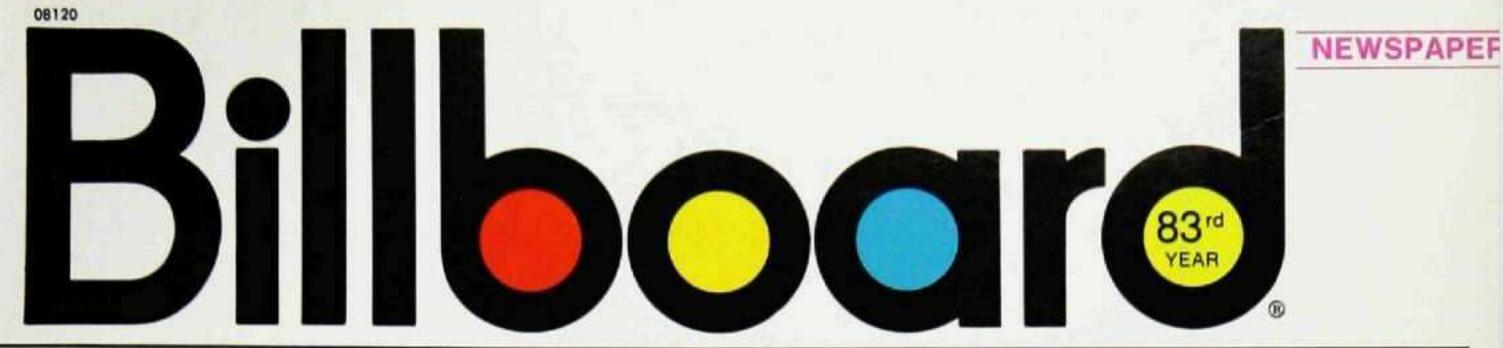


50 YEARS **OF RIGHTS PROTECTION** SPOTLIGHTED THIS ISSUE



A Billboard Publication

The International Music-Record-Tape Newsweekly

November 6, 1976 • \$1.50

Beatles 'Reunited' On 500,000 Cutout Disks

AES Solidifying As Meeting For Crossover Units

By STEPHEN TRAIMAN NEW YORK-With the first Ampex recorder/reproducer built by TEAC, and four new Technics by Panasonic tape units-including two Elcaset prototypes-the 55th AES further cemented its emergence as the meeting-place for professional audio crossing over to the high-end consumer market.

This significantly growing "semi-(Continued on page 49)

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 cutout bins across the country, joined in one of their all-time hit albums, "Let It Bc."

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 caps months of negotiations to clear complicated rights so that the sale might take place.

Surplus just recently accepted delivery of some 190,000 "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 reaffirms. 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 Millenium. Portland, estimates that he did over \$300,000 in 1975 with imports.

(Continued on page 18)

Labels Hold \$6.98 For Country LPs

CAP CANADA'S RETAIL PUSH By AGUSTIN GURZA

NEW YORK-Capitol Records/ EMI of Canada has undertaken a major expansion of its retail store operation, adding eight new stores to the 22 already in operation through-

out the country. Brian T. Josling, vice president and general manager of the Sherman/Mister Sound Retail Division, headquartered in Toronto, states that the current expansion, which includes the addition of still more

(Continued on page 65)

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 ironically considering a decrease. Although some labels feel recent price rises have hurt the sale of (Continued on page 54)



Mel Tillis the newly crowned country music "Entertainer of The Year" makes his debut on MCA with his latest album "Love Revival." Rapidly climbing the country charts and containing such hits as "Good Woman Blues," and the title track "Love Revival," Available on MCA Records and tapes. Another country winner. (MCA-2204) (Advertisement)

Court OKs Watergate Tape Release; LPs Due When?

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 Assn. reports that sales of LPs advanced 7% for the half-year segment, with prerecorded tapes spurting ahead by 35% while singles sales dipped by 2%.

A massive increase in sales was ex-(Continued on page 10)

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.

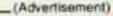
The decision also opens the way for other manufacturers to produce their own Nixon-Watergate LPs since the tapes are destined to become public record. (See related story in this issue on page three.)

Former President Nixon's attorney, Herbert J. Miller, has announced that he will try for a Su-(Continued on page 72)



"COMING OUT," the second album by Manhattan Transfer on Atlantic Records and Tapes, produced by Richard Perry, has yielded its first single, "HELPLESS," as the group continues its fall tour across the U.S. November 6th marks their long awaited return to New York for a night at Carnegie Hall, to be followed by dates at the MGM Grand Hotel in Las Vegas, Boston's Symphony Hall, and the Latin Casino. Capping the tour is New Year's Eve weekend at Chicago's Mill Run Theater. (Advertisement)

the alpha band

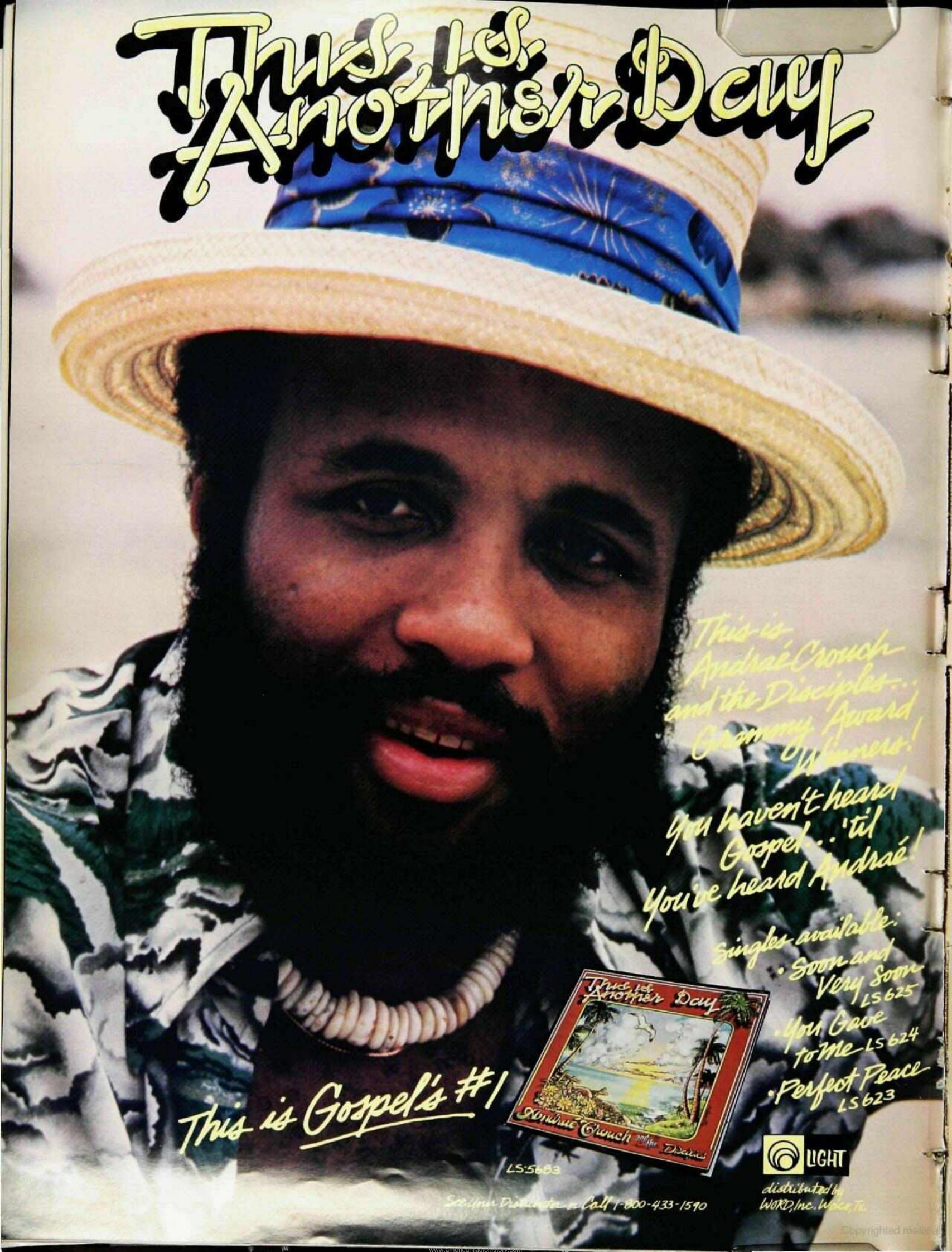




the alpha band ... more than a beginning

You experienced its brilliant beginning when T-Bone Burnett, Steven Soles and David Mansfield added their magic to the Rolling Thunder Revue. With David Jackson and Matt Betton. they are now The Alpha Band, and they play rock & roll that will survive the warp of time and space.

a remarkable debut album on Arista Records



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, vice president of programming for RKO Radio and chairman of the Forum. The convention opens Wednesday (1) with a

cocktail party highlighted by a show by Barry Martyn & the Legends Of Jazz on Cresent Jazz Records: this group has performed all over the nation, featuring traditional dixieland JUZZ.

On Thursday, there will be an awards luncheon; England Dan and John Ford Coley of Big Tree Records, currently on the chart with "Nights Are Forever Without You," will perform prior to the awards.

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

Superstars Battle For Chart Lead; **Twofers Abound**

By PAUL GREIN

LOS ANGELES-A battleground of superstars is sparking an intense fight for top album sales positions. Such artists as Stevie Wonder, Earth, Wind & Fire, Elton John and Led Zeppelin, are all out with new releases prior to the holiday sales penod and an interesting aspect of this activity is the commercial viability of the double LP, which three of the aforementioned artists have recased.

lumbia Records, both on the Forum Advisory Committee.

Friday night, ABC Records vice president Larry Baunach in Nashville is coordinating a performance by Doug Sahm.

Saturday night, the Bee Gees on RSO Records, who will be on tour, will perform prior to the awards ceremonies conducted by L. David (Continued on page 24)

CHICAGO-In an effort to

broaden the product base of

racked outlets, Lieberman Enter-

prises is experimenting with a pro-

The experiment initiated in mid-

October, has introduced "esoteric"

merchandise on labels such as Al-

ligator, Arhoolie, and Biograph.

into 50 of the rack supplier's prime

Albums on Blue Goose, Del-

mark, Flying Fish, Folkways,

Golden Era, Jazz Archives and

Mark 56 also are being racked in

the program that covers seven

states. The disks are merchandised

under a "Rare Wax" banner in two

Other non-mainstream labels

gaining rack distribution through

the plan include Radiola, Roun-

LOS ANGELES-The VIP retail

record chain is set to open a specialty

outlet here to deal with discontinued

and old, hard to obtain merchandise

only. No first line stock will be car-

of its kind in the nation, will carry a

full line of albums, singles and tapes.

LP prices will range from 29 cents to

\$2.99, singles 7 cents to 49 cents and

Cletus Anderson, owner of the

chain, has reportedly purchased

500,000 singles to go with his already

packed warehouse of LPs. The mer-

chandise, he says, will date back as

The outlet, which is 3,600 square

feet, has 2,400 feet of shopping space

and 1,200 feet of warehousing space.

from "grave dealers," most of whom

are on the East Coast. He refers to

"grave dealers" as outlets which ca-

ter to only outdated or discontinued

He notes that the most important

element in running an operation of

this kind is hiring persons who are

thoroughly versed in dated records.

