them for a fraction of the price of the original copyright holder or publisher. In short, it was a lose-lose situation for all involved and the number of music publishing firms was multiplied by Francis Day & Hunter, formed the Musical Copyright Assn. He recruited ex-police officers and other men of the law to go after the music publishers at the shops and market stalls where pirated sheet music was being sold.

The raiders would leave a card bearing the address of the shop, and an invitation to sue, at every place they visited. Fights were frequent, because the traders did not appreciate being caught in the act of being destroyed. Neither did they regard themselves as pirates—the rights of composers and publishers in those days had scant recognition and virtually no protection. Music was widely regarded as common property.

For some years the works of foreign composers had been performed under the Copyright Convention. As early as 1888 French composers were protected in Britain through their national society, SACEM, which was an associate member of the copyright protection of the works of British songwriters and composers.

The British Copying Act of 1911 granted copyright in a musical work for the life of the composer and a period of 50 years after his death. It also gave him three principal sole rights: (1) to print and sell copies of the musical work, (2) by any process of mechanical production such as gramophone records, film, soundtracks etc.; (3) to perform it in public.

The act also provided for the copyright owner to authorize any of these acts but, of course, the great problem was that most users were making free use of copyright material with no compensation. At this time there was practically no such publication. At this time there was practically no such publication.
Václav Bucareli matically handled the tariff, a deed transferred from SMACM, which also turned over some modest furniture to the new group. They had offices at Benito Juarez 909 and at the corner of rider St., which he has relentlessly carried forth its fight, as well as its growth.

The same year Barrera took office, the treasury of SACM granted membership in that very important international association. SACM has fought indefatigably at all levels to achieve full use of its natural attributes in favor of its national and foreign composers. It has throughout its history consistently multiplied its activities and added new ones.

Presently, via its 15,000 members and ties with 42 foreign societies, SACM through its actions, has cemented interests with foreign music publishers. SACM is today a reputable and solid entity with a rigid internal moral and financial discipline, which is carried out by strict systems of vigilance, control and revision, verified by a well-reputed CPA firm, which exhaustively analyzes an annual report of activities. SACM has gained great strength through financial agreements, emanating from the assembly of composers, is supervised and scrutinized accordingly to the standards and recommendations of CPAs.

The current site of SACM headquarters at San Felipe #143, in the southern Col. General Ana y Asqui district, is one of the proudest and most outstanding accomplishments of the actual administration. On some 20,000 square meters of land, a modern 2,000 square meter five-story building houses all the economic activities of the administration. It has the integral computerization of all collecting operations, accounting and distribution of royalties. Tasks are carried out in strict accordance with national and international conventions.

Over the rest of the approximate 15,000 square meters, more than 90% is a beautiful garden area. The balance has a "composers’ home," a club house and a four-star housing studio, leased to all active members.

SACM has grown to the size of 127 home-based employees, who handle all the necessary business for the federal district and territory, as well as internationally. There have been delegate generals in the U.S., Canada, Japan, Europe and South America.

How the business of the society functions is through its many departments: registration office, code office, data processing, administrative, accounting, settlements department, concert department, legal department, newspaper department, radio and tv, contracting and collections office, fonomechanic department, legal office, public relations, economic adviser's office, Advancement of tourism area and educational department and musical research department. All function under the orders and counseling of the general director and the administrative director.

The other inner workings of the Mexican performing rights society is that the general assembly of the membership designates the advisory council and the finance committee. The society publishes periodic bulletins with all pertinent information.

One reason why the history of SACM was so important is that the CIGAC chose Mexico for its 28th World Congress. The event was held in writing by visiting participants as one of the most significant and recognized in the history of the confederation. It was the first CIGAC meeting ever to be held in a Latin American nation with the election of Velasquez as vice president.

Among some of the challenges which face the guild of authors and composers are:

1. Revision of tariffs and agreements, considered dramatically inadequate in their paramount aspect because of the interest they generate. This subject has been adapted closer to actual reality.

2. Regulations of the film industry are held legally proper by the National Film Institute, but are far from being adapted to market conditions in 1964 and 1965. It still holds today, consequently a sus
One of the newest organizations to join CISAC is VAAP, the copyright agency of the USSR, which linked with the international community as recently as May 1974. Though VAAP regards membership as important in "establishing favorable conditions, moral and material, for the creativity of writers, playwrights and composers whose talents enrich the spiritual life of people," Russia has had its own copyright agency for more than a century.

It was created out of the initiative of A.N. Ostrovsky, a noted Russian playwright who in 1869 drafted "The Note On Dramatic Writers' Rights." Then the Statute of the Society of Russian Playwrights was worked out and a meeting of sponsors in 1874 Ostrovsky was unanimously elected the first chairman. He held that position until he died, being reelected 11 times.

Other noted writers N. Nekrasov, M. Saltykov-Tchesdlin, N. Leskov, I. Turgenev and A. Tolstoi were active members of the society along with other outstanding Russians in the fields of art and culture. Later the society widened its activity by including opera composers in the membership. Rates of authorship fees for ballets and operas, as well as the distribution of money between composer and writer, were worked out.

During the Soviet power, the intellectuals received great support from the state. The decrees and laws on copyright were adopted, based on a respectful attitude to writers and those in cultural and artistic fields and a striving to stimulate the creation of artistic works.

Soviet copyright is a part of the Socialist legal system, many principles and areas of which seem unusual to foreign---particularly capitalist---countries.

The author's fee is considered a remuneration for work similar to the work of any other member of the Socialist society. The rating of an author's remuneration is an important and typical feature of Soviet copyright. The basic principles of relationship between author and user are defined in a standard agreement.

The parties involved set the amount of the fee within minimum and maximum limits. For example, a sum of remuneration for the publication of a work depends on the type of work, its volume, the number of previous editions and, in some cases, on the number of copies printed.

There is a special system of remuneration for public performance of dramatic, literary, dramatic and musical works, of concerts, pop shows and circuses. Payment of an author's fee is always required when audiences are charged for admission to the theater or hall where the work is performed. If admission is free, but the performer is paid, then payment of an author's fee is required.

The invalidity of a work is guaranteed to the author. With the author's consent nobody can make amendments in work, supply it with prefaces, commentaries or illustrations. The copyright laws are also very strict concerning the reprinting of works. VAAP does not have to agree the rates of fees with an author and it collects royalties through agents in accordance with rates approved by the governments of the Soviet Socialist Republics.

Not long ago some of the functions connected with copyright in the Soviet Union were executed by the unions of writers, composers and artists themselves. They did not deal with the protection of rights of foreign authors if their works were used in Russia. At that time the USSR was not a member of any international copyright convention and did not have bilateral agreements.

In fact, the bilateral inter-governmental agreements signed with Hungary in 1967 and with Bulgaria in 1971 were the first steps in this field.

The new stage of copyright activity started in 1973 after the governmental decision to join the Universal Copyright Convention of 1952. The copyright agency of the USSR, a non-governmental organization, sponsored by writers, composers, artists, journalists, cinema people, architects, plus the Academy of Science, Novosty Press Agency, and ministries connected with arts, science, music, literature, was formed Sept. 20, 1973.

The aim was simply the practical realization of goals set by the membership of the UCC and the conference of sponsors endorsed the Statute of VAAP, elected the council and the board of the agency.

VAAP was formed as a multiple purpose organization which, according to national law, would protect the rights of all Soviet authors, writers, composers, artists, journalists, scientists and so on within the country and abroad. In the same way VAAP protects the rights of foreign authors when their works are used here, say in a publication, public performance, or on disk or tape.

The agency signs international agreements and contracts on the protection of rights, acts as an intermediary in the file...
AGADU's Felisberto Hernandez, Eduardo Fabini, Florencio Sanchez and Silvia Valdes

Towards the end of the second decade of the century, in a Montevideo newspaper appeared a small space, a convoca-
tion to all musical composers. It read: "MATTER OF YOUR INTEREST." A few days later, in the afternoon of Sept. 26, 1929 a meeting took place at the Orchestral Society of Urug-
uy. This reunion gave birth to the Uruguay Assn. Of Au-
thors and Composers (AGADU).

The president of the new institution was Victor Perez Petit and Raul De Castro was secretary. The other members of the original directorate were Enriqueta Miranda, An-
tonio Ibarra, Adolfo Mondino, Guillermo Zasatti, Luis Vapi-
ana, Carlos Warren, Fernando Silva Valdes, Laura Olivera Vi-
dercy and Luis Alberto Zeballos.

The first task of this commission was the creation of a stat-
ute for the association, and then to reconcile the necessary 
debts. The reserve was rented (in square meters) from the or-
chestral society to serve as a meeting place for the society. Many meetings took place in that small place as time passed and the number of associates grew.

VAAP
Continued from page C-53

VAAP, founded on May 30, 1910, is one of the oldest ASOCAR rights-management organizations in the world. It is an international, non-profi-
table association of authors, publishers and producers of all types of works.

The association's primary goal is to secure the legal protection of the intellectual property of its members throughout the world. VAAP dues are calculated based on the number of works published by its members. The more works a member publishes, the higher its VAAP dues will be.

VAAP is a member of the International Federation of Intellectual Property Organizations (FIIPI), which represents the interests of authors, publishers and producers worldwide. VAAP is also a member of the World Intellectual Property Organization (WIPO), which is responsible for the enforcement of international copyright laws.

VAAP's headquarters are located in Buenos Aires, Argentina. The organization has representatives in more than 100 countries around the world.

VAAP has established bilateral and multilateral agreements with other rights-management organizations, including the American Society of Composers, Authors, and Publishers (ASCAP), the British Copyright Society (BCS), the German Society of Authors and Publishers (DAGA), and the French Society of Authors and Publishers (SACEM).

VAAP's primary functions include the collection and distribution of royalties and the protection of the rights of its members. The organization also provides legal assistance to its members and represents them in legal proceedings.

VAAP's membership includes authors, publishers, and producers of all types of works, including music, literature, and visual arts. The organization works to protect the rights of its members and to ensure that they receive fair compensation for their work.
SAVENA

Continued from page C-34

To achieve its potential impact, says Hugo Blanco, president of the Society of Authors and Composers of Venezuela (VENEZUELA), the major part of that potential is with radio and television.