"The success of this type of oper-

ation lies in the hands of the record

"We can easily go down the drain

if we do not stock the right product."

he says. His new buyer must have

Anderson is purchasing product

tapes 99 cents to \$3.99.

far as he can get it.

merchandise.

buyer.

The shop, believed to be the first

ried

display rack pockets.

gram called "Rare Wax."

accounts.

LOS ANGELES-Last week's ruling by a Federal Appeals Court that a record company can have access to the Watergate coverup trial tapes along with the broadcast media, catapults the phonograph record

General News

into a new role. "This is the first time that the courts have said that records have the same rights as newspapers to public record information," ex-

By ELIOT TIEGEL

With Nixon Tape Verdict

DISK RIGHTS EQUAL TO PRINT

Industry Gets New Role

claims Mickey Kapp, president of Warner Special Products. "And that's kind of landmark."

Warner Communications, parent firm of Warner Bros. Records and Warner Special Products, had filed suit along with ABC, CBS, NBC, the Public Broadcasting System and the Radio Television News Directors Assn. for access to about 30 tapes played during the Watergate coverup trial of former Attorney General John N. Mitchell, former Richard Nixon presidential aides H.R. Haldeman, John D. Ehrlichman and former Nixon campaign lawyer Robert C. Mardian.

The tapes had been surpressed from public availability by U.S. District Judge John J. Sirica, the presiding judge at the coverup trial, until the former aides of then president Nixon had gone through all their legal appeals.

Kapp, assigned to the project to produce two albums, one a massive compilation of around 22 LPs for schools and libraries and the other a deluxe two record set with excerpted transcripts, photos and selections of tapes together with a documentarytype narration, all based solely on the around 22 hours of dialog played for the jury and participants at the coverup trial, is pleased with the recent Appeals Court ruling for more than company reasons.

"The court's ruling means anybody can take the tapes and put out an album; it's in the public record.

(Continued on page 72)

EMBER

8

IRS PROBE IN CHICAGO INTENSIFYING

76 CHICAGO-The IRS probe here of promotional album sales appears to be gaining momentum.

"I really got the impression that

***** **'RARE WAX'** Lieberman Trying To Broaden Sales Base Via Esoteric LPs

By ALAN PENCHANSKY

der, Spotlite, Stash, Sunbeam, Takoma, Xanadu and Zim.

"It puts a little touch of folk. blues, bluegrass and nostalgia into all these racks," explains Hal Brody, head of House Distributors in Kansas City, who conceived "Rare Wax" jointly with Doug Ackerman, Lieberman's national one-stop manager. Brody, who specializes in small labels, supplies the "Rare Wax" product to Lieberman and selected the 40 titles with which the program began.

"They've turned over what they consider 50 of their best department store racked accounts to me," Brody explains. "I picked titles that I thought would mainly spice them up, make their racks look a lot nicer than the ones across the street."

The program was introduced in the 50 Lieberman racks that are "most like record stores," Brody says.

"They know they have certain high traffic areas that are going to sell a certain number of albums, and if they just make them a little nicer and more unusual, people are going to come and see what they have."

Basically, they've asked me to put these things in because this is my area of expertise," Brody says.

According to Van Vanyo, Lieberman's national album buyer, it is still too early to judge the results of the experiment. Vanyo says the program is being supplied through Lieberman's Minneapolis warehouse to racks in North and South Dakota, Minnesota, Wisconsin, 3 Iowa, Nebraska and Portland.

Berninger and a second second

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

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

The disks involved are Stevie (Continued on page 14)

Casablanca And **Filmworks Merge Into New Combine**

LOS ANGELES-In an unusual merger for the record industry, Casablanca Records last week merged with Filmworks Inc., independent film production firm. Peter Guber, Filmworks founder, and Neil Bogart, Casablanca founder, become chairman of the board and president, respectively, of Casablanca Record and Filmworks Inc., the new firm.

Firm's first film project of CRF is currently being produced in Bermuda, where Guber is making the Peter Benchley best seller, "The Deep," for June 1977 release for 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 "Omen."

(Continued on page 72)

VIP Opening Unique Retail Unit L.A. Outlet Will Specialize in Discontinued Product

By JEAN WILLIAMS

knowledge, not only of old records, but of early record trends.

He will also depend on catalogs and label experts in the field of oldies to advise him. He is also dealing with distributors who have the merchandise on hand or are in a position to obtain it.

He currently employs 45 people in his eight existing outlets and will add four for the new shop, which is set to open Friday (5). Operating

hours will be noon-8 p.m. seven days a week.

A massive advertising campaign is underway primarily with radio spots. He is advertising on KGFJ, KUTE, KBCA, KJLH and KDAY, all in the Los Angeles area. He is also utilizing black oriented newspapers.

To launch the new facility, he is initially advertising the yet unnamed store alone. His usual (Continued on page 48)

CBS, KING'S ISLAND VENTURE

NASHVILLE-CBS Records reports country LP sales doubled in a four-state area through a unique artist development campaign in cooperation with the King's Island entertainment park near Cincinnati.

Approximately \$350,000 worth of country product was sold through the Cincinnati CBS branch, much of it attributable to the joint venture centered around a double weekend of country concerts at King's Island.

Enthused about results, CBS marketing officials are considering similar functions at other major national theme parks and expanding the concept from country to pop and soul acts as well. Disneyland, Knott's Berry Farm and Magic Mountain are West Coast possibilities, along with Disney World in Florida and other attractions across the nation. "This probably doubled our busithey wanted the word out about the investigation," reports the owner of two outlets selling promotional albums, who recently was visited.

"I think they know that some stores are buying samples from promo men, I got that impression," the merchant states.

The retailer says a single agent arrived in the late morning and staved only 10 or 15 minutes.

"All he said was, we're investigating the sale of samples, and right away he added, don't worry about any samples you may have, we're only concerned with whether people who are selling them are paying tax (Continued on page 82)

ness," comments Bob Ewald, branch manager of CBS Records in Cincinnati. "The marketing scheme provided business for King's Island during its off-season and was a healthy boost for our prepack album program."

Using 1,500 radio spots at six key stations, prepack LPs, catalog product, national and local advertising dollars, point-of-purchase materials and CBS artist appearances, country album sales tripled all forecasts in the four-state territory of Ohio, Kentucky, Indiana and West Virginia.

"We might try to set up something for an entire month next year." Ewald says. "I'm looking for all our branches to get involved across the country with various parks."

The October merchandising thrust was aided by King's Island (Continued on page 58)

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Country Campaign **Doubles** LP Sales

By GERRY WOOD



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 get their commemorative awards from Nancy Setapen of the Save The Children Federation which was the recipient of the benefit proceeds there.

General News N.Y. Concert Scene Grim: **Clubs Bright**

By JIM FISHEL

NEW YORK-The changing complexion of the concert promotion market here has undergone yet another facelift, with the Beacon Theater shuttered after only 30 months of operation, promoter Sid Bernstein awarded exclusive use of Radio City Music Hall for live music shows, and a number of new and established area clubs suddenly emerging to make their presence felt.

While this city has always been considered a "hard nut to crack," the continuing demise of available facilities has begun to make the outlook grimmer.

Besides the recent shuttering of the Beacon, promoters have been (Continued on page 19)

Executive Turntable

Jay Emmett, Emanuel Gerard, David H. Horowitz and Kenneth Rosen appointed to the newly established office of the president at Warner Communi-



cations Inc., New York. The office of president will share in decision and policy making duties with the chairman of the board of WCI. Emmett, Gerard and Horowitz are executive vice presidents and members of the board of WCI, while Rosen comes to WCI from International Travis Corp., a merchant banking firm where he is president. .. Jimmy Bishop joins CBS Records Division in New York, (as exclusively reported in Bill-



Bishop

board, Oct. 16) as vice president of music publishing. He was executive vice president and general manager at Philadelphia International. ... David O'Connell joins Pickwick, Woodbury, N.Y., as vice president of administration. O'Connell was recently president of Phonodisc Inc., distribution arm of

Polygram, U.S. ... Steve Bedell, president of the Wes Farrell Music Group, the music publishing division, has been upped to executive vice president and chief operating officer of the Wes Farrell Organization, Los Angeles, including all of its various divisions and companies. In addition to his new chores, he will continue as president of the Music Group. ... At A&M Records, New York, Martin Kirkup has been named creative services director and will be responsible for the direction of artist relations, product management and publicity. Diane Pastuszak moves into the newly created position of of-



Jenson

TV SOUND: A PROBLEM Like a 3-Act Play, Audio **Dependent On Many Variables**

This is another in a series on the deplorable condition of television BILLBOARD sound. This week, Oliver Berliner, grandson of Emile Berliner, inventor of the disk record, who himself is a record producer, music publisher and designer of recording studios, and involved with video for tv, offers his in-1976. sight into why audio for video is so bad BER 6,

By OLIVER BERLINER

LOS ANGELES-The case of television sound can be regarded as later transferred to videotape. Thus we see audio that has been dubbed twice prior to airing and on equipment of limited quality.

In the case of a live music show such as the Grammy Awards, where everyone deplores the fact that the stars 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 eminates from an acoustically poor building. (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 gadgetry. (5) Mike placement must suit video requirements and limitations and the mikes themselves will be different. (6) Insufficient rehearsal time. Thus, even giving him a recording-grade mixing console, the tv audioman can never duplicate what took untold hours in one's favorite recording studio.

phone company landlines incorporating a number of amplifiers and equalizers.

Programs going nationwide will go by microwave relay for both audio and video, with some 30 mountaintop relay stations required for cross-country carriage.

Or they may go by satellite wherein although the "path" is a long one, the number of relay stations is reduced to one, thus substantially curtailing noise, distortion and



regional country marketing manager, Dallas, Brian Langlois appointed to the Midwestern regional country marketing manager post, Chicago. Dan Walker assumes the Western regional country marketing manager position, Los Angeles, and Zim Zemarel becomes Southeastern regional country marketing manager, Baltimore. Also at CBS, New York, Gordon Anderson has been upped to national director of promotion, the associated labels, CBS Records. Ed Haynes will replace Anderson as director of

fice manager. In Los Angeles, Gary Culpepper named manager, a&r administration, another newly created position. Culpepper will be the liaison between-

a&r and other label departments. . . . At CBS, Jay Jenson named Southwestern



Walker

sales and artist development. ... John Leffler appointed vice president of special products at Springboard International Records, Los Angeles. He comes from Capitol Records where he was national manager for special markets. . Norman Thrasher has been named national promotion director for r&b prod-



uct at Monument and Sound Stage 7 labels, Nashville.... Promotion changes at Fantasy. Berkeley, Calif .: Debbi Ellison assumes the duties of associate national promotion coordinating information from label staff and distributors. She will also be responsible for Fantasy's weekly bulletin. Cristie Joy Marcus joins as associate national promotion, assisting national promotion director David Marshall with radio promotion, pri-



NOVE

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 oriented for segmented quadruplex recording rather than longitudinal. Consequently, audio orientation has been sacrificed by the tape manufacturer in order to maximize the video quality.