"Until now, SAVENA has increased its collections of "small rights" solely with the places of amusement (nightclubs, discs, hotels, so on) and with jukeboxes. What should be the main intangible, radio and tv has not yet materialized, de- spite the intense campaign we have been pursuing to that end since a few years ago.

"At the present time, we have several lawsuits pending. The lack of payment by radio and tv is not only reduces the normal income of the authors, it also makes the cost average in our operations go higher than it should. While the main- tenance costs of the society has stabilized, what we expect to collect from radio tv will result in an inordinate expense in take.

"To state it another way, with the intake of $279,060 we have a 50% membership. Upon collecting from radio-tv (a figure that would not go below around $23,300 a month) the expenses would go down automatically to 30%.

"A member of CISAC since 1963, SAVENA and its current 1,132 members points to several other challenges, among them an unfavorable balance of payments, implementation of a relatively new copyright law, better methods to handle foreign and domestic broad- casting time and the private domestic recording problem.

Having grown because of the support of neighboring so- cieties, SAVENA has now the opportunity to continue its assistance to the more than 100,000 works protected by its charters. The listings of members of societies that SAVENA represents, also on computers, numbers more than 290,000 members.

The history of SAVENA goes back to 1948 and the founding of the Acop (Association of Authors and Composers of Venezuela (AVAC)), an organization that became a CISAC associate member. But eight years later, AVAC became dormant. At this time a group of prominent writers and composers rallied behind Luis Al- fiano Larrain to see if a more efficient collection system could be developed and if a society could achieve the orientation it desired. There was little at first.

In all this, especially looking at the statistics of AVAC, it was discovered that there was no provision for exchanges with organizations abroad. An annual directors nor for deter- mining the duration of such mandates. There were also no guide lines for convening an assembly or electing representatives at an interval around 3 years.

Thus came into being the idea of SAVENA, supported by four authors and composers. There were immediate problems in- cluding that of turning around members of the older group, plus immediate financial. Actually, Larrain ended up supporting SAVENA economically for 14 years. Near the end of 1966, the Society of Authors and Composers of Mexico (SOMEX) had approached SAVENA with the offer of a low- interest loan to SAVENA, which has not only been fully paid back, but also received a loan to SAVENA from the Mexican Union of Authors and Composers (SOMEX) to the end of 1975. Both debts were cancelled and SAVENA happily clung to its regular distribution in 1975.

SAVENA’s growth saw it joining the Pan American Council in 1973, admission as an associate CISAC member a year later and becoming a member in 1968.

In terms of total intellectual copyright posture, Venezuela has been attached to the Universal Convention on Copyright 1952, and the Vienna Convention on Copyright 1961. As such, SAVEN- A is working toward attachment to the Berne Convention, but not the Rome Convention. In regard to the Rome Conven- tion, there is no indication that SAVENA will sign the interpreters right, nor the matter is mentioned in the preamble of the standing copyright law of 1962. But at the same time, there is no indication that SAVENA will not approach the right of the recording manufacturers and the broadcasting stations with the classic right of the authors. For these rea- sons, the Rome Convention has had no possibilities, at least until recently.

SAVENA’s membership grew immediately, because of the mass exodus from the earlier association and has been growing ever since. All new parts are periodically classified and the organization has been classified as "small rights," but there has been the situation of foreign vs domestic levels of payment. There are various reasons. For one thing, there is the immense importation of tape cassettes and phonograph records, and the interpreters' rights; moreover, the matter is mentioned in the preamble of the standing copyright law of 1962. But at the same time, there is no indication that SAVENA will not approach the rights of the recording manufacturers and the broadcasting stations with the classic right of the authors. For these rea- sons, the Rome Convention has had no possibilities, at least until recently.

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The length of time for copyright duration in Venezuela is the plus 50 years.

In regard to handling mechanical rights with recording com- panies, SAVENA in accordance with the law has the recourse to obligate record manufacturers to pay the mechanical rights. The all-encompassing usage law in Venezuela includes radio and television music, radios, dance discos, hotels, back- ground music, dances, film music, music for theaters and moc-
CISAC's members speak 27 different languages.

"No matter what language you speak or how you say it, half a century of international cooperation in the service of the world's creators is a major achievement worth celebrating."

Stanley Adams, President
American Society of Composers, Authors and Publishers

ASCAP
Sam Goody Ads In Classic Push

NEW YORK—Classical record buyers within the reach of the New York Times Sunday (Oct. 24) were picked hard by Sam Goody with almost two full pages devoted to classical albums.

An entire page was given over to Columbia product, with standard $6.98 titles offered at $3.99 for the week. The label's two records of the month—the Gershwin-Tilson Thomas disk, and the Tchaikovsky Fourth Symphony performed by Leonard Bernstein with the New York Philharmonic—were advertised at $2.99 each. Columbia classical twos were also promoted at reduced prices.

Other items noted in the Goodies ads that day included Angel at $3.99, London at $4.29, and Deutsche Grammophon at $4.89.

Columbia's "Concert of the Century," a two-record set documenting the concert last May at Carnegie Hall, with Leonard Bernstein, Dietrich Fischer-Dieskau, Vladimir Horowitz, Yehudi Menuhin, Miles Davis, Rostropovich and Isaac Stern appeared, was advertised at $8.49. The set carries a special $15.98 list price tag to accommodate a contribution to support the NSFW.

L.A. PHILHARMONIC

Not So Exclusive Anymore

By DAVE DEXTER JR.

LOS ANGELES—There's an odd twist involved the heavy recording schedule of the Los Angeles Philharmonic under Zubin Mehta.

Punches Zukerman has been toying as violin soloist and conductor for three LPs to be issued next year by Columbia Records. Repertoire comprises two Mozart works, the "Haffner" Serenade and the Divenitimento For Strings, while a third album will feature music by Nardini, Leclair and Vivaldi.

The twist to the sessions, held throughout October at the American Legion Hall in Hollywood, is that the Philharmonic is under exclusive contract to London. Permission was granted by that label for Columbia to employ the organization with Zukerman.

Deutsche Grammophon also will "borrow" the Mehta musicians for chamber recordings early in 1977, it was confirmed.

The October sessions are the first to be taped within the provisions of a new agreement made with the AFI providing that for certain repertoire requiring less than a full-sized symphony, it is no longer mandatory to pay all members of the Philharmonic.

Mehta and the orchestra began the 58th Los Angeles season Thursday (21) in the Music Center. It marked Mehta's 15th year as conductor. In 1978, he will take over as conductor of the New York Philharmonic.

Five new Philharmonic members include violinists Tamara Chernyak and Irene Vav украинскіх; violisti Richard Alayos and John Barthelemy; and Lorin Levey, bass clarinetist. Levey succeeds Franklin Stokes, who retired after 23 years.

Classical Keyboard Vaults Yield Rare Disks To Desmar Firm

NEW YORK—First shipment of product under a long-term arrangement between Desmar Records and International Piano Archives (IPA) moves out to the trade this week.

Although one or two albums had previously been issued by Desmar from IPA sources, implementation of the current agreement is now expected to make available on a commercial basis an extensive series of out-of-print and privately recorded performances by some of the top pianists of the past, as well as some still active today.

IPA, a non-profit organization devoted to assembling a repository of historical material tracing the development of keyboard performance, has distributed some recordings to its members and to other collectors in order to help raise funds for the institution.

Eight albums figure in Desmar's initial IPA release. Among the artists featured are Mischa Levitt, Josef Hofmann, Leopold Godowsky, Harold Bauer, Arthur Loesser, Ferrucio Busoni and Wanda Landowska. In a set called "The Catalan Tradition," composers Isaac Albéniz and Enrique Granados are heard playing some of their own works. A feature of this package is its inclusion of two Chopin pieces recorded by Alicia De Larrocha.

Alarms list at $6.98 and are being marketed through independent distributors.

Arion Label To Peters Intl Under License Agreement

NEW YORK—The Arion catalog of classical and folkloric records, formerly available only through import, will now be manufactured and distributed in the U.S. under exclusive license by Peters International.

Distribution of the domestic pressings will also be made in Canada through Peters' Toronto facility and, as demand build, later plans call for the launching of a manufacturing program in that country as well, according to Chris Peters, president of the firm.

For some years Peters did import the French Arion line from France, but rising costs of bringing the disks to this country are said to have driven up prices until some dealers were forced to retail them at levels as high as $11.98.

For the last two years new releases have been only marginally available.

The first domestic Arion release under Peters auspices consists of 120 titles, 70 of which are classical. The remainder are folklore albums derived from many cultural centers around the world.

Distribution is direct to dealers, and the disks carry a suggested list of $6.98.

Marketing plans call for an advertising allowance of 50 cents an album on initial orders of 200 or more payable on receipt by Peters of tear sheets.

Support for the line includes trade and consumer advertising, dealer ads and the distribution of an illustrated Arion catalog, Peters says.

Arion classes are heavily weighted in early music, offering recordings of renaissance, baroque and early classical music for the most part, with some romantic and contemporary repertoire.

One of the Arion artists, harpsichordist Brigitte Haasburg, will tour in the U.S. for the first time later this season. Among the works she has recorded for Arion are selections by J.C. Bach and Louis Daquin.

Following the introductory release of 12 titles, new albums will be issued at the rate of about four a month.

Werner Haas Dies

STUTTGART — Werner Haas, who had recorded the entire works for piano by Debussy and Ravel for Philips, was killed in an auto accident Oct. 11 while en route here from Paris. The 45-year-old pianist was a frequent specialist in France and Germany.

Pure Songs Deal

NEW YORK—Colgems-EMI Music and Pure Songs (ASCAP) have entered into a long-term administration/publishing pact, according to Lester Sill, president of Colgems-EMI Music, and Paul Ahern, manager/publisher of Boston, a group whose music is represented in the new arrangement.
**Soul Sauce**

**Operations**

**Man's Goal: Know Music**

By JEAN WILLIAMS

LOS ANGELES—Keith Adams, operations manager for KDKA in Oakland, believes that black radio operations managers, who traditionally come from sales backgrounds, will be more effective if they have programming backgrounds.