To add insult to injury, many tv series are still shot on film, where the audio was first recorded on 14-inch tape, then transferred to film and

Television studios are rarely located at the transmitter site, thus usually video is sent from studio to transmitter via studio transmitter link, a microwave point-to-point relay. The audio portion may be carried along, or-more than likelysound will go separately via tele-

NO EMI OR RCA DISTRIBS

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 as an independent 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 Gerry Oord had himself made it

known that he was having discussions with Bogart to that end.

"The deal will not take place," Bogart says, "even though my friendship with Gerry Oord 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 Mauri Lathower had come to Britain to negotiate, was not a matter of money or contract details, Bogart explains: "What I must find is the right attitude, 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, South Africa and Europe."

Bogart's dissatisfaction with his (Continued on page 62) even frequency-response problems.

But a Grammy Awards Show originating in Hollywood must first go all the way to New York for switching and other master control functions, then be routed back to all the local stations.

(Continued on page 72).

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Zemarel

Leffler

marily with secondary markets.... Jeff Milne named Midwest regional country promotion manager at U.A. Records, Nashville.... Pat McCoy joins Lifesong Records as West Coast regional director, promotion, Los Angeles, McCoy was national director of promotion at ABC Records.... Judi Brown gets new

> job of manager, press and artist relations for DJM Records, New York. She comes from

> Arista Records where she was publicity coordinator.

Paul Johnson, vice president of promotion at Motown, Los Angeles, has left. Prior to joining Motown, Johnson worked for Atlantic Records in New York.



Sidney H. Guber promoted to vice presi-

dent and director of business affairs at SESAC, New York. He was vice president and director of marketing services. Also at SESAC, New York, Nat Lieberman promoted to director of broadcast services and general licensing from collection manager and director of computer operations.... At George Pincus

* *

& Sons, New York, Rich Schneider joins the staff in charge of artist-writer acquisition. He was a freelance writer. ... Another writer and lecturer, Om Kumar Joshee, joins Peters International, New York, as manager of the Indian department. Joshee will release and promote Indian product in the U.S.... Don Putnam joins Peer-Southern organization's Nashville staff. He was associated with Music Mill, The House Of Gold and Quad-



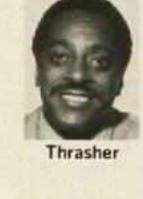
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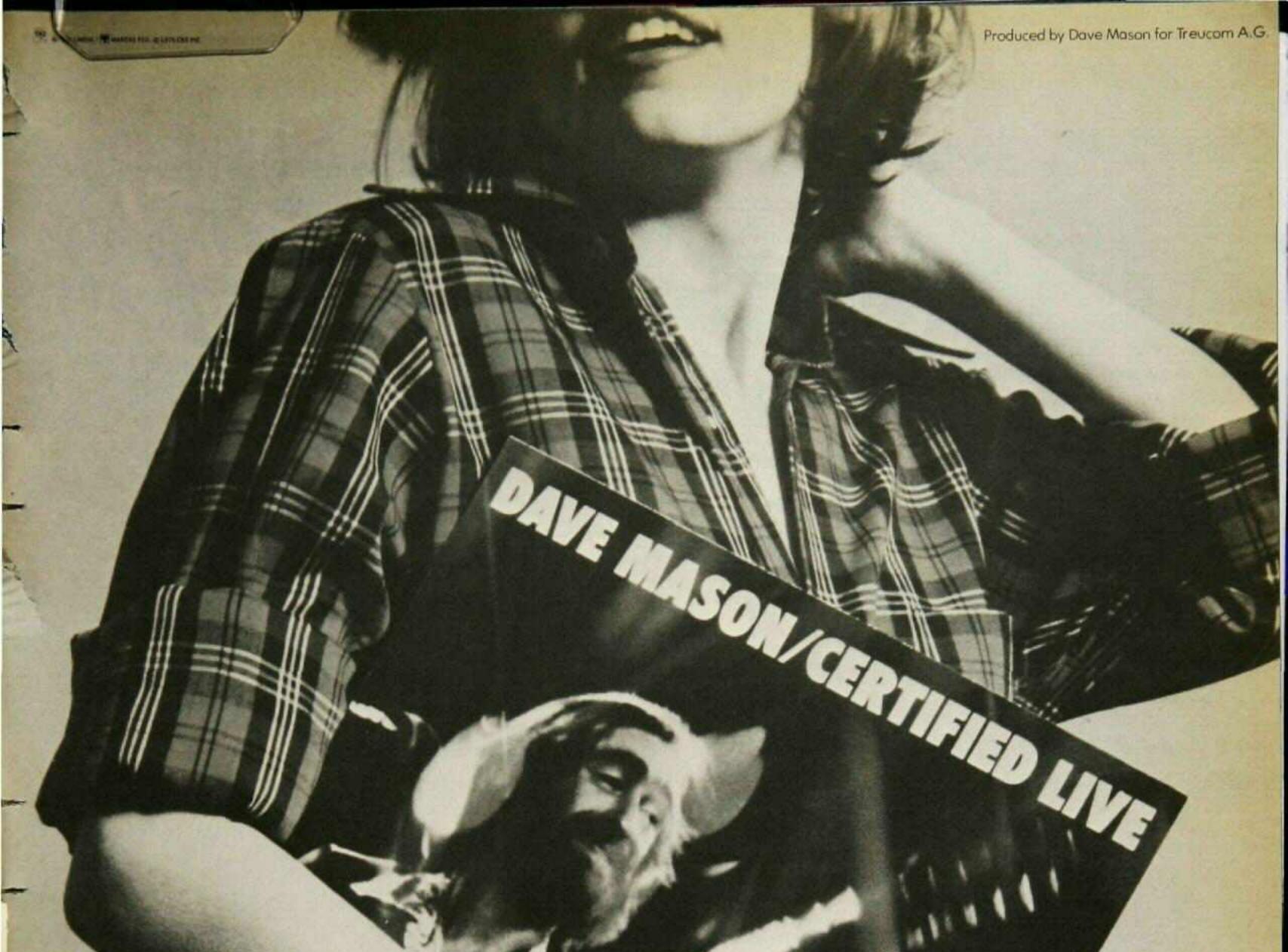
Guber

rophonic Studios. ... Jessica Josell appointed head of national telephone record promotion for Morton D. Wax & Associates, New York. ... Ron Willman, Billboard's Eastern sales manager, promoted to assistant sales director, reporting to Tom Noonan, director of sales. Based in New York, Willman will assist Noonan in all aspects of sales direction, budgets and assignments.

Stan Bly relinquishes his post as vice president in charge of promotion at Phonogram/Mercury, Chicago, and will move to Arista Records, New York with the same title. Bly replaces David Carrico.

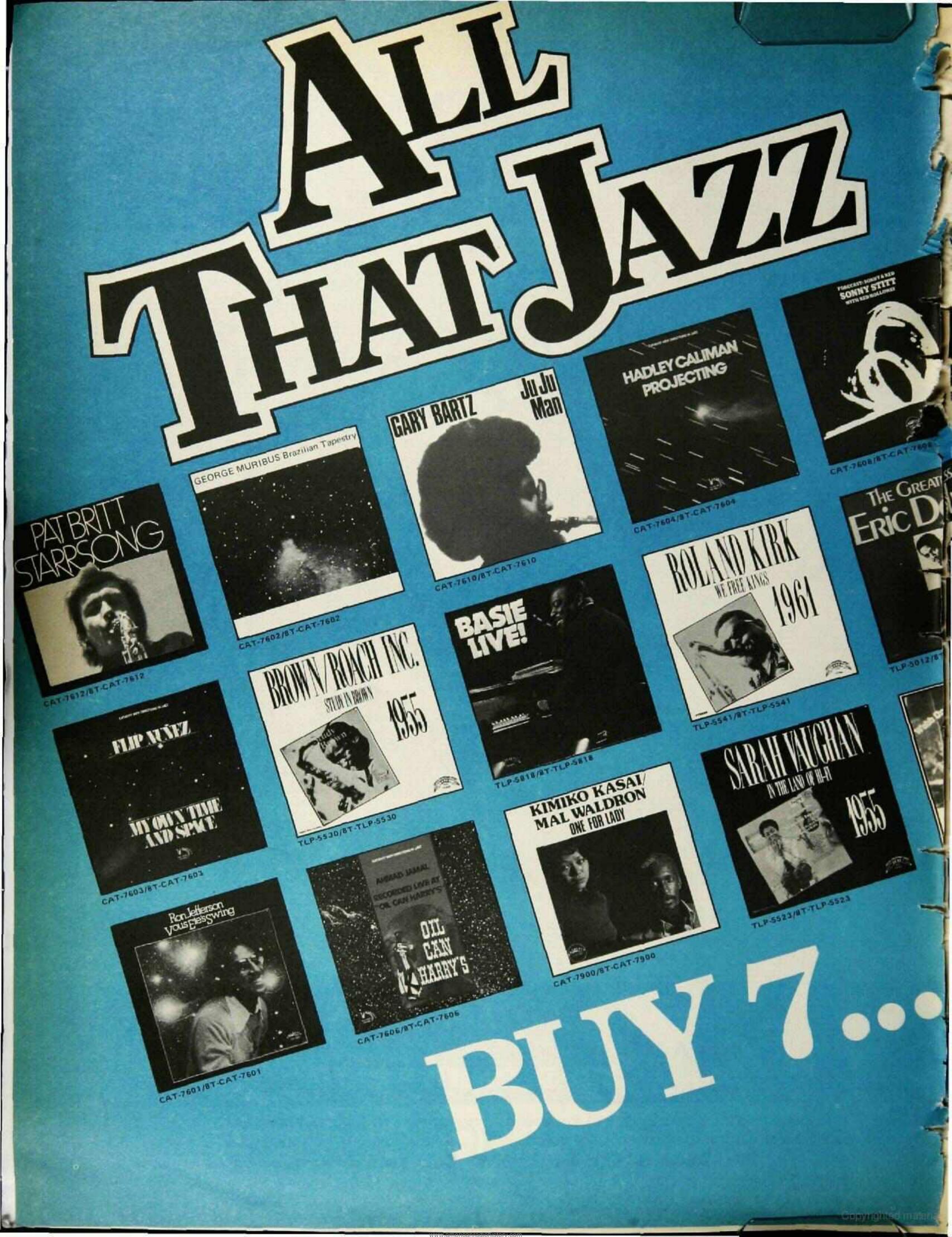
Jane Haber joins Deutsche Grammophon's classical division staff. New York. She comes from High Fidelity/Musical America magazine Paul W. Van Orden named general manager of General Electric's housewares and audio business division, Bridgeport, Conn.





THE DEFINITIVE ONE.

Fourteen classic tracks by one of the strongest performers rock has yet produced, unspoiled by overdubs, studio tricks or other fancy stuff. Simply two records' worth of Dave Mason at his best–live. Dave Mason's "Certified Live." On Columbia Records and Tapes.





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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 (EPA).

Some 58 plants producing the chemicals used in making records, and hundreds of other plastic products, will have added capital costs totalling about \$198 million, according to the EPA.

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

There will be some 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 plants 90 days to meet emission standards of no more than 10 parts per million discharged in air or water. However, waivers of up to two years 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 by EPA.

EPA says that while substitutes could be found, and some already exist, they do not have the more desirable characteristics of polyvinyl chloride. Improved substitutes might be found—but these, too, could produce bad effects on health or environment, so the EPA prefers to deal with a known and tested chemical.



ON THE ROAD—Buddah artist Michael Henderson visits Bad Records in his hometown Detroit to autograph posters and LPs for a lineup of his fans, prior to a series of concerts in Washington, D.C., back in Detroit, and Ohio.

Harrison, Dark Horse Now On WB After A&M Stint

LOS ANGELES-George Harrison and his Dark Horse label have settled an A&M contract and will now be distributed worldwide by Warner Bros.

Jeneral News

Harrison's next LP "33%" is being rushed by WB for mid-November release, with a single "This Song" coming even sooner.

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

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

Texas Man Lands 2 Year Jail Term

timers in promotion or elsewhere, says Morgan.

Ex-Beatle Harrison has had 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 issued other artists on his Dark Horse deal with A&M which started in 1974.

Harrison won the 1973 album of the year Grammy with "Concert For Bangladesh," an all-star benefit extravaganza. All of his albums since 1970 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 38 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.

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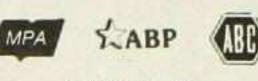
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Vol. 88 No. 45

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 50-cents-per-album discount from Nov. 15 through Dec. 31.

The holiday buying specials will include 150 different titles, most of them current best sellers, with some important catalog titles and a few holiday-oriented packages.

Last year's program at the same time ran under 100 titles.

NEW YORK-James E. Hays, doing business as Sunland Sound Co., was sentenced to two years in jail in Texas and given a \$4,000 fine after pleading guilty to four counts of infringing copyrights in a sound recording.

Judge William T. Sessions of Federal District Court in El Paso, Tex., sentenced Hays to a year in prison on each of the four counts. However, the prison sentences on the last two counts are to be served concurrently with those of the first two counts.

The sentences are the result of an FBI raid on Sunland Sound Co., where more than 8,500 8-track tapes, duplicating equipment and raw materials were seized.

London Session

LONDON-Singer Bill Roberts is in the studio recording "Be My Woman Tonight" with Mike Berry producing. George Pincus, president of George Pincus & Sons Music Corp. is in London overseeing the production.

Valli TV Hoster

LOS ANGELES-Frankie Valli has been set to guest host the fifth annual Dick Clark "New Years 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 'Sheet' Magazine

NEW YORK—Copyrighted sheet music is available to consumers at a rate of up to 150 songs a year for \$11 through a new venture called Sheet Music Magazine.

Already in print, the independent publication is hoping for a projected 250,000 circulation.

The initial editions are being copyrighted by Warner Bros. Music for the magazine, which pays the publishing firm royalties for use of the music.

The magazine has a multi-year contract with Warner Bros. Music, says Ed Shanathy, president and partner with Robert Cornwell in the magazine. But, says Shanathy, the magazine is also looking toward other publishers to reproduce their music.

Arnold 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 will pay us on that print," says Rosen.

According to Rosen the magazine may pick any title in the Warner's catalog, but the publisher must give approval on every title, retaining the option to reject publication of any song.

Rosen says that the venture is the first of its kind for the publisher, although Warners did contract for a similar arrangement for one issue of 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 \$20 for two. The publication had an initial printing of 3,500 copies.

Each issue will reproduce 10 or more complete music sheets, full size, with lyrics, guitar fingering diagrams and chord letterings for organs.

The first issue of the magazine includes such standards as "As Time " Goes By," current hits like "The Hustle" and classics like "The Entertainer" by Scott Joplin.

Sheet music normally retails for \$1.50 per song, with folios running to \$9.95 and more.



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- Newport News, Va. 11/19 11/19 Norfolk

SIX MONTHS FIGURES IN German Sales Slow Advance; Tape, LPs Up; Singles Down

Continued from page 1

perienced in the first quarter of 1976, But high retailer stocks remaining 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 sum-

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mer had a markedly depressing effect on sales but industry opinion is virtually unanimous that there will be a substantial sales spurt in the last quarter of this year to produce an overall sales increase for the year of between 10% and 15%.

Dr. Gerhard Schulze, joint managing director of Teldec, 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 on, 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 Arming, deputy director and marketing chief of Deutsche Grammophon, shares Schulze's view about the depressing effect that the general economic recession can have on record sales. But he is optimistic about the overall sales picture for 1976 "even though the absence of any positive new trend in music means that the market is not so vigorously healthy as it might be."

Financial

Most industry leaders agree that the major problem the record business has to face is still that of direct imports. Arming believes that in a country like Germany, which is so open to international product, direct imports can rob a licensee of between 30 and 40% of sales on a bigselling album.

To combat competition from imports, recommended prices on LP's dropped from 22 marks to between 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 Weber, director of Metronome, "that product originating in the U.S. and U.K. accounts for between 65% and 70% of album sales in Germany.

(Continued on page 62)

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-WEA International and Warner Bros, Music for July-September was \$15.143 million, a gain of \$549,000 or 4% from the prior year, on sales of \$90.984 million, a 10.6% increase from the 1975 figures of \$82.253 million.

	10	As of closing, Thu					LE	a	1
1975 High	Low	NAME	P-E	(Sales 100s)	High	Low C	1058	Change	1
39%	18%	ABC	24	1216	37%	35%	36%	- 4	
9%	435	Ampex	10	66	6%	6%	6%		
9%	2%	Automatic Radio	2	37	30	35	3%	-	
20%	10%	Avnet	6	312	16%	15%	16%	- 16	
25%	14%	Bell & Howell	14	71	18%	10%	18%	+ 14	
61	46%	CBS	10	418	54%	53%	53%		
7%	4%	Columbia Pictures		95	5%	5%	5%	- 16	
16%	8%	Craig Corporation	4	40	13%	13%	1314	+ 14	10
63	41%	Disney, Walt	19	307	45%	44	44%	+ %	
5%	2%	EMI	7	37	3	2%	2%	-	
26%	14%	Gulf & Western	.4	1194	16%	15%	16	+ 12	
7%	4	Handleman	5	61	4%	3%	4	- 14	
27	1436	Harman Industries	5	36	19%	19%	1914	- 14	
8%	3%	K-Tel	5	3	5%	4%	5	- 16	
1136	7	Lafayette Radio	6	15	8	7%	7%	+ 14	19
25%	19%	Matsushita Electronics	13	9	20%	20%	20%	- 16	
36%	25%	MCA	5	303	34	33	33%	- 14	
15%	12%	MGM	7	34	14	13%	14		
66%	52%	ЗМ	23	564	60%	59%	59%	- 14	
4%	1.76	Morse Electro Products	201	1.00		1000	214		
59	41%	Motorola Inc.	19	128	58%	49%	49%	- 11	
33%	19%	North American Philips	7	15	29%	29	29	- 14	
23%	14%	Pickwick International		36	16%	15%	15%	- 5	
5	2%	Playboy	19	11	4%	4	4%	+ %	
30%	18%	RCA	12	155	25%	24%	24%	- 14	
11%	8%	Sony	20	235	8%	8%	an	- 16	
40%	16	Superscope	7	28	20%	19%	19%	- 2	
	26%	Tandy	9	367	35	3414	34%		-
10%	5%	Telecor	5	29	7%	7	7	- 14	
4%	1%	Telex	9	95	2%	2%	2%	-	
7%	2%	Tenna	7	7	3%	3%	3%		
1334	8%	Transamerica	В	235	1234	12%	12%	- 4	
25%	3%	20th Century	11		23%		23%	+ 4	
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Goody San				Isic City	-	1 2	2%	22	
Integrity Er				om Elec.	7		2%	3%	
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MAN SEPTEM	M 83	4 40 013 3	Becc	non	20	-	- 178.	2018	

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LABEL CONCLUDES MEET

label president Mel Posner as E/A's

top 10 executives returned from a

corporate planning meeting in

An almost unprecedentedly

strong product lineup for the next 90

days indicates even higher sales lev-

els 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

Hawaii.

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

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For the nine months of 1976, income is up 30.5% to \$45.062 million, from \$34.53 million last year, on operating revenues of \$272.168 milhon, nearly 23% ahead of the \$221.423 million for the similar 1975 period.

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

(Continued on page 14)

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 24.79 for singles and 24.3% for albums, more than double that of rivals 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 63)

By NAT FREEDLAND

LOS ANGELES-Elektra/Asylum greatest hits collection from Linda Records shows October 1976 as its Ronstadt. highest selling month in history, says Early 1977 will see an album by

the reunited Bread and from Queen, which starts a U.S. national tour Jan. 18.

Joe Smith, E/A chairman, came to a decision at the Hawaii meeting to bid on established acts for the label in 1977. With 39 albums released on E/A in 1976, Smith expects about 45 LP releases next year and a continuance of the label's traditionally selective roster policy.

Storer Profits Soar; Net For 9 Months Is a Record

MIAMI BEACH-Storer Broadcasting here reports near-doubled 1976 third quarter profits of \$5.3 million over 1975's \$2.7 million. For the first nine months of 1976, profits tapped 1975's by \$19.3 million to \$11.1 million. Each of the 1976 period revenues represent a new high for Storer.

Part of the spectacular gains are due to selloffs of non-broadcasting divisions which showed losses last year. Storer sold its aircraft leasing operation to Delta Airlines and also divested itself of the Boston Garden arena and Boston Bruins hockey team.

Storer is now almost entirely a broadcaster again, with seven television stations and cable television operations in four states. The company also has five radio stations; WJW in Cleveland, KGBS in Los

Angeles, WGBS in Miami: WHN in New York and WSPD in San Diego.

Broadcast related grosses for the third quarter jumped some 30% to \$30 million from \$23 million. The nine-month broadcast grosses were up some 28%, to \$90 million this year versus \$70 million in 1975.

Storer put into effect a five for four stock split at the end of October. There are now 4,876,444 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 lineup are a Quantum 20 x 8 console, Otari 8-track, and Tascam 16-track tape machines as well as JBL monitors.

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The boys from "The Boys Are Back In Town" are back.



Mercury announces the release of Thin Lizzy's new album,



Mercury SRM-1-1119 8-Track MC8-1-1119 Musicassette MCR4-1-1119

"Johnny The Fox."



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A REAL 'SPITFIRE'-Winding up joint promo with RCA, J.L. Marsh and Montgomery Ward Northern California stores on Jefferson Starship's "Spitfire" LP, the winner of a real Spitfire auto is picked by, from left, Charlie Rice, RCA Bay Area sales manager; Terry Friend, Ward's metro merchandiser; Jim Newhouse, Marsh branch manager; Max Clark, Ward regional merchandiser, and San Francisco's Spitfire auto representative.

General News RCA In Merger Of A&R

LOS ANGELES-Due to the dissatisfaction by artists with being musically categorized, RCA Records has consolidated its pop and r&b artists and repertoire departments into one contemporary music section. Mike Berniker, division vice president, popular artists and repertoire, will head the division.

The crossover record situation for both black and white acts has sparked the concern of categorization by these performers.