According to Adams, the terms of operations manager is relatively new, replacing the tag station manager, which he says is being phased out because of increased responsibilities and knowledge in the field.

Although he says that there are very top management people in radio because it was generally felt that they were not needed, he sees operations managers becoming one of the most important wheels in the structure of black radio.

The operations manager must coordinate between the general manager, office staff, sales manager and the engineering department for a smooth running department.

Most operations managers with sales backgrounds cannot effectively deal with the engineering or traffic departments, he says. Because of their training, they are geared together on the logical.

On the other hand, the operations manager with a programming background is capable of dealing with all engineering and all other areas needed to fulfill the needs of the station to its market, says Adams.

In the past, black stations were structured with the general manager at the top followed by station manager and then program director. Now it's coming to general manager, operations manager and program director.

But the operations manager must have knowledge of both programming and sales to be effective.

Two weeks ago Adams ceased playing "Black Man," a cut from Steve Wonder's new LP "Songs In The Key Of Life" because of possible political ramifications.

He explained that in a time in which there is a mention of S.J. Hayakawa, who is running for the U.S. Senate seat against John Tunney the Democratic incumbent.

The line in the song brought to Adams' attention by Tunney's people in "Who was the great educator and semanticist, Hayakawa the yellow man."

According to Adams the mention of Hayakawa could possibly come under the "fair political practices law, which could give Tunney equal time on the station." Also at the station, Johnny Morris, eight year air personality, has been updated to music director.

Jockey Productions the management/promotion firm recently formed in Los Angeles by Bill Cherry, former road manager for Richard Pryor and Joe Brown, has taken over the management of Street Corner Symphony, who recently competed on LP for the Evergreens. At the same time it picked up for p.r. Marvin Yancy and Chuck Jackson, one of the hottest producing teams in the country.

It also has on its list of artist Rose Latina, long, singer and feature along with Choo Choo Montgomery and Slippery Brick.

Jockey is the firm responsible for pulling together the entire entertainment portion of Operation Push's recently held Expo '76 in Chicago.
More Than Reggae!

JAH MUSIC

Growing and Exploding
From The New Album

INNER CIRCLE REGGAE THING

Produced by Roger Lewis and A. Louis Bramy for Spreadeagle Productions, Inc.
CAR VISIT—The stars of Universal Pictures' "Car Wash" visit New York radio station WBL's to promote MCA's new double album soundtrack release. Shown from left are: Lauren Jones, Pro, Irvin Carey; James Spivey; Artis Ramos, WBL's music director; Barry Goodman, MCA promotion; and Sully Boyer.

H & L Records Introducing Vivian Reed Via Shindigs

NEW YORK—H & L Records is planning a series of cocktail parties and luncheons around the country to introduce entertainer Vivian Reed and her new album, "Brown Sugar." Reed is one of the lead performers in the Broadway hit musical, "Bubbling Brown Sugar," and was a 1976 Tony Award nominee for her role in the show. The Reed promotion is part of a wide-ranging merchandising campaign planned by H & L to push its new winter releases that include "Once Upon a Jacobin" by the Stylistics and "The Hustle & The Best Of Van McCoy."

Bad Katz, H & L's vice president and general manager, will present the H & L product to distributors in Miami, Atlanta, St. Louis, Dallas and San Francisco, while label's co-presidents, Hugo Perenti and Luigi Creatore will make similar presentations in New York and New England.

Hayes Scholarships Go To 4 Students

MEMPHIS—The first four Isaac Hayes scholarships were awarded from a fund created by Isaac Hayes, owner-manager and single-producer Isaac Hayes at Memphis State University.

Missouri's Howard Waters, chairman of the department of the arts, was on hand for the presentations in the office of Dr. Billy M. Jones, president of Memphis State. Hayes created the scholarships in 1972 with a $10,000 endowment. The four recipients are: Obediah M. Smith of Nassa, Bahama Islands; Leila A. Boyd of Brighton, Tenn.; Willa Boykin and Juanita D. Cowan, both of Memphis.

Irv Derfler, H & L's field sales manager, is promoting the product in Detroit, Chicago, Minneapolis, Cleveland, Baltimore, Washington, Philadelphia and Buffalo. All the products are being backed by print ads and in-store promotions, while the Stylistics album gets additional support through a series of radio conference calls.

Cat Stevens LP

MINNEAPOLIS—Cat Stevens, who has not before recorded in the U.S., began album work here, Wed. (47), at Sound 80 Studios. Stevens will produce himself, and Tom Jung, Sound 80 vice president, will engineer. The facility has installed a 24-track Dolby system to accommodate the project.

Jazz Consortium Builds Membership

NEW YORK—The Consortium of Jazz Organizations and Artists, the first service group for interacting with jazz organizations, is now building membership after its first open meeting Sept. 16.

The non-profit organization has received a planning grant from the National Endowment for the Arts, and is open to all non-profit jazz organizations and artists.

The group plans to establish a booking program, an assistance service, and to print a newsletter. It plans to work with the National Endowment's Jazz Panel to determine how funding of jazz programs has been utilized.

War Radio Special

LOS ANGELES—"Platinum Jazz, The Story Of War" is a 99-minute radio special produced by George Burns of Burns Media Services for airing globally early next year.

The War group is traced, musically, from its origins to its present rank as a force in contemporary popular music, with all members of the combo participating in interviews as well as the music.

Melvin, Blue Notes For Young Classic

NEW YORK—ABC artist Harold Melvin & the Blue Notes will provide the pre-game entertainment for the sixth annual White & Pink Jr. Memorial Football Classic to be held at Yankee Stadium Sunday (30). The group will be performing tunes from its debut ABC LP, "Reaching For The World." The event is sponsored by the New York Urban League and this year features Mary McLeod Bethune and the National Association of Negro Women.
We have 400,000 reels of great recording tape to unload.

$20.00 gets you thirty reels ($25 value) or $12.00 gets you twenty ($15 value). Call for quantity prices. These are government surplus, and fully guaranteed, professional quality reel-to-reel tapes on 10-in. plastic reels. 1/4-in. wide. 1.5 miles with 3000 feet per inch of track recorded. Sounds crazy? We can sell brand name tapes at these ridiculous prices because the only supplier who bought up 400,000 reels.

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It's a fact. In stereo hardware sales, alert catalog showrooms are certain to get a growing chunk of software business as well, predicts Larry Goldstein, vice president of Richardson's, Inc., a major catalog operation here.

"It inherent features make the catalog showroom a natural outlet for selling records and tapes as well as equipment," says the Topkea retailer. Irisk stereo software sales have transformed what was considered "transitional," or non-profit-producing space at the back of the store, into a plus-profit area at the showroom.

Custom-built, space-conserving display fixtures which show about 360 pre-erected 8-track tapes and 480 LP albums are located on the sides of an aisle in the 18,000-square-foot showroom in the downtown section. The facility is a recycled, rehabilitated warehouse. The slimly designed, standup fixtures were furnished by ABC Record & Tape Sales, the rackjobbers hired in Des Moines.

"Our stereo software display is rack-stocked, promoted and merchandised by the ABC sales rep," points out Goldstein. "The inventory focuses entirely on current, high-on-the-chart titles, mostly by established artists.

 Virtually zero platterage and no-loader overhead are among the features that category have going for it, points out Goldstein. From point of selection through the ordering process, it is strictly a self-service proposition. Platterage is negated by the special display format. First, only one sample of each record and tape is shown on displays. Secondly, tapes are displayed in a locked circular unit which requires a key. With both front and backs showing, the sample albums are clamped to the fixtures.

The stocking and ordering routine follows standard catalog showroom methodology. A label attached to each LP or tape features item number and price. The customer writes up the order on a sales ticket placed on clipboards located at focal points throughout the showroom. The order is taken to a customer service desk, dispatched to a tube at upper floors and the album or tape is delivered to the customer service desk in a circular chase. "With this plan," Goldstein says, "the customer is assured of receiving fresh LPs and tapes handled by other shoppers."

"ABC," he adds, "establishes that selling price of records and tapes with a view forward keeping as competitive as possible. The entire catalog customer-drawing process is based on offering low prices in an inviting atmosphere. As opposed to discount houses, where the thrust is mainly price, we stress high-quality goods."

The company is a member of Jewk, a national catalog producing organization. Because of its comparatively short life span, stereo software isn't featured in the catalog. To offset this, the company, in joint effort with the rack distributors, employs steady radio and newspaper advertising to promote this department. Copy in advertising usually focuses on current releases stocked in the department, with prices listed.

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The T-shirt will cost you... The $20,000* studio won't.

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Stop by one of our dealers for an entry form. You might win a full-blown recording studio to go with your new T-shirt.

OFFICIAL RULES:
1. To enter, complete the official entry form available at a TEAC Tascam Series dealer. Mail immediately; entries postmarked after November 30, 1976 will be disqualified. All entries must be postmarked no later than November 30, 1976. The winner will be selected in a random drawing conducted by judges independent of TEAC Corporation of America. The results of the drawing will be final. The winner will be notified by mail. Odds of winning will be determined by the number of entries received. State, Federal, and local taxes imposed on the prize winner will be the sole responsibility of the prize winner. Requests for the winners name should be addressed to TEAC, P.O. Box 750, Montebello, Calif. 91761.
2. Employees of TEAC of America, affiliated companies, sales agents, and their families are not eligible. Void where prohibited or restricted by law.

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ELCASET SHOWN

First Finn Electronics Expo

By KARO HELLAPALTO

HELSEKI—Finnland's Sola, the leisure electronic exhibition recently held in Helsinki, surpassed the industry by attracting some 5,000 visitors daily—a total of around 53,000.

It was the first exhibition of this kind in Finland and clearly regarded as something of an experiment.

The exhibition was organized by the cooperative committee of the Finnish Radio Industry, incorporating manufacturers, importers, exporters, retailers, and叶蒸汽.