The label feels that it's time to stop sectionalizing its music. However, its marketing approach for pop and r&b music will still concern itself with traditional merchandising, sales and promotion channels.

Ron Moseley, formerly division vice president, rhythm and blues artists and repertoire, will be named division vice president, special markets.

He will continue to work with black acts, coordinating special markets planning and development programs with the label's sales, merchandising and promotion representatives.

RCA points to David Bowie, Daryle Hall and John Oats, Vicki Sue Robinson and the Savannah Band as acts which have crossed into other areas. It is also pushing the Tymes and D.J. Rogers into crossover situations.

SACEM, French **Jazz Players In Logging Dispute**



Billboard photo by Catherine Dera

NO. 1 FAN—The legendary Les Paul surprises WB star George Benson backstage at a recent SRO date at Keane College, Union, N.J., to congratulate him on the success of his "Breezin' " LP, on Billboard's Top LPs & Tape chart for 30 weeks. Benson is on a national concert swing.

Mancini In Publishing Split

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

However, Shayne retains joint ownership of Northridge 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 Hamlisch's "Chorus Line" score, Avco Embassy Music, Pat Williams and Livingston & Evans.

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

By ELTON WHISENHUNT

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 \$500,000 until a hearing Nov. 5 to decide if bankrupt Stax Records creditors are entitled to any of it.

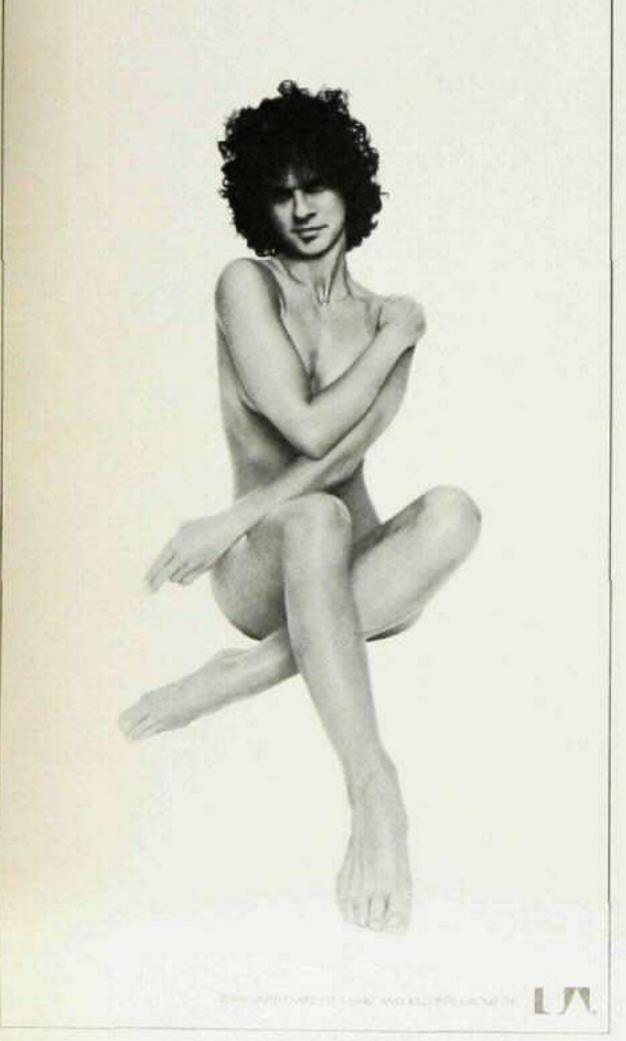
The restraining order was requested by attorney W. Otis Higgs

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

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, learns of the ruling and has his attorney, William R. Bruce, file the petition (20) before Judge Leffler, contending the money belongs to Stax and should be seized to pay Stax creditors.





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 discos, 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. PB's 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.

PB's One-Stop originally opened in April 1972, after Blunda left Transamenca

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 payola 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 seize the money from Baylor in 1972 Baylor, owner of KoKo Records, produced the hit by Luther Ingram "If Loving You Is Wrong, 1 Don't Want to be Right."

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

Railroad LP

HONOLULU-A void in the vaults of Hawaiian music has been filled with the release of an albern called "Hawanan Ranroads" (J-San Records JSR 6877), produced by composer-musician Marcus Schuttle Jr.

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.

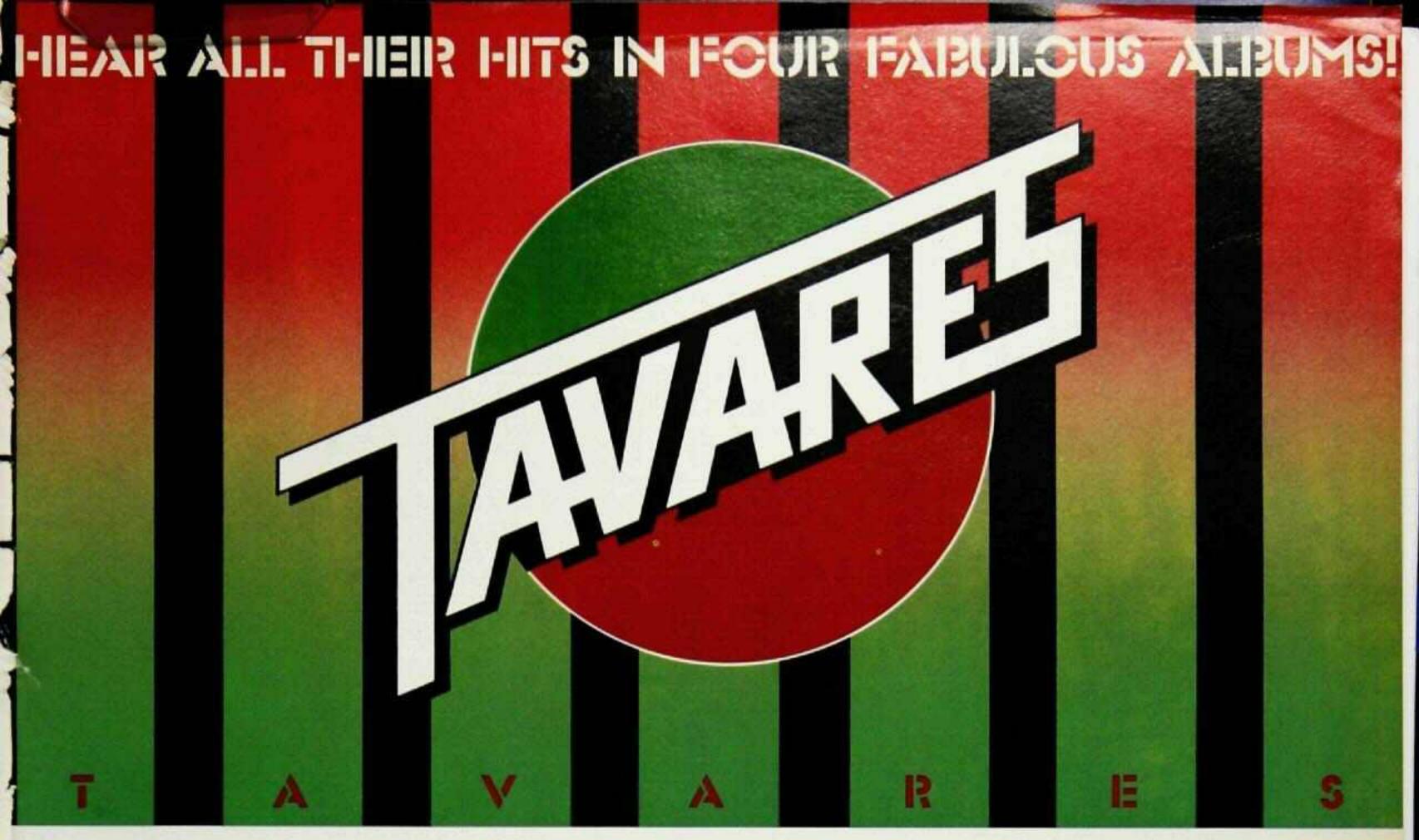
It was the peso's second drop in less than two months and followed the Mexican Government's announcement that it had decided to let the currency float once more. Just prior to its first float, the peso's value was 12-1.

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 \$950 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 continue. Shopkeepers in 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 defi-Cils.













General News

Superstars Pre-Holiday Chart Battle With Double LPs

Continued from page 3

Wonder's "Songs In The Key Of Life," setting a new career for Wonder by staying at No. 1 for the fourth straight week on both the pop and soul charts; Led Zeppelin's "The Song Remains The Same," debuting at number 3; Peter Frampton's "Frampton Comes Alive," now at number 5 after 10 weeks at No. 1 this year; and Lynyrd Skynyrd's "One More For The Road" at 10.

For Led Zeppelin it is the third consecutive album release to debut in the top three on the chart. And two of those three LPs are twofers, including 1975's "Physical Graffiti," which was No. 1 for six weeks.

For Frampton it is the 38th straight week in the top 10-a total number of top 10 weeks surpassed in the '70s by only two albums; Carole King's "Tapestry" and the original Decca album of "Jesus Christ: Superstar."

The album that should give twofers half of next week's top 10 is Elton John's "Blue Moves." John's last double album, "Goodbye Yellow Brick Road," was No. 1 for eight weeks in 1973, and went on to become the No. 1 album of 1974.

"December is the best month for retail sales," notes Steve Boudreau, buyer for the 10-store Music Plus chain, "and manufacturers know that if they don't have the product in the stores by Thanksgiving, they won't catch the Christmas trade.

"At this time of year buyers won't balk at a double album's price, because it's a gift. It may be that some of these double albums had come out in February or March, they wouldn't have such high list prices. But with a Stevie Wonder or Elton John you could have a \$15.98 list and it would still sell. When artists reach a certain point and have absolute mass acceptance, the price doesn't matter; people will buy it."

The increased acceptance of twofers seems to also be tied in to the rising popularity of live sets, as indicated by the Zeppelin, Frampton and Lynyrd Skynyrd LPs as well as by Earth, Wind & Fire's "Gratitude," a No. 1 LP last January that is now number 178, and by Kiss' "Alive," which was in the top 10 at the same time and is now number 191.

Other double live LPs on the current chart are Rush's Mercury set "All The World's A Stage" at 59; Bob Seger & the Silver Bullet Band's "Live Bullet" on Capitol at 149; and David Bromberg's half-live, halfstudio Fantasy set "How Late'll Ya' Play Til" at 129.

Just as live albums have become popular due to the vast improvements which have been made in mobile recording equipment, many acts that decide to put out live sets are preferring the double album, which can easily accommodate 80 minutes of material, and as such permits a concert to be reproduced relatively unedited.

Well-established but not necessarily singles-oriented acts like Zeppelin, Lynyrd Skynyrd and Earth, Wind & Fire can use a double live album as a alternative to a greatest hits set; while other acts like Rush, Seger and Bromberg, that haven't yet built a strong record following but are popular on the road can use a double live album to draw attention to themselves.

Two acts that did this are Kiss and Frampton, who, prior to their big platinum double live sets this year, had never even made the top 30 on the album chart, much less had a hit single. Significantly, the big breakthrough singles from the Kiss and Frampton double live sets, "Rock And Roll All Nite" and "Show Me The Way," had fizzled as singles when they were lifted from previous studio albums.