The latter used Finland Sola to mark its 50th anniversary in broadcasting and had its own display there, with daily television and radio programs from the site.

CALAC Country Fair a Nader Success

Among other exhibitors were Finnish manufacturers Ass Radio, Lohja AB-Finlux and Salo, plus 23 importers of luxury electronics.

Novelties shown and heard included the Japanese-made Electra a joint development of Sony, TEAC and Matsushita, 50% wider than a normal cassette and recording at the speed of open-reel tape, vibration, ambiance and wireless head-phones; and Oporotopik, a Finnish ambience innovation�新制造化 by Salo.

Opening the show, Max Jacobson, representing the electronics industry, said in stereo equipment, around 30% are of Finnish manufacture.

CB Country Fair a Nader Success

Continued from page 49

cial events included a Rachel Jaw Race for CBers, a Big Ray, and Beaver Queen beauty contest, and a model truck building competition.

The weekendJake was prob-
ably the biggest boost ever experi-
enced here by audio and sound re-
tailers. Most retailers, including department stores, featured CB

as well.

The Philadelphia-based chain of Sola/Audio World stores staged an "International Audio/Video Jam-

boree" of its own at its local subur-
ban location on the same weekend
days as the fairgrounds show. But with added competition from the crowds attracted to the new Lehigh Valley Mall which opened a few days earlier, the Sola/Audio World promo pulled poorly in spite of the heavy advertising and promotion.

One of the manufacturer reps brought along 800 free posters to hand out at the Sola/Audio World Jambo-

rere, but there were only 200 takers for the free posters. The dis-

count chain offered a host of specials on its sets, stereo receivers, turn-

tables, car radios, as well as on CB

radios and scanners.

MAURIE ORODENKER

AUDIO & CB

Penn. Retailers Expand

PHILADELPHIA—Three major audio chains in the area have announced the opening of new stores, with as many other chains receiving certificates of authority to conduct business in Pennsylvania as required by state law of foreign business corporations.

Tech HiFi now has eight stereo shops in the area, with the opening of a third Philadelphia store in the northeast section, while High Fidel-

ity House opened its fourth suburban area store in Abington, Pa.

Stereo Discounters, with almost a dozen stores now for the Baltimore-

based company, has opened its first outlet in update Pennsylvania at Harrisburg, plus two new stores in Washington, D.C. Its locations are planned for the Eastern Pennsyl-

vania area.

Two new citizen band marketers set up shop here. Intercom, Inc., for the sales, repair and service of vehi-


cular and marine electronics, and

provements in compact cassette technology.

Cars emphasize, however, that for the first time the industry is try-

ing to standardize first, and then come to market, with Sanyo, Aiwa and Toshiba among other major suppliers believed ready to an-

nounce equipment.

J.S.J. Tape Distributors, Inc.

We Have the Best Cut-Outs:

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WHOLESALE PROFITS

Amplex Audio-Video Systems has been awarded a contract valued at approximately $1 million by the EIA for professional audio and video equipment to federal agencies. Effective through June 30, 1977, it is the sixth contract awarded to Amplex.

Added to the speaker's list at the 1st International Videophonic Programming Conference, Nov. 15-17 in New York, are Reney Schry, Sony Corp. of America; Barnett Bergson, Fuji Tele,

Video Group; Harry Binkoff, B&O; Stanley Warner Theaters, Inc.; Jack Baskin, Century; Polygram; and Martin E. Hiltz, Columbia. (See September 1976 issue.)

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SADDLER TELLS ERA

Tape/Audio/Video

Education Key To Blank Tape Growth

George Sadler, right, ITA and Fuji Photo, gives blank audiotape lowdown to "from left, Jim Guidfin and Mike Canfield, Barney's, Reading, Pa., and Lou Ferrera, stereo buyer for Hess's, Allentown, Pa. Occasion was recent Audio Dealers Night of Mid-Lantic Chapter, ERA, Philadelphia.

1ST 40-CHANNEL Car Stereo, CB At APAA

- Continued from page 4-

Ted Dobrohansky notes: "You're a lot more in-channel models and combination AM/FM/CFM stereo with cassette or 8-track, as well as the growing theft-proof modular CB units.''

Hi-Gain, which became the first traditional CB firm to debut on audiotone line (Billboard, Oct. 23), found excellent reception, according to Steve Shaw.

"We made people understand our main goal, to be able to offer to our distributors and dealers a full line of automotive communications equipment," he emphasizes.

"It will also give them a one-

W. GERMAN TAPE $ UP

HAMBURG—Both prerecorded and blank tape sales are booming in West Germany, with the former far outdistancing LP and singles sales increases for the first half of 1970, and the latter continuing its impact on the slack singles market, in particular.

The half-year survey by the Federal German Record Assn. (see full story starting on page 1) reports prerecorded sales up 37.5% for January-August, with industry pressure for a levy on blank tape sales in addition to the tax paid on all tape recorders by manufacturers.

FCC Will Test CEDA CB Units

CHICAGO—An agreement has been reached between the Communications Equipping Distributors Assn. (CEDA) and the FCC that will allow the federal agency to sample CB transceivers and CB radio and tape combos that have reached the marketplace.

The agreement, worked out at the distributor group's first anniversary meeting, Oct. 15-17, permits the federal agency, through its engineering, to remove for testing any CB unit from the shelves of any CEDA distributor, informs Market Communications Associates, CEDA's public relations counsel here.

Market Communications says the suppliers will absorb whatever financial loss is created by the plan, since units, tested and returned cannot be sold as new.

The three-day meeting in Colorado Springs, Colo., elected new association executives, who will take office Jan. 1. They are: Arthur Gul- ler, president, Associated Electronic Dealers, St. Louis; Mike Dale, vice president, Palomar East Ltd., Or- ange, Calif.; Steve W. Vander, secretary/treasurer, Electronic Parts Co. of Denver.

The best record cleaner of them all!

Write for our new catalog with our complete line of diamond needles, records, tapes, and musical accessories available with leading musical instrument jobbers.

Don Sanders Associates has relocated to new offices at Bell Town, 42-40 Bell Blvd., Bayside, N.Y. (11361), phone (718) 631-4291. Jerry Sanders in the move are associates Lee Dreyfus, Irving Glazer and Ed Itzkan.

Murray Kestenfeld & Associates, has been named to rep the Ober of America lines in Southern California, including Ober tape products, Lenox turntables and American disk car systems.

Headed by Kestenfeld at 324 S. Beverly Dr., Suite 205, Beverly Hills, Cal., the firm also now MARK innovations, and SQ 30 turntables, SACI turntables, Sound Concepts and Shad Designs.

Jeff Hightower has joined Century Sales Ltd., Inc., as a sales representative for the South Texas territory, based in Austin. Bill Rogers, who formerly owned that area, has been transferred to the firm's Dallas headquarters.

Graduate of the month in Marty Batten, president of Batten Sales, Inc., new York City, rep firm, who announced the birth of his seventh granddaughter, Jonathan Brian Jonas, on Sept. 2.

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**$6.98 Seems the Right LP Level**

- Continued from page 1

Country product, chances look slim for expensive price reductions on new product.

"There might be some problems with copyright laws, along with increases in taxes and costs that are forever skyrocketing," says Rick Fri, MCA vice president of marketing in Los Angeles. "It may be entirely possible in the near future that we'll go up in price."

"I firmly believe that at $6.98 we've hit the top price and it hasn't helped us at all," comments Fri. "In fact, it has hurt us quite a bit by cutting down the sales of albums. I'd like to see more of our cassettes, which is two records for $7.98."

"The costs have been amortized for many years, and artists royalties were lower back then. We could sell the old catalog items for $4.98 or two for $7.98 as opposed to going to a studio now, paying all those high fees, adding new costs to jackets, pressing and everything else. It's forcing the prices up."

As for the copyright bill and its effects on pricing, Fri believes that either the prices will go up or a lot of record companies will absorb it. "Sooner or later the price is going to have to go up. It's impossible that if we sell an LP and a single and would retail at that price, there wouldn't be enough money in it."

"The way marketing is nowadays, they want to don't. So $6.98 sells in a store for $4.99 and there isn't enough money between our wholesale and retail prices to make it up."

"Eventually though, the copyright bill as well as increases in cost for the prices are going to have a price."

"We're still holding the line on superartistic items," says Fri. "We'll be forced to go up on those like everything else. It's a shame because it has hurt catalog items which will now turn back into a lower-

**Indie Distributing Co. Riding a 300% Thrust**

NASHVILLE—Reporting a 300% increase in distribution service for independent records, International Record Distributing Co. announced a plan for a branch office and the appointment of Jan Olofsson as manager of European operations.

Heading into its third year, the company has grown from a three person operation to a staff of six promotion people, six secretaries, two shipping clerks, an accountant and an executive lineup of Hank Levine, president; Mike Shephard, executive vice president, and Marshall Gopser, vice president in charge of public relations and advertising.

The firm now has a branch office in Hollywood and plans to open New York offices early next year.

"We didn't anticipate opening our London office until next March," comments Levine. "Because of our increasing strength in the international market, we find it necessary to have our own man there immediately."

Levine says the firm, which provides a distribution service for independent producers and record labels, has negotiated for the firm's records in a dozen records in the past two months and has been "receiving a fine response from the European market regarding our product."

Oloffson will be placing masters with European labels, acquiring European masters for their release through the company and coordinating all European activities, including supervision of sales and collections, with the Nashville office.

"We're now equipped to handle a million-seller," remarks Shephard, who notes the firm has been on the national charts consistently since last April with country, pop and rhythm and blues material.

"With the recent deal with Republic Records, the company "the credibility of a catalog," the firm will be distributing "Redwood The Redwood Redwood" backed with "Here Comes Santa Claus" by The Ink Spots, and "Annie's Song" by John Denver.

Among the chart records distributed by the Nashville-based company are "Lonesome Eyes" by Randy Burton on Geffen Records, "Sunrise" by Lauren Booth, a duet album with "Hi Ho" by The Rascals and "Bobby" by The Foundations.

"We plan to have made our mark on the Nashville scene with a fine new record," says Levine. "Now we'll see if we can make a mark elsewhere with our talent as well."

**COUNTRY HALL OF FAMER**

**Kitty Wells Entry Highlight**

A good country singer, a good woman.

By GERRY WOOD

NASHVILLE—As the sound and fury dies down from the recently concluded "Grand Ole Opry" birthday celebration and the visiting former have returned to their homes across the world, sublime and poignant moment remains as the highlight of the eight day event: the induction of Kitty Wells into the Country Music Hall of Fame.

In an era when country music has gone pop and progressive, the induction of Wells confirms the immense contributions to the music industry made by this country and western woman. The first female to hit No. 1 on the country charts, Wells blazed a trail for Tammy Wynette, Loretta Lynn and Crystal Gayle of today.

Born Marjorie Deason on Aug. 30, 1919, in Nashville, she gained her stage name from the folk song, "Kitty Wells." She entered show business as a radio performer in 1936, married entertainer Johnny Wright in 1937 and began her recording career in 1949. The late Paul Cohen—triumphantly inducted into the Country Music Hall of Fame on the same night as Wells—was instrumental in the early stages of her career.

Cohen signed her to Decca where she scored with the million-selling "It Wasn't God Who Made Honky Tonk Angels" in 1952 and a string of some 20 No. 1 hits. Her debut with Red Foley, "One By One," was her, on the records to chart for a year and she soon earned a little "Freddy Rose gave her—Queen Of Country Music."

Wells is about as pop as a stalk of corn at 42nd and Broadway. She is, was, and evermore shall be country to the core. Her Tennessee twang came honestly and it gives an honesty to her music. She has never wanted to be more than a good country singer, a good country mother and a good woman. She's all three—and much more."

Now on Capitol Records, Wells understands enough about the universe of music to record a Bob Dylan song, "Forever Young," and enough about the power of tradition to team with co-producer, Bradley. Rose, Foley, Jimmie Rodgers, Hank Williams, Roy Acuff and Tex Ritter. As she goes, Bob Wells is still the king in Austin. But in Nashville, Kitty Wells is still the queen.
Show Me A Man who has his 6th Straight Hit Single!

T.G. SHEPPARD
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Billboard 10*
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HAPPY NOTE: Billy is well again and appearing November 14 with Faron Young at the FRESNO CONVENTION CENTER

On Zodiac Records
Nashville Scene

By PAT NELSON

NASHVILLE--Although primarily concerned with pop and rock, the Nashville Records office, pleased with the performances of new Alexander Harvey LP "Preshus Child." The LP is receiving more pop, rock and country push.

"Harvey is a classic writer and dynamic entertainer," comments Wade Connell, a former distributor of Nashville operations. Buddha's first country success came through the Chaps, a document album "Night Riders" and the double LP, "Texas."

Buddha Plans Push
On 'Preshus Child'

NASHVILLE--Although primarily concerned with pop and rock, the Nashville Records office, pleased with the performances of new Alexander Harvey LP "Preshus Child.

The mini-anthology on Harvey is being sent to distributors, stores and promotion personnel, and other marketing schemes are being formulated for the newly signed Buddha artist. The LP is receiving more pop, rock and country push.

"Harvey is a classic writer and dynamic entertainer," comments Wade Connell, a former distributor of Nashville operations. Buddha's first country success came through the Chaps, a document album "Night Riders" and the double LP, "Texas."

Newton-Johnromo

NASHVILLE--In added efforts to stimulate sales of the new Olivia Newton-John LP, "Don't Stop Believin," MCA Records field representatives are distributing numerous points of purchase merchandising aids to major accounts.

A major push on the Nashville-recording album as well as Newton-John's catalog product has been set to coincide with the airing of her upcoming Wynn "Country Music's Best" special later this month.
$6.98 Seems the Right L.P. Level

**Continued from page 54**

\[ \text{higher prices. He also feels the copyright law revisions will add little to the cost of albums, pointing out that a half-cent per cut in revenue would boost the total for 1-2 LPs by six cents.} \]

\[ \text{The topic of LP pricing was one of the prime subjects at Elektra's corporate meeting on Monday ended Thursday (28). Elektra jumped prices from $3.50 to $4.50 more than a year ago. To that end, seven LPs were increased to $6.98,} \]

\[ \text{two were cut to $4.98. A possible reduction were two alternative discussed.} \]

\[ \text{"It didn't do sales when the price went up," says Mike Suttle, marketing director of Elektra in Nashville. Capitol Records has been discussing with its top execs to cut prices.} \]

\[ \text{"We like our $6.98 price. If we reduce, we think we'd make up for the difference by increased sales."} \]

\[ \text{Dick Heird, vice president and general manager of Capitol Records in Nashville, agrees with Leffel. "I'm not convinced that it's a motivation to the consumer because very few people with $6 suggested list anyway."} \]

\[ \text{GRT still has the matter under study and continues to sell for $6.98.} \]

\[ \text{What price country? $4.98, $5.98, and $6.98. The $6.98 price is the standard at least until the major companies agree on a new copyright law.} \]

\[ \text{The reason why country is $6.98 is because most of the country labels copy what the majors do.} \]

\[ \text{There are only two LPs which were cut this week: Don Williams, "Something About You," and "The Best of Johnny Duncan," by Capitol Records in Nashville,} \]

\[ \text{which were cut to $4.98.} \]

\[ \text{Prominent Tucson Nightclub Closures} \]

\[ \text{TUCSON—The prominent country music club in Tucson, Buck Owens and Waylon Jennings, still closed in early October. The club has been officially listed as a hotel, according to the American Radio History.} \]
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Don't The Girls All Get Prettier At Closing Time
L-o-v-e
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There's A Song On The Jukebox
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Jukebox Programming

- Contained from page 44

ment, the company expanded into track 1/track 4 years ago and then a year ago to its present size of 300 dealers. The one store can seat upwards of 12 musicians (there has been a date in- vitation to the rock band’s private invitation booth and an inviting room.

ROCK-OLA’S DISCO STAGE

- Contained from page 47

arily, rockola’s sales national sales manager, claimed the Rock-ola distributors gathered in Phoenix, that dealers demand a higher quality of equipment, in these dealers (4- channel) speakers and microphones, that match the music’s beat and mood.

Televisioning eight feet by 12 feet by six inches high, the Rock-Ola floor flashes 384 bright lights of equal brightness, each, blue, green, and yellow. The lights are activated by a 4- channel sequential controller that can be located within the jukebox or externally, according to the manufacturer.

Rock-Ola says the floor will provide a total of eight different projections, which automatically are switched from one to another at a preset interval.

The floor is an optical projection programed to the beat and frequency distribution of the music, according to company representatives.

Rock-Ola says it will show the disco floor in its hospitality suite at the upcoming MOA Expo, Nov. 12-14.

The underlit platform, covered with 5-inch of polystyrene, can be controlled and projected on the floor by one man in two hours, the company claims.

Rock-Ola’s two new boxes, models 600 and 1100, now on display, the company says are appropriate for disco, incoporating a "swirl, triangled, rectangular," pattern, and "extra heavy magnets in the base speakers, to guarantee the heavy bass sound quality for those "Juice Box" uptowners.

The 470 is a 160-selection machine, the 469 a more compact, 100-selection model.

Rock-Ola is reminding its distributors that many existing disco, as well as future new disco systems, require a jukebox. "The photograph is used while the musicians of the rock jockey are break the floor," L.C. Reck explained at the Arizona meeting.

Rock-Ola says discos require a jukebox, also in the early evening hours before the heavy crowd arrives, and for Saturday and Sunday afternoons with the teenagers are introduced to the disco.

Rock-Ola presented an overview of the world situation.

"Disco started in France after World War II," he stated. "They were small clubs with a piano, where customers went to dance. The idea caught on and disco introduced the "D.J. sit back and light up the records to suit the mood of the audience."

"Disco introduced to America in the early sixties, but never really caught on due to poor equipment, a lack of good operators, and an era of music not suited to dancing in a disco," Reck noted.

"With the new equipment that has been introduced, Rock-Ola is trying to capture their share of what has become a phenomenal success, Rock-Ola believes."
In the summer of 1976, as we were seeing the beginning of a new era in music history, there was a record that became an instant classic and set the stage for the rise of the rock album as a medium for storytelling. This record, ‘Tommy’ by The Who, was not just a hit; it was a revolution in the way music was consumed and experienced. The album was a cinematic achievement, featuring a 133-page booklet and four facsimile posters. It was a symbol of the rock opera genre that was gaining popularity in the 1970s. The album’s success was not just in its sales, but in its influence. It marked a shift in the way albums were sold and promoted, leading to the concept of a ‘concept album’ where the entire album was a story, not just a collection of songs. This approach paved the way for future albums to tell a complete story across a series of songs.

In this issue, we explore the year-end spurt seen in the German music market, with a focus on the sales performance of albums. We look at the impact of the genre走到 'rock and roll' on the market, as well as the influence of international artists on the German charts. We also delve into the dynamics of record companies and how they are adapting to changes in the industry. Additionally, we discuss new releases and the strategies behind the releases of some of the biggest artists of the time. This issue is a comprehensive look at the German music market in 1976 and the changes that were taking place, setting the stage for the future of music.
From The Music Capitals of The World

LONDON

Peter Franklin, in London for concerts at the Northbury Pool, was presented with gold discs for sales of his first album, "Come All Ye Faithful," at the "Festive Faire" conference at the "Festive Faire," at the "Festive Faire."... Axe in a full-length ceremony held at the"Festive Faire," at the "Festive Faire."... Axs' new single, "比上年 / Year," was released by Parlophone Records. The Axs' concert in London had grossed $4.5 million, making it the highest-grossing concert of the year. The concert was the first of a series of five sold-out shows in London.

ON THE ROAD

Adrian Belew, formerly of The Red Hot Chili Peppers, was in London to promote his new solo album, "Fair Weather." The album features a mix of rock, funk, and reggae influences. Belew was scheduled to perform at the Roundhouse in London on November 17th. The concert was sold out, with ticket sales grossing $1.2 million.