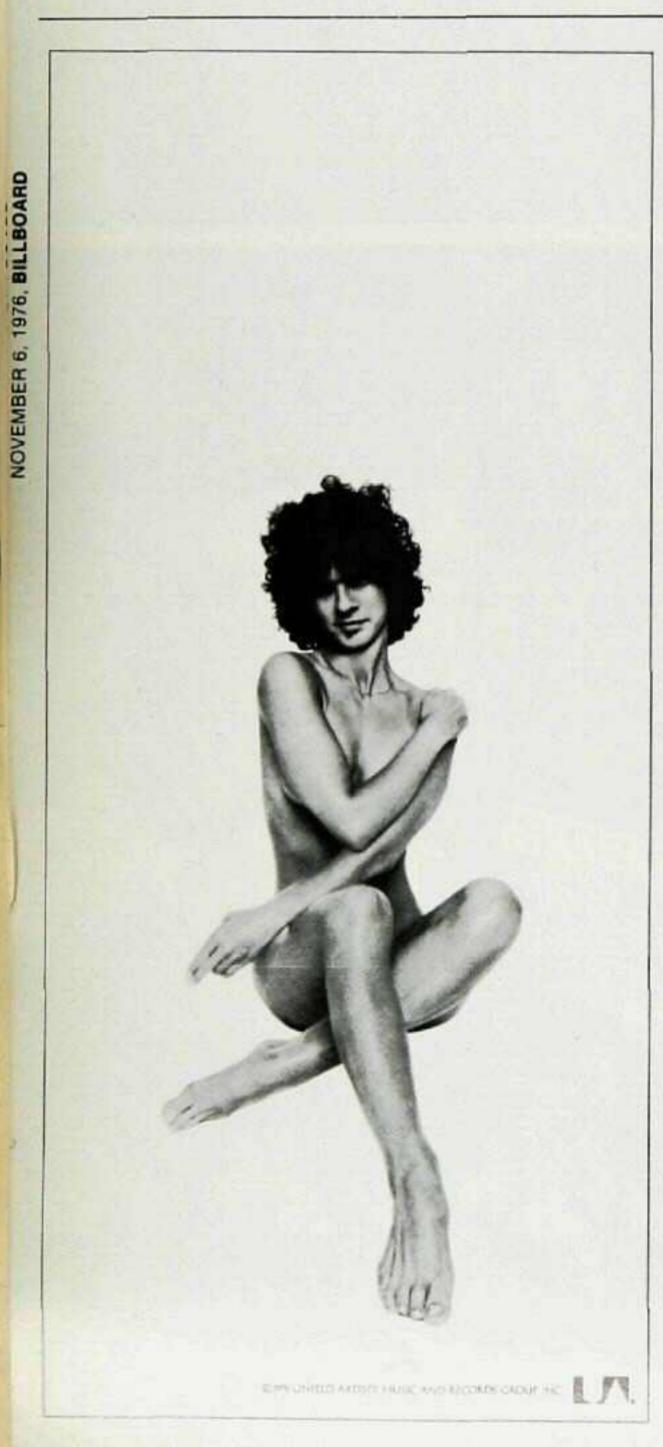
The other all-studio twofers on the chart reflect an eagerness to capitalize on the consumer's increasing willingness to pay a higher list price to get an ultimate music dollar bargain.

The Beatles have four doublepocket sets on the chart, including "Rock 'N' Roll Music," a retrospective that reached number 2 in July and is now perched at 104; the "1962-66" and "1967-70" greatest hits sets from three years ago at positions 113 and 130; and the White Album from eight years ago at slot 154. More Capitol double-pocket repackages include the Beach Boys' "Endless Summer," which hit No. 1 two years ago and is now perched at 91, and the Steve Miller Band's "Anthology" from four years ago, back on the chart at 183.

Other studio twofers on the chart are Quincy Jones' new dual new material-greatest hits set "I Heard That" at 43 and the MCA "Car Wash" soundtrack at 118, which features a score composed and produced by Norman Whitfield.

The entertainment value of these twofers is obvious. Most of them list for \$7.98, just a dollar more than most shingle-pocket LPs. The Capitol Beach Boys and Steve Miller sets list for just \$6.98, which is in fact, a dollar less than the list price of such single sets as "Chicago X."

Even the most expensive twofers cost the same or less than two singlepocket sets. Stevie Wonder's package, which also includes a special EP, checks in at \$13.98; the Beatles' White Album lists for \$12.98 and the new Led Zeppelin set lists for \$11.98. The three other double album Beatles' sets on the chart, list for \$10.98.



New Companies

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

* * *

Spicewood Enterprises, Inc., a production company, formed in Chicago by jazz vocalist Helen Merrill. The company's first project is an album, near completion, featuring Merrill and John Lewis, formerly of the Modern Jazz Quartet. Also on the album are Hubert Laws, Richard Davis and Connie Kay. Address of the new firm is PO Box 11946, Chicago, Ill. 60611.

* *

Jomewa Music, a division of Interflow. Inc., has been formed in New York to publish music in the fields of jazz, MOR and the children's educational market. Jordan Ramin is general manager. Location is 135 E. 65th Street, (212) BU 8-5176.

* * *

Vic Chirumbolo has formed VCI

Madison Ave. 10017. Telephone (212) 832-8041.

* *

Sunbird Records, a pop and country oriented label, has been formed by Waltner Enterprises, with a single release "Boogie Man" by Jason Chase. The label is located at 14702 Canterbury, Tustin, Calif. 92680.

* * *

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.

Records, a contemporary music label in New York. Address is 424

Pipe Dreams Opens Wis. Warehouse

LOS ANGELES – The three-store Pipe Dreams chain is now being serviced out of its own 3,000 squarefoot warehouse in Green Bay, Wis.

Owner Tom Morgans bought the storage building at 402 Dousman adjacent to one of his local stores to serve not only his own stores, but to possibly one-stop others in the area. A fourth store will be opened next spring near Green Bay.

WCI's Qtr.

 Continued from page 10 ating units, compared to just under 50% for the similar 1975 period.

Neither Ross nor David Horowitz, WCI executive vice president, were able to comment further on the music division's bright third quarter picture, due to the recent WCI tender offer of up to 2 million common shares in exchange for a 9%% subordinated sinking fund debenture, due 1996. At the rate of \$27.25 principal amount per common share. WCT could raise \$54.5 million on the 2 million shares, reserving the right to accept more shares.

WCI record-setting third quarter net income of \$15.54 million was 24% above the \$12.512 million earned last year, with operating revenues of \$188.438 million increasing nearly 14% from the 1975 period. For the first nine months, net income of \$47.159 million is 18% ahead of the prior year, on operating revenues of \$565.014 million, nearly 15% ahead of 1975. Marty Nicosia, last with the Hear Here three-store Chicago chain, is general manager of the warehousing area. Steve Cook remains as buyer.

Music Plus Offers El Chicano Concert

LOS ANGELES-Music Plus and Shadybrook Records team up Friday (5) to present a live concert by El Chicano to promote the group's new LP "This Is ... El Chicano." The concert will be free and held at the retailers' parking lot in Hollywood. Some 300 albums will be given away on a first-come basis, according to Joe Sutton, label president. Some \$1,500 in radio spots will announce the event.

Lou Fogelman, one of the owners of Music Plus, "has been sensational," Sutton says. "I called him and said I needed help to break this album. He said: 'Let's do a live concert'."

Members of the group will also visit several of the 13 outlets in the chain to sign autographs.

Ariola, NBC Tie

LOS ANGELES-Ariola Records and NBC-TV are cooperating in a national promo to jointly publicize Peter Nero's disking of "Tara's Theme" and the network's showing of "Gone With The Wind" Nov. 8.

Jay Lasker, Ariola chief, is coordinating the campaign with the web. * * *

NorthStar Studios in Boulder, Colo., has formed four firms which will operate as individual companies. Companies are Major Productions. Inc., NorthStar Records, Inc., Stardust Music Inc. and Starflight Management, Inc. Information concerning the firms may be obtained by writing P.O. Box D, Boulder, Colo. 80306. Telephone (303) 443-4211.

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

* *

Centerfold Enterprises, formed in Los Angeles to cover record production, music publishing, talent and concert promotion. Firm, located at 8732 Sunset Blvd., Los Angeles, (213) 659-8771, is owned by GWE Pty. Ltd. of Australia. President of the U.S. company is Geoffrey Edelsten.

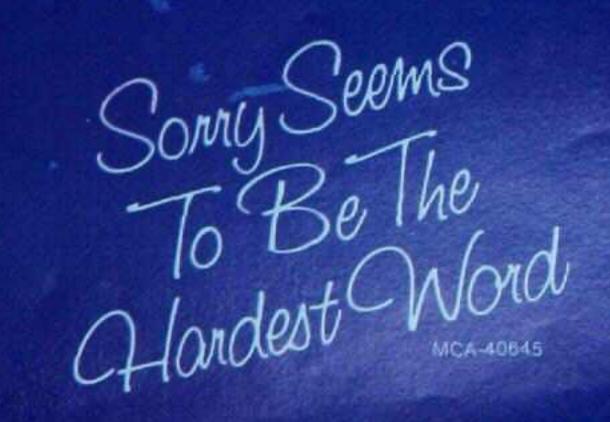
Dog Ear Frolics

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





And the single is



MCA RECORDS THE ROCKET RECORD COMPANY

A Deluxe 2-Record Set

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REVIEW

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HOW TO WRITE A HIT SONG ... AND SELL IT. By Tommy Boyce. Foreword by Melvin Powers. Internationally acclaimed songwriter shares his professional tips with amateur songwriters everywhere. 160 pp. 81/4 x 10% \$7.00

General News **FILM REVIEW** Led Zeppelin's Closeup Is Much More Than That

NEW YORK-It was like an oldtime Hollywood movie premiere with police holding back enthusiastic fans fighting for a glimpse of the stars. But it was rock stars they were seeing: Led Zeppelin, in town for the opening of its film "The Song Remains The Same."

And inside the Cinema I Theater the audience was as enthusiastic over what they were seeing on the screen as they would have been at a live performance. Because that's what the film shows: Led Zep at work in its 1973 concerts at Madison Square Garden.

But it was also more than that, it was a close look at some of the most faceless stars since Howard Hughes. Though they rank in popularity with the Rolling Stones and the Who, with the exception of Robert Plant, they do not publicize themselves or their appearance, only their music.

But the film changes all that. It shows more of Led Zep, both at home as modern day country squires, and in their dreams and fantasies, each unique to the individual.

Manager Peter Grant dreams he's a gangster, shooting down plastic Nazis. Bass player John Paul Jones has two sides, thundering through the countryside on horseback wearing a grotesque mask, than taking it off to come home to wife and children. Robert Plant is the romantic: with sword in hand he battles for the vanishing maiden. Jimmy Page is the visionary seeker, in search of rebirth. And drummer John Bonham is down to earth, cutting wood and driving a "hot rod."

Such is the inner working of Led Zep's vision, hinted at in its music and now reinforced by the film. Led Zep fans will love it. It is what they always expected Led Zep would be closeup, and here it is on film.