In other news, The Smiths have announced a UK tour for November, with dates in London, Manchester, and Birmingham. The tour will feature special guests such as The Cure and The Charlatans. Tickets are on sale now, and are expected to sell out quickly.

For more music news and updates, visit www.americanradiohistory.com.
NEW YORK—T.R. Records is hoping for expansion into the American market by crossing the Latino-disc background of its Discos-Disco label, which will specialize in disco product.

"We know our artists have a good crossover potential, and given the right opportunity to display their talents, our artists can be shown as bona fide musicians in whatever area they play," states Gary Elker, promotion, manager of T.R. Records.

Since many Latin labels have been experimenting with crossover recordings, it is not a "true" crossover by emphasizing more of the Latin element in its disco product than the pop groups in the disco arrangements.

"We want to offer good disco music," informs Elker, "that will be recognized as solid Latin disco rather than producing unwanted "crossover" tracks that are neither disco or Latin."

New Chappell Mr.

NEW YORK—Chappell Music has exclusively scheduled its South American label, in Canada, with the appointment of Jerry Renwery as manager of the label's New York office.

As chief operating officer, Renwery heads a management commitment that includes Chappell's vice president and general manager, Charles W. O'Brien, Chappell's director of corporate, and John Loweth, director of print and publications.

The new label will be distributed by T.R. Records, which admits interest in attracting a major music company to the label.

The initial efforts on Discos-Disco are two 12-inch R.P.M. discs: "Guaraní's "Semi-Suite" which carries a shorter version of the same tune on the B-side, and "What You Need Is Love," a ballad by Mario Grillo, co-produced by John Colman and his group who performed on the show, as an addition to the Palladium, has arrangements from unresolved around the roots of Latin music. Mario Grillo recently signed to the Cricci label and is preparing a new LP which will be joined by soloist Luis Rodriguez, ex-vocals for Eddie Palente.

Puerto Rican Fest

SAN JUAN—Puerto Rico's fourth Festival of Song and Voice opens June 10-13. This year it boosts a record 60 participants from 35 nations.

This year the festival's hanging tribute to Venezuelan composer Enriqueta Sarabia, author of "Amo Y Veo." (I Love and See.)

In past years it has been dedicated to Ruth Fernández and Pedro Flores of Puerto Rico, President José Figueras of Costa Rica, and President Oscar Lopez of the Dominican Republic.

Among the participating countries are: Argentina, Belgium, Bolivia, Italy, Poland, Yugoslavia, Bulgaria, Bulgaria and Japan.

Latin Scene

Reputed Cuban bandleader Frank Grillo, known on the Latin music scene as "Machito," has just established his own label, titled "Odeon" to be noted on Sunday, Oct. 17th with her Latin band and his band under the leadership of Frank Grillo and his group who performed on the show, as an addition to the Palladium, has arrangements from unresolved around the roots of Latin music. Machito recently signed to the Cricci label and is preparing a new LP which will be joined by soloist Luis Rodriguez, ex-vocals for Eddie Palente.

"The Time I Get to Phoenix.

CUBAN ROOTS

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GILBERTO MONROIG
La Rambla, 70

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Vanguard, Cerveza 223

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MARIANA
La Rambla, Vega 68

DANNY RIVERA
Calle 50, La Habana, Phone 930

CELIO GONZALEZ
Calle 40, La Habana, Phone 930

RAUL MARRERO
Av. de la Marea, 225

International From the Music Capital of The World

Although the world has seen a tremendous upheaval of events over the past year, the music industry has experienced its own trends and changes. The top charts are dominated by Latin music, with artists such as Ricky Martin, Shakira, and Jennifer Lopez achieving massive success.

Latin music has been a significant force in the global music scene, primarily due to the popularity of its artists and the unique blend of cultural influences.

Salsa music, which emerged in the 1960s, has gained widespread recognition worldwide, with its complex rhythms and energetic dance style.

Reggaeton, a fusion of reggae and hip-hop, has also gained immense popularity, particularly in Latin America and the United States.

The Latin American music industry is diverse, with a wide range of sub-genres catering to different regional tastes, from the traditional bolero and marachi to the modern electronic sounds.

These cultural influences have not only shaped Latin music but have also contributed to the overall diversity of the global music landscape.

In recent years, Latin music has continued to evolve, with artists incorporating various elements from other genres to create new sounds and appeal to a broader audience.

The Latin American music scene is vibrant and ever-changing, reflecting the rich and complex cultural heritage of the region. With its diverse range of artists and styles, Latin music continues to captivate and inspire audiences worldwide.
Cap Stretches Retail Web

- Continued from page 1

stores in present and planned shopping malls, has been the result of "two years of successful improvement and profit development" of Capito's retail chain.

The bulk of the first phase of expansion will be implemented in Quebec Province with four stores slated to open under the banner Sherman Centre de Musique.

The number of retail outlets in Montreal under the Sherman name will increase to six with the opening of three new stores in separate Montreal shopping malls.

In Toronto, the number of stores that has also grown to six with the recent opening of a Sherman store there.

The store expansion was combined simultaneously with several corporate personnel changes including the appointments of June Ke-Quay as retail administration manager and David Rodgers as Ontario region manager.

Josting explains that the company's retail division had been through a very poor performance period until about three years ago when the current sales and profit upturn began.

He believes that the reason for the recent success is Capito's decision to allow the retail division to operate much like an independent chain of retail stores.

"I have been operating much like a private entrepreneur," he says. "I have been given a great deal of auton-

omy, and most important, I have had the freedom to make quick decis-
sions in the day to day operation of the stores. That means I don't have to postpone decisions to wait for corporate management meetings."

"That is crucial in the retail busi-
ness," he continues, "because you don't take action immediately when you're faced with a problem, there's no sense in taking action at all.

Josting credits this greater auton-
omy for his division with tripling re-

tail sales in the last three years, and proportional profit rise.

But he also points to a general im-

provement in the Canadian econ-
omy as a factor in his company's growth.

Contrary to current belief in the U.S., he says, the Canadian economy has been recovering faster than the American and he believes it is now healthier overall.

In addition, Josting indicates that the Canadian population is now unve-

rolling a marked shift from rural
to urban centers making the profit-
ability of retail expansion in grow-

ing cities more likely.

He says this is particularly true of a city with a population of 70,000 to

100,000, and the future growth of the retail operation would likely take place in such cities. He adds that these cities have a strong economic base in mining and the like, and that they are relatively free at this time from major competition.

Presently, Capito operates retail stores in only three of Canada's provinces, but future growth could lead to stores in other provinces as well.

Josting says that the stores in Al-

berta are now carrying audio as well as record/tape product, but the audio will be phased out of these stores by 1977. "Frankly," he says, "we can make these stores much stronger without the audio because neither I nor the regional managers have any expertise in that area. It's just a matter of pushing what we know best.

List price for most LPs in Canada is $7.98 and the predominant retail price in most of the Capito stores is $6.98. Specially advertised dis-

counts, however, can go as low as $4.47, but more typically are priced at $4.97 and $5.47.

From The Music Capitals Of The World

TORONTO — Island Records will distribute product by True North Records' artists Murray Mc- Lachlan and Bruce Cockburn in the U.S. under an exclusive five-

ty percent distribution pact.

From 1970 to 1975, True North had a first refusal deal with Epic Records in the U.S.

Bernie Finkenstein, president of True North, says that he intends to be active in the U.S. personally and

he that he will be setting up an office there within the next six months.

The label will be launched with a

full scale promotional campaign with trade and consumer ads. There will also be national radio time buys, stickers, T-shirts and press kits. The initial push will concentrate on the East Coast.

If your company is directly or indirectly involved in the music business... one or all of Billboard's exclusive directories will be an invaluable reference tool. Look over the wide variety to choose from and see if you're not missing something. (Month of issue *)

Campus Attractions (February) Information ranges from pop and classical music to comedians, lecturers, films, etc. Also includes artists, agents and managers, etc.

Recording Industry Studio and Equipment Directory (June) Lists all recording studios in U.S. and the world, manufacturers and importers of recording equipment plus analysis of equipment by category.

Disco Sourcebook (August) The first and only directory covering the expanding Disco field. Includes Disco labels, manufacturers of turntables, speakers, amplifiers, lighting equipment and disco designers. Complete.

International Buyer's Guide (September) Over 400 pages containing virtually every product; supplier and service connected with the music/record/tape industry. Covers over 60 countries, over 30 separate categories.

World of Country Music (October) Complete international listing of managers, agents, artists, clubs, radio stations, etc. in the country music field.

On Tour (November) Provides the touring artist with everything that's needed while making tour arrangements: Instrument sales, repairs, photographers, hotels, limo services, halls, stadiums, etc. Covers every major city.

Talent In Action (December) Published the last week of the year; lists thousands of artists in over 30 countries, top duos, groups, over 15 major classifications. The most complete year-end chart re-cap in the music industry.

Order any one or all of these invaluable directories. Just check appropriate box and send along with check or money order (no cash please) to: Billboard Directories, 2160 Patterson Street, Cincinnati, Ohio 45214.

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Tops

Singles

(1) MERCURY - Math Levy (Steve Bland)
(2) CHANCE - Bobby Carr (Bob Carter)
(3) OUR LADY OF THE DANCE - Faithfull (Nanker Phelge)
(4) THE FABULOUS COSOY'S - Robinson (Coral)
(5) A FABULOUS CREOLE - Jones (Coral)

Australia

(Courtesy Record Mirror)

Tops

(1) THE BOYS - Bobby Solo (Scepter)
(2) MISS SUGAR - Larry Lurex (Stax)

News

(1) MISS SUGAR - Larry Lurex (Stax)
(2) THE BOYS - Bobby Solo (Scepter)

(1) HOLLYWOOD - I Can't Help Myself (Scepter)
(2) THE BOYS - Bobby Solo (Scepter)

MEXICO

(Courtesy Georgia Rachitski)

Tops

(1) STEFFI - Lado Guzmán (Lado)
(2) THE BOYS - Bobby Solo (Scepter)

News

(1) ANELIO - Andy Alvarado (Scepter)
(2) ANELIO - Andy Alvarado (Scepter)

Caraibi

(1) THE BEATLES - John Lennon (Epic)
(2) THE BEATLES - John Lennon (Epic)

FABULOUS COOSY'S Robinson)

NOAH

(1) OUR LADY OF THE DANCE - Faithfull (Nanker Phelge)
(2) FAIRY TALE - Don HOLO (Atlantic)

ITALY

(Courtesy Georgia Rachitski)

Tops

(1) CONCERTO PER BERGHUARD - Ricordi (Reprise)
(2) AMOROSO - Sargas (Decca)

News

(1) WITH YOU - Ira Negri (Reprise)
(2) AMOROSO - Sargas (Decca)

MEXICO

(Nick and Slow (Sunsame)

News

(1) WITH YOU - Ira Negri (Reprise)
(2) AMOROSO - Sargas (Decca)

FINLAND

(Courtesy Scans and help magazines)

Tops

(1) DISCO DANCE - Eina (Bastian)
(2) DANCE QUEEN - Reindeer (Bastian)

News

(1) LP - Eina (Bastian)
(2) SINGLE - Eina (Bastian)

ISRAEL

(Courtesy Israel Broadcasting Association)

Tops

(1) I'D REALLY LIKE TO SEE YOU TONIGHT - Legations / John Ford (Isidore)
(2) I'D REALLY LIKE TO SEE YOU TONIGHT - Legations / John Ford (Isidore)

Music From the Music Caps to the World

Continued from page 65

new CMF is presenting a series of three concerts at as part of Sonoma College's 10th anniversary celebratio


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124503

EAST HARLEM BUS STOP
GET ON DOWN
LET'S GET IT ON
124504

WWII
SONG OF INDIA
DISCO BOOGIE
124505

THE VAST MAJORITY
YOU DO
YOU GOTTA MOVE
124506

D & M MEANS DANCE MUSIC!
385 WEST END AVE., NEW YORK, N.Y., USA.
Dealers: For displaying this LP, it might be wise to make up to two large note cards because the artist jacket photo is different than his usual look.

THEN LIZZY—Johnny the Fox, Mercury SPML 1719. Week-long debut album out. The masters of racket and the soulful sound of Philadelphia to Rock steady standards. The album is the best of the lot and the sound is similar to the classic work of the group. The LP is a must for any collection.

Best cuts: John—the Rocky Borderline, "Lawdy Miss Molly" is a truly unforgettable performance.

Dealers: In store play will make you sell out quickly. Also, consider the new compilation, "The Best of the Soulard LP and three more come under some.

PURITY ARCADE—Drake, ACPL 41192. This LP has a lot to offer and the group has been well received. The sound on this album is much stronger than on previous efforts. The LP portrays a group that works hard and is determined to succeed. The group has gained a following and is now ready to release their second album.

Best cuts: "I'm So Glad," "Me and Mr. Jones," "Go Where You Want To Go" are all highlights of this LP.

Dealers: In store play will make you sell out quickly and this LP is a must for any collection.

KNOX FLEMING, United Artists UA 10493. A master musician, Knox has his second LP with this new ensemble and it features a diverse range of musical styles. The LP is a must for any collection.


Dealers: In store play will make you sell out quickly and this LP is a must for any collection.

MICKEY GILLEY—Gillespie's Smoke, Polydor PSL 41514. Gillespie, a leading saxophonist of New Orleans, is featured on this LP. The LP features a diverse range of musical styles and is a must for any collection.

Best cuts: "Drumming Man," "I'll Make You Feel Good," "Don't Call Me Baby," "What's Going On?"

Dealers: In store play will make you sell out quickly and this LP is a must for any collection.

ENGLISH ARMIES—Harry and The Hot Rocks, RCA VPL 08124. Harry and The Hot Rocks are a popular group in their home town and this LP is a must for any collection.

Best cuts: "I'll Never Be Unhappy," "Don't You Ever Want Me," "I'll Fight for You," "I'm So Glad"

Dealers: In store play will make you sell out quickly and this LP is a must for any collection.

L.A. EXPRESS—Shadows Play, Caribou PLS 24545 (CBS). This is an exciting and well-executed jazz album that features some of the top jazz musicians of the day. The LP is a must for any collection.

Best cuts: "Shadows Play," "I'll Take Care of You," "I'll Never Be Unhappy," "I'll Fight for You"

Dealers: In store play will make you sell out quickly and this LP is a must for any collection.

First Time Around

ALPHA BAND, Arcata 40127. Several months ago, the three leaders of the Alpha Band were working as members of other bands, but they decided to form their own band. The result is this LP, which should be a hit for its unique sound and originality. The LP features some of the top jazz musicians of the day.

Best cuts: "I'll Never Be Unhappy," "Don't You Ever Want Me," "I'll Fight for You"

Dealers: While the vinyl quality will allow the group to have some success, the LP is not as well received as expected.
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SVBB-11307 Two-Record Set

BEACH BOYS SPIRIT OF AMERICA
SVBB-11384 Two-Record Set

LEON KOTTKE 1971-1976
ST-11576

SHAVED FISH LEMON
SKBO-11527 Two-Record Set

STEVE MILLER BAND
ST-11577

GLEN CAMPBELL
ST-11570

LEON KOTTKE 1971-1976
ST-11576

SLADE
ST-11576

BLAST FROM YOUR PAST RINGO STARR
SW-3422

ST-11587 Two-Record Set

ST-11587 Two-Record Set

ST-11587 Two-Record Set

ST-11587 Two-Record Set

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And Pratt was at the Northern recording sessions, working on pre-production for his next Novemperor album slated to be released in June. Pratt, who did the pre-production sessions himself with engineer provided by the studios, was also in house by winging some new tracks and re-recording with Jesse Henderson. Pratt has also been in with his band laying down some new tracks and is producing with Jesse Henderson, who is also engineering.

The Don Harrison Band, producing themselves, are laying down tracks at Factory Productions, Berkley.

MIDLAND TOAST—Midland International Records president Bob Reno is giving a party after hosting the "Don Kirshner's Rock Concert" TV show. From left are: Jack Kiernan, RCA division president, marketing; Richard Roemer, attorney for Midland: Reno, Ken Glancy, RCA president; and Mel Tebbman, RCA division vice president, commercial operations.

Atlantic & WEA Push Abba Combo

NEW YORK—"National Abba Weekend" launched Friday, Saturday (22-24) with a major U.S. and promotional campaign for the hit Swedish group.

Atlantic Records and WEA maintained the campaign with several promotions in WEAs "fall combination" discount program, additional bulk quantities of posters and biographies, 41 glossy photo cards, plus videocassettes of the group in action, special mailings to college and MCA stations covering in national press and television and renewed advertising funds.

WEA has also published an eight-page booklet, shipped to all WEA sales offices and mailed to the media, detailing information on Abba with sales figures, reviews and biographies.

Atlantic & WEA

实行友好的策略，维持良好的关系，以便更好地把握住市场。
Of the 3749 albums released this year, only one will surprise you.

the Chieftains

BONAPARTES RETREAT

THE CHIEFTAINS ON TOUR

Tuesday, November 16
Ford Auditorium, Detroit
Wednesday, November 17
Orpheum Theater, Minneapolis
Thursday, November 18
Knickerbocker Music Hall, Buffalo, New York
Saturday, November 19
State Capitol Hall, Washington, D.C.
Sunday, November 21
Pavilion Place Auditorium, Hamilton, Canada
Monday, November 22
Massey Hall, Toronto, Canada
Tuesday, November 23
San Remo, Santa Monica, Calif.

Wednesday, November 24
National Arts Centre, Ottawa, Canada
Thursday, November 25
Massey Hall, Toronto, Canada
Friday, November 26
Pavilion Place, Hamilton, Canada
Saturday, November 27
Waldorf Astoria, New York
Sunday, November 28
State Capitol Hall, Washington, D.C.
Monday, November 29
Kaufmann Center, Philadelphia
Tuesday, November 30
Pavilion Place, Hamilton, Canada
Wednesday, December 1
State Capitol Hall, Washington, D.C.

Sympathy Hall, Boston

** (Market Research, Baltimore) JBP 9433 Product
**TV Sound Like 3-Act Play: Berlin Exit?**

**Watergate Tapes**

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**Ramifications Of Nixon Tape Decision**

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**Capricorn, Polydor Co-Op Efforts Marked By Failure**

**Casablanca Merges**

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**Capricorn, Polydor Co-Op Efforts Marked By Failure**

**Casablanca Merges**

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**Capricorn, Polydor Co-Op Efforts Marked By Failure**

BY SALLY HINKLE

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**Capricorn, Polydor Co-Op Efforts Marked By Failure**

**Casablanca Merges**

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**Capricorn, Polydor Co-Op Efforts Marked By Failure**

**Casablanca Merges**

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There are also new laws governing the families of authors, including illegitimate children, he pointed out. He feels that one of the most important changes in the law is the termination of copyright. "The new law can be divided into two parts: One section is granted rights and the other section is exceptions to those granted rights."

"If a writer enters an agreement with a publisher, the composer can terminate the contract 35 years from the date of publication provided it is not more than 40 years from the date of the original granted license."

In addition to the new mechanical rate of 21/4 cents per copy, jockeboxes are now liable for $5 annually, he noted.

In his comments, the veteran attorney sought to generate points of the new bill which have previously been published in the press.
UNACCUSTOMED AS I AM to full page ads, please help me in my support of JIMMY CARTER

Thank-You
HARRY NILSSON
PROOF POSITIVE!
The new Ashford & Simpson single is "Tired, Tested and Found True"

b/w "Believe in Me." WBS 8286
From their forthcoming
WARNER BROS. ALBUM
HERE'S AN ALBUM THAT'S GOT BULLETS WRITTEN ALL OVER IT.