And through it all is the music, a high-decibel quadraphonic barrage that shows the band at its best. It is culled from three concerts the band played in New York and includes such songs as "Dazed And Confused," "Stairway To Heaven," "Whole Lotta Love" and others.

The technical quality of the film is so good, and live Zeppelin concerts are so rare, that "The Song Remains The Same" becomes an event in itself. And it is one that many fans will return to see.

Swan Song, Led Zeppelin's label, is also releasing a double album soundtrack from the film.

ROMAN KOZAK

Jazz Fiddler Venuti Tapes LP

CHICAGO-Jazz fiddler Joe Venuti has recorded an album for Flying Fish Records here, that highlights the close ties between swing jazz and the "western swing" country music tradition.

The recording also features the talents of Jethro Burns, mandolinist, formerly of Homer and Jethro, Eldon Shamblin, former guitarist with Bob Wills and the Texas Playboys and steel guitarist Curly Chalker.

Bruce Kaplan, president of Flying Fish Records, says the album will be released early next year. It was taped here at PS Studios.

CLIVE: Inside the Record Business. By Clive Davis with James Willwerth. Covers his years at Columbia Records. 300 pp. 614 x 934 58 95

REVOLUTION IN SOUND: A Biography of the Recording Industry. By C. A. Schicke. "... traces the complex technical and commercial origins of the industry from its infancy to its current 4-channel dilemma "-Billboard. 246 pp_51/ x8 \$6.95

THE VAUDEVILLIANS. By Bill Smith. Here, at last, some of the greatest comedians, singers, hoofers and acrobats tell the "inside" story of daily life on the vaudeville circuit. 278 pp. 61/4 x 91/4 . 95 photographs. \$9.95

BILLBOARD INDEX 1971. BILLBOARD INDEX 1972-73. Guides to all the articles contained in Billboard's 1971. 1972 and 1973 issues. Billboard Index 1971: Hardcover Edition \$15.95 Paperback Edition \$11.95 Billboard Index 1972-73: Available in Hardcover Edition only. \$29.95.



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FILM FESTIVAL TIES INDUSTRIES

'Music & Movies' Series **Begins Lengthy S.F. Run**

By CONRAD SILVERT

SAN FRANCISCO-The Pacific Film Archive at UC Berkeley, cosponsored by KSAN-FM, Pacific Stereo and KQED-TV, announces an extensive series of film showings titled "Music And The Movies," to run at Various Bay Area locations Saturday (30) through Dec. 21, making it the most comprehensive such festival ever held.

KSAN executive producers David Bramnick and Jeff Nemerovski are coordinating the program, along with Archive director Tom Luddy, KQED's John Burks and Michael Goodwin.

The festival is also a tribute to Ralph Gleason, and will show several of the late writer/producer's "Jazz Casuals" television series including shows with Duke Ellington, the John Coltrane quartet and Louis Armstrong. Also shown are the Fantasy film "Payday" (Gleason was producer), Gleason's two-hour, 1968 film of the Monterey Jazz Festival and his 1965 Bob Dylan press conference.

KSAN publicist Abby Melamed says the station is donating \$25,000 air time to advertise the festival. Pacific Stereo helped underwrite the program and provides point-of-purchase displays. KQED-TV, aside from mailing programs, will air a three-hour special tribute to Ralph Gleason.

Although the majority of films have jazz subjects, a vast spectrum of music is represented, including several rock/pop films. These include,

the American premiere of D.A. Pennebaker's profile of David Bowie; a showing of Robert Franks' unreleased documentary of the Rolling Stones 1972 U.S. tour; and many rare shorts of the Beatles.

The most remarkable part of the festival is an eight-part series, three hours each, of jazz films from the archives of John Baker, an Ohio lawyer who is the world's leading collector of jazz film materials. This series spans a 50-year period, and includes many unique prints, such as the only known film of Charlie Parker (who plays in 1951 with Dizzy Gillespie), a six-minute short discovered by Baker this year.

Pacific Archive director Luddy despairs that few quality films about music are being made today: "Music was better documented in the 20s and 30s than in the past 20 yearsthose old films aren't creaky, dead one-shots, they're creative." Luddy admits there are recent exceptions such as Les Blank's films on blues.

Other festival highlights: three American premieres of films on Duke Ellington, Ben Webster and John Handy; two films with Miles. Davis soundtracks, "Elevator To-The Gallows" and "Jack Johnson": two films scored by Charles Mingus, "Shadows" and "Mingus": a series of "Cartoons That Bop," including several feature-length Disneys such as "Make Mine Music" (1946); several programs featuring country, blues, folk, salsa and even the Brazillan Bahia.

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 D Second Prize ... \$500.00 D 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:

Artie Mogull, President, United Artists Records David Arden, Co-chairman, Jet Records Phil Skatt, VP, Operations Manager, UA Thom Williams, Director of Creative Services, UA Ria Lewerke, Art Director, UA

The materials are:

T-Shirts 24" and 13" Mobiles 30" x 30" LP Blow-up Posters 16" x 20" Image Posters 12" Easel Backs 4" Stickers Divider Cards 24" Diameter Logo Light Display





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Employees and their families of United Artists Records, its attiliates advertising and promotional agencies, the judging organization are not eligible. Void wherever prohibited by law. All federal, state and local laws and regulations apply. Local state and federal taxes if any are the responsibility of the winners.

Entries will be judged on the basis of originality, visual impact and artistic merit and the decision of the judges will be final.

@1976 United Artists Music and Records Group, Inc.

General News

Imports Adding \$ To Retailers

Continued from page 1

McLeod may well be the biggest import LP retailer in the U.S. His import business grew so that he's established Intergalactic Trading Co., which will nationally distribute 3,500 rock, jazz and folk titles from all over the world. His 3,500 titles are available in a binder for \$5 and a trial three-month subscription to his supplements is \$1.50.

His Washington neighbor, Kim Harris of Campus Music, Seattle, stocks 1,000 import titles. Like most retailers into imports, both are avid collectors, who prefer the superior foreign pressings and album artwork.

Import retailers admit that quality worldwide has fallen off with the PVC crunch, but they prefer German pressings. The Santana sale in Austin is attributed largely to the fine pressing and the extensive, expensive collateral artwork in the German-produced deluxe package, Nance says.

Howard Ring, who operates seven stores in the Northeast out of Boston, says interested, knowledgeable store personnel is the most important factor in moving imports and his contemporaries echo his sentiment.

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His best store is in Meriden, Conn. Manager Mark Ransom is credited with the success. He in turns points up Andy Mitchell, who heads imports in the outlet. Mitchell was essentially a collector during his undergrad 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 x 5-inch card, on which they handletter 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 bop 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 catalogs are an excellent sales medium. He finds import fans will readily buy them if they are placed on sale.

The Marmaduke stores are doing a pilot study in their new Amarillo outlet, the first to stock imports. Again Marmaduke reflects import LP dealers when he says they build image. And they build image with a consistent buyer.

His manager, Marv 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 devised a red, white and blue divider card, reading British imports.

And all stores successfully selling imports isolate and spotlight the department. Harris of Campus Music has imports near the register at the door. All have overhead signs. Liconce Pizza in Southern California has its own large fixture. Those really established import retailers are introducing individual key artist dividers.

But word-of-mouth and radio entice customers. Lou Fogelman of Music Plus, the Los Angeles chain, started a one-hour import LP show on KWST-FM here several years ago. Now store manager-turnedbuyer Steve Boudreau 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. Tim Stone, who operates Galactic Zoo, Los Gatos, Calif., with his brother, Grey, bought a one-hour show on KRVE, the local station. It garnered such a following that the larger-watted KOME, San Jose, invited the duo to DJ a two-hour show there weekly. The Stones estimate that one third of the business they do in their 1,600-foot store is imports. Customarily, they find people call-

500,000 Beatle Cutouts

Continued from page 1

packages originally distributed by United Artists and another 300,000 released by Capitol.

Shipment to dealers is already underway, says Manny Wells, Surplus executive. "It shouldn't take me more than two months to unload the entire lot."

In an earlier warehouse clearance, Scorpio Distributors, another major cutout dealer, Croydon, Pa., acquired more than 2½ million non-Beatle units-LPs, tapes and singles (Billboard, July 17). Although the original offering listed "Let It Be" among titles available, that album was withdrawn when permission for its sale was withheld.

The complex legal ties still binding rights to some of the older Beatle material requires approval from representatives of each member of the group. This was finally achieved in the case of "Let It Be," even though it is known that at least one of the parties involved was reluctant to agree to the deal and so permit the album to undergo treatment as "distress" merchandise.

Wells, who has a bullish attitude toward the cutout market, has also recently acquired "about 1 million units" from a major West Coast label. He refused to identify the source.

Another "couple hundred thousand" Stax Records titles in the label's "Very Best Of" series was purchased by Surplus only two weeks ago, discloses Wells. Among the last product to be released by Stax before its recent bankruptcy action, it includes sets by Isaac Hayes, Johnnie Taylor, the Staple Singers and the Dramatics.

"There's plenty of stuff around for anyone who can raise instant cash," says Wells.

He considers this time of the year particularly good for the acquisition of unsold items shipped for holiday sales.

Countrywide, however, has only recently picked up a quantity of Shelter albums unloaded together with a major selloff by MCA (Billboard, Oct. 23).

Bulk of the MCA product, said to number about three million units, is understood to have been sold to "seven or eight" top merchandisers, among them the major national rack operators.

Rock Ratings Up

NEW YORK-Since the beginning of its fourth season in national syndication, the television series "Don Kirshner's New Rock Concert" has substantially increased its ratings in three major markets, according to the series' distributors, Syndicast Services, Inc.

The firm claims the musical ty series has increased its share of the audience by 5% in New York and 8% in Los Angeles. A marked gain was also shown in Chicago which had been carrying the show for only two weeks at the time of the ratings survey.



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ing from the Bay Area, 60 miles north, to locate imports and driving 120 miles to pick up a hard-to-get LP.

Lew Garrett, buyer for the burgeoning Camelot stores, is stocking 500 to 600 titles in N. Canton, Ohio. The stores use a divider card imprinted with a British flag. Lee Hartstone of the 73-store Wherehouse 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 simultaneous worldwide release on important new product.

Bob Higgins of the Record Town chain, Albany, N.Y., will buy imports for the first time over the next four months. He's getting calls, forcing him to stock them. Steve Libman, who runs the Music Scene chain out of Atlanta for David Kaye, says the soon-to-open Oz 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 contacted find good response to specials on imports. Established import stores stock singles, charging from \$1.69 to \$2.29, while EPs hover around \$2.49 cross-country. All report single delivery is too slow on new release and reorder.

How does one know of import availability outside of Jem and Peters' mailings? Most stores in imports subscribe to Music Week, Musical Express, Melody Maker and Transoceanic Trouser Press.

Most stores have found good rapport with progressive stations in their areas, taking albums from their stock to the station for promotion. of cutouts and overstock as manufacturers seek to clear warehouse floors and show strong year-end cash positions.

This view is not unanimously held by all cutout wholesalers. Stanley Sirote, of Countrywide Record & Tape Distributors, Jericho, N.Y., for instance, considers this a "slow time." Much better, he says, in early spring, when manufacturers tally up returns

industry is hereby advised not to deal with anyone in relation to these master recordother than Springboard International Records, Inc., or its licensees.



General News N.Y. Concert Scene Undergoing Changes, Hard Times

• Continued from page 4

forced to scramble for venues since Carnegic Hall with its 2,800 seats is off-limits to rock shows, 2,700-seat Avery Fisher (which was closed for remodeling until recently) doesn't have that many open dates, and Madison Square Garden has become a difficult facility to work, with its uncertainty at the gate (a maximum of 20,000 seats to fill) and the growing security problems (outside of the hall) which have plagued many shows.

At present, the only other remaining large facilities are the Palladium (formerly the 3,489-seat Academy of Music), which is used exclusively by Ron Delsener although he says outside promoters are welcome to use the hall; the 4,000-seat Felt Forum. which has suffered many of the same security problems as the Garden: and the Uris Theatre, when it is open to pop and rock shows like the upcoming holiday stand by Barry Manilow.

Because of this shortage, many groups are bypassing New York City to play in the fringe areas-the Capitol Theatre in Passaic, N.J., and the Nassau Coliseum in Uniondale, Long Island.

The decision to close the Beacon was made by Stephen Metz and Steven Singer of Vidicom Systems, operators of the hall. In the past 21/2 years, this facility served as a home for many independent promoters (Delsener, New Audiences, Don Friedman).

Metz and Singer cite several reason for their closing, which they say was forced. These include: the inability of independent promoters to purchase headline acts because of the refusal of talent agencies to comply; the completion of Avery Fisher which took away any chance of using the facility for the New York Philharmonic; the failure of government and private arts councils to respond to requests for money grants; the loss of independent investors at the last minute; and the spiraling cost of maintaining the facility. Recently, Metz and Singer instituted a lawsuit against Ron Delsener for antitrust, restraint of trade, slander, libel and breach of agreement (Billboard, Oct. 23). "Because of the shortsightedness on the part of certain talent agencies and managers, New York will remain a one venue/one promoter town, until such time when our lawsuit is settled by the courts," Metz says. During the past two years, several promoters have been using Radio City Music Hall for concerts, but last week the management of this 6,200seat hall enlisted Sid Bernstein as its exclusive promoter. He will concentrate his efforts towards the hall's special presentation period from Jan. 13 through March 2. During this period each year, the facility suspends its traditional stage and screen format. Many top-name acts bypassed this city during the summer and played the Nassau Coliscum, instead, or Roosevelt Stadium in Jersey City which was promoted by John Scher (of the Capitol Theatre). The club scene, which many people felt was floundering several months back as a one club (The Bottom Line) market, has changed drastically. Many new clubs have popped up and made a dent as showcases for new acts, while the established venues have continued to stay healthy. The Bottom Line, the Other End and My Father's Place have continued to develop as important show cases for established acts, to the 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 400seaters (except the Other End which

seats 217) include Larry Coryell, Tower of Power, Melanie, Manfred Mann, James Cotton, Eric Anderson, The Ozark Mountain Darcdevils and other established acts.

One of the more important clubs

to break into the spotlight is CBGB and Omfug, a lower Manhattan club that has emerged as the high kingdom of "punk rock," spawning such acts as Patu 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 (Continued on page 82)



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STATISTICS.

BRASS CONSTRUCTION II

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(Theme From "Ghetto Man") Deliver The Word/ H2 Overture City, Country, City/Smile Happy River Niger/Four Cornered Room

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eff 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 tough, experienced both the anger and warmth of Wald. This is his report:

The sun is still cutting through the dense Tuesday morning. fog as Jeff Wald, the feisty manager and husband of Helen Reddy sits down to breakfast in his florally decorated Brentwood home, complete with tennis court, pool and security guard at the iron gate.

A seven-inch Sony color television is at the distant end of

office. Their loose tongue conversation peppered with expletives is indicative of the long standing relationship.

There is nothing obtrusive or ostentatious about Wald's office. One wall is completely adorned with photos of Helen and him with dignitaries and celebrities. Behind his desk are Helen's eight gold and three platinum albums.

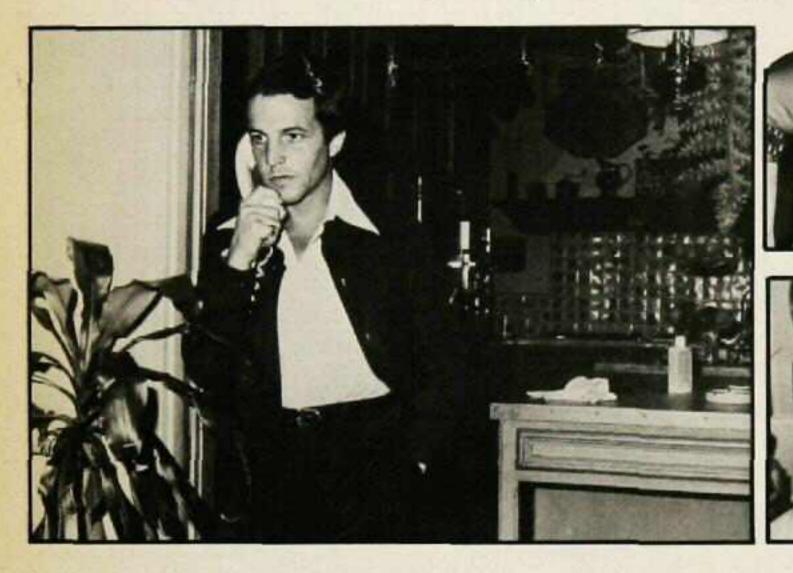
Laurie Waldstein, Wald's personal secretary and sister-inlaw (she married Jeff's brother Peter) enters with a phone log. ready to record the day's incoming and outgoing calls. She assumes her regular position in front of a table with a phone nearby. Already stationed on the table are two large Rolodex's tightly crammed with names and phone numbers.

Within minutes of his arrival in the office, a rapid success-

laxed compositive has been disturbed. He knows the Stars reputation for distorting quotes and is fearful of the dramatic headlines that will flood supermarkets all over the country. He is already suing an Australian magazine for reprinting it and now threatens to take aim against its author and the magazines themselves. "I agreed to do an interview for New West," he says. "Meanwhile its being syndicated all over the (expletive deleted) country. I never would give an interview to the (expletive deleted) Star."

But the excitement is not over yet. Next door, in Olivia Newton-John's management office, a strange man walked in and spilt gasoline in one of the offices. Panic strikes. Wald drops everything and races outside to investigate the disturbance.

A Day In The Life Of JEFF WALD The Kid From The Bronx Makes **Good As Helen Reddy's Manager**



the table with the morning news on. The maid places his breakfast before him (chocolate milk instead of coffee) as daughter Traci, 131/2, joins him. Helen is still asleep.

ion of calls begin. Laurie commandeers the phone as Jeff hurriedly spouts the names of those to be called.





Billboard photos by Bonnie Tiegel Jeff Wald is a man of words. Extreme left, he makes a business call from his home and is a man of moods and actions in the accompanying series shot in his office.

Wald, diminutive in stature, is dressed in a pale blue shirt and navy leisure suit. His constantly worked on tan is still visible. Between bites, he discusses the press, the gossip mongers and his New York roots. The maid clears the table as Wald prepares to drive Traci to school.

The Wald car: beige Rolls Royce convertible, license plate PS 79 BX, a tribute to his Bronx elementary school. Driving down Sunset Blvd. to the Westlake School in Beverly Hills, he puts on a tape of the Eagles, whom are among his favorites along with Linda Ronstadt and the Spinners.

Approaching the San Diego Freeway overpass, Wald calls Bruce Wendell, vice president of promotion at Capitol Records, on his car phone to discuss plans for the release of Helen's new single "Gladiola," already delayed by a Capitol warehouse employes strike. But telephone reception is poor and Wendell's voice is inaudible, "We're getting interference. I'm near the freeway. Call you at the office later," says Wald hanging up the phone.

After dropping Traci at school, Wald returns home to find Helen and 31/2-year-old son Jordan finishing breakfast.

Jeff calls Burt Sugarman, executive producer of the "Midnight Special," the tv show Helen has permanently hosted for the past 11/2 years. There is a taping later that day and Jeff confirms what time Helen is to be there and what songs she will sing.

The phone rings and Jeff is quick to answer. It's Sen, John Tunney whom Wald has been supporting during his re-election campaign. Wald has indulged himself in politics, coordinating fundraisers in the way of benefit concerts for various democratic candidates including Gov. Jerry Brown. Between Helen and himself, they have directly and indirectly raised over \$1 million. In fact, Wald was a Brown delegate to the Democratic Convention in New York last summer.

Back in the Rolls with the top down, Wald careens down Sunset, wheeling around turns, manipulating the Rolls like it's a small sports car.

He explains why Helen has hosted the "Midnight Special" and why she is never seen on any prime time tv shows. "The show gives her the status and prestige of her own show and the identification with youth. She hasn't let Vegas become the focal point of her career. If she becomes too overexposed and too accessible on ty, album sales will hurt," he says.

Wald pulls the Rolls into the parking lot in back of his Sunset Blvd. office. Inside, on the wall behind receptionist Charmaine Smith are plaques of Helen's Grammy nominations, a letter from Jimmy Carter and other honors.

Wald makes himself comfortable behind his desk as childhood buddy Elliot Roberts of Lookout Management whose clients include Joni Mitchell, comes in with his customary morning greetings. Roberts occupies the adjoining upstairs

Artie Moguli, president of UA Records hasn't arrived at his office yet; Robert Strauss, chairman of the Democratic National Party is giving a speech; Allan Leonard, attorney for Neil Diamond and Bob Dylan is in a meeting and Jerry Moss, president of A&M Records is in flight. Wald shakes his head in bewilderment at his bad string of luck. "Get me Lee Phillips," he says to Laurie, figuring his luck will change. But the results are the same as Phillips is indisposed.

Pausing for a brief intermission from the phone, Wald talks about a K-Tel type tv record offer featuring contemporary stars in which all royalties will be donated to the California farmworkers.

"Call Famous Amos and get some cookies delivered," he says to Laurie. Next to Wally Amos himself. Wald is chief stockholder in the profitable cookie company along with Artie Mogull and Marvin Gaye.

Paula Shore, Helen's personal secretary for three years, with her infant son Mason nestled in her arms comes in to discuss an NBC tape of an animated film of "Angle Baby" which won a European award and will be shown on the "Midnight Special."

A temporary moment of silence transcends the office. Then Wald, with contempt, talks about grand jury investigations into payola with the Clive Davis case in point. "If all you had to do was lay some money on someone, I wouldn't have busted my ass on 'I Am Woman' for nine months trying to get it played," he says.

Wald is meticulous in everything from the way he dresses to the orderliness of his office. A typed sheet with the day's agenda is carefully mapped out with people to call and appointments to keep. Despite constantly changing schedules, he manages to stay on top of everything, "It's really hectic keeping tabs on both Jeff and Helen," says Laurie. "But with Helen doing the movie, they're more stationary." Reddy is currently