20th CENTURY RECORDS PRESENTS

THE SOUNDTRACK ALBUM
A LOU REIZNER PRODUCTION

2T-522

TWENTIETH CENTURY-FOX PRESENTS

THE MOTION PICTURE

@1976 Twentieth Century-Fox

AMBROSIA • ELTON JOHN • THE BEE GEES • LEO SAYER
BRYAN FERRY • ROY WOOD • KEITH MOON • ROD STEWART
DAVID ESSEX • JEFF LYNNE • LYNSEY DE PAUL
RICHARD COCIANTE • THE FOUR SEASONS • HELEN REDDY
FRANKIE LAINE • THE BROTHERS JOHNSON • STATUS QUO
HENRY GROSS • PETER GABRIEL • FRANKIE VALLI
TINA TURNER • WIL MALONE & LOU REIZNER
THE LONDON SYMPHONY ORCHESTRA

WORDS & MUSIC BY LENNON & McCARTNEY

Also available on 20th Century stereo tapes 2T-522
Court Rules N.Y. Producers Infringed

By RADCLIFFE JOE

NEW YORK—A U.S. District Court judge here has ruled that "Bugsy, a Googie Wokie Bugle Boy" the 1940s hit popularized by the Andrews Sisters, was infringed by the producers of the sex-oriented musical "Let My People Come," when they parodied the tune in a musical number called, "(Cunningsgus) Champion of Company C."

In the 30-page opinion, Judge Irving Ben Cooper ruling in favor of the Amsterdam oasis copyright owners, or MCA Music, plaintiff, in the case, said, "we find each defendant, personally or jointly as a tortfeasor (wrongdoer) for the infringement of plaintiff's statutory copyright by virtue of the creation and exploitation of the infringing song."

He added, "There is significant indication in the trial record that Earl Watson Jr. (co-author of the infringing tune) knew he was copying 'Bugle Boy.'"

In their argument at the trial, the defendants, including Wilson, Phil Osteen, the show's producer, Billy Cunningham, Grootic Music Co., L.M.C. Records, The Libra Co., The Village Gate and its owner Art D'Lugoff, claimed that many of the similarities between the songs in contention were characteristic of much of boogie woogie type music, and were therefore non-infringing similarities.

The case for the plaintiff was submitted by the law firm of Abeles, Clark & Darlington, which is seeking monetary relief and the surrendering of copies of the record of song for destruction.

Hampton Honored

NEW YORK—Lionel Hampton will be honored by the Amsterdam News, Friday (12) at the Waldorf Astoria in New York.

Honorary chairman of the event is Vice President Nelson Rockefeller, with Congresswoman Shirley Chishom and Cey Ecklund, president of the Equitable Life Insurance Co., serving as co-chairmen.

Proceeds from the $100-a-plate dinner will benefit the George Palmer Memorial Camp Fund and the Gladys Hampton Museum.

We hear that Artie Mogull, United Artists Records president, was at the recent RCA production, headed by Jerry Thomas. It was previously the baton of Mike Stewart, UA Music chief. "Bobby Goldberg," according to many at the show, "is the man."

RCA has been the long-time chairman of "Save Your Vision" week, celebrating in its 50th anniversary March 6-12, 1977. The American Optometric Assn. declared March is "Save Your Vision" week.

"A Burgle for Buckly," which tells the true story of a boy born blind who gains his sight.

MCA label president Mike Maitland denies the Ross Brothers on ABC-TV that Elton John is answering the label. John's bider has a long way to go, Maitland says. He also denies that any shakeup is imminent at MCA. "The report was written for NBC TV movie, "The Savage Bees," which airs Nov. 22, and "Flight '76," is his new Private Stock single and modernization of "Theme from The Chalk Garden" and Norman Gimbel collaborated for the "Dick And Jane" television program theme.

Joe Long, director of artist development for the Entertainment Company is in Los Angeles. He's huddling with Chyde King of the Blackberries...


The Las Vegas F.M. faces a National Labor Relations Board judge in a hearing over the charge that musicians are not fulfilling contracts with hotel/casino owners.

The question of whether lounge musicians will get the same pact as musicians backing the big acts in show rooms...

MCA fired Lynel Snydyar at Nathan's hot doggy... ZZ Top were mobbed by crowds of fans in Thermoluxes at the Miami airport courtesy of Mary Fleming of Cameron Sound, who supplies their massive sound system...

Burlington Music renewed with Mary Reeves Davis to represent the Jim Reeves catalogs... Jimmy Petriek and Bonnie Kelos showcased Chicago's Ivanhoe Theater in a special press introduction.

Expect Dr. Buzzard's Original Savannah Band to bow live at the newly reopened Copacabana Club, New York... "Jerry Greenberg, Atlantic president, presented the Spaniers with gold plaques for selling a half-million of "Happiness Is Being With The Spaniers," their 10th gold record... Stanley Clarke began his first solo tour Nov. 23 at the Palladium, New York... Los Angeles Concert promoters Steve Wolf and Jim Rissmiller will establish a theatrical arts scholarship at an as yet undesignated local school... Nashville's Mona Yoke expects a new high rise commercial building on its horizon soon.

Al Green has purchased a church building in Memphis... Gil Evans planned a $350,000 and plans to begin preaching at the non-denominational church by year's end. He will call it Al Green's Full Gospel Tabernacle.

Barry Manilow's first two months of touring reportedly grossed $800,170 and drew 138,170. He does an ABC-TV special Feb. 21... "The Bee Gees" donate proceeds from their Dec. 2 Madison Square Garden gig to the New York City Police Athletic League... Rick Talmadge, who was involved in the operation of Masserc Records with his father, Art, and is now in an attorney in private practice in New York, married Ann Hollowbrook, fashion model, Thursday (21)... Stan "Tiny" Sullivan, long-time Seattle distribution executive now with Apple Records, returned to work following knee surgery... Lou and Dave Drezen of 12th Floor Records, Los Angeles, using New West magazine's "In Hawaii," Mark Jacobson for their new label to their label in a story on Richard Pryor. Jacobson called the label "flyin' high" in his essay and they sell 28 million dollar in cumulative dollar sales in 1977.

The deferred billing terms for the WEA "Combination 76" full program call for 20% due Dec. 10, 50% due Jan. 10, and 50% due Feb. 10, and in November, January and February, as erroneously reported (Billboard, Oct. 23).

Will Lou Kivinker, former president of Handelman & Co., become consultant to the RIAA-sponsored bar coding endeavor?... Herb Goldfarb, former national manager for London Records, is opening a consultant office in London... Long-time music publishing music figure Mickey "The Baron" Addy, a staff at Billboard's New York office, is recovering from a heart attack at St. Clare's Hospital, 415 W. 51st St., New York 10019. He's got his condition improving. He's not permitted visitors or phone calls but letters or cards are welcomed...Irvin Beer and Max Lapidus are staging a Nov. 26-28 show on the California Fringe and the third annual New York bash Feb. 26-27 at the Stater Hilton...

The National Academy of Recording Arts & Sciences' Los Angeles chapter holds its most valuable players awards Saturday evening (20) at the grand ballroom of the Beverly Hilton Hotel. Donn and a show featuring Joan Baez, and Joe Cocker and Tom Tedesco costs $51.75.

Phil Reed, head guitarist with Flo and Eddie, died Sunday (24) in a fall from his motor home trailer on the Terrance Hilton, the Black Oak Marathon has a negotiated a merchandising licensing pact with Merchandising Corp. of America... RCA Records and Top San Carlos Casino have released a record for Dr. Buzzard's Original Savannah Band, giving jazzy boxes to each of two winners. Shaw Phillips and the Vowels performed a record for the "For Earth's Sake" album and a platinum disk for "Bridge of Sighs" Chrysalis Records' Terry Ellis. If they are looking for a West Coast primary, because K.C. & the Sunshine Band has made five major television appearances in two weeks.

K.C. and his band have hosted "Midnight Special" down under and Don Kirkness' "New Rock Concert," and appeared on "Soul Train," "The Dinah Shore Show," and "The Merv Griffin Show." And when a Nashville they taped a spot on "The Dolly Parton Show."

The Calla Records label, distributed by Pye, is releasing a single, "Disco Queen" from the "Rudy Love & the Love Family" LP... "Mottown Records on the other hand, is shipping its first R&B single: "Movin' On" on the label in 33 speed. The recently release couples Jermime Jackson's "Let's Be Young Tonight" with the Original's "Down To Love Town."

**Chicago LP Probe**

**Concert Scene**

emerge the past few months in

Tampa, a city that has presented several upcoming cabinet acts in recent weeks, the club has been quite active with the signing of Casual's Chamberlin's Rag and Roll Revival to Warner Bros. and major industry interests. The upcoming federal trial...

Other clubs offering pop acts...include the Sylvie, Folk City, JJ's, and the others. At least...

The jazz scene, always a hot bed, has also gone through some changes. While the Vanguard, currently presenting Dexter Gordon, still one of the most successful, has been joined by a multitude of... others.

These include Storyville (Georgia...), who's new club that started about a month ago, and has presented schedules, Hop-...s' Beac-...he's Club, Swat...Col...B...The...House...Boomer...The...Squire...S...E...C...G...R...Y...M...K...The...End Cafe, among others.
Side One:
CHINA GROVE
Tom Johnston
LONG TRAIN RUNNIN'
Tom Johnston
TAKIN' IT TO THE STREETS
Michael McDonald
LISTEN TO THE MUSIC
Tom Johnston
BLACK WATER
Patrick Simmons
ROCKIN' DOWN THE HIGHWAY
Tom Johnston

Side Two:
JESUS IS JUST ALRIGHT
A. Reynolds
IT KEEPS YOU RUNNIN'
Michael McDonald
SOUTH CITY MIDNIGHT LADY
Patrick Simmons
TAKE ME IN YOUR ARMS
Holland-Dozier-Holland
WITHOUT YOU
The Doobie Brothers

All selections are EMI, except "Black Water," "South City Midnight Lady" and "Jesus Is Just Alright" (ASCAP).

BEST OF THE DOOBIES
Produced by Ted Templeman
on Warner Bros. records & tapes

BS 2978
Announcing the arrival of...
ENDLESS FLIGHT
LEO SAYER

Produced by Richard Perry
Featuring the premier single
"You Make Me Feel Like Dancing"
(WB 8387)
On Warner Bros. records & tapes. BS 1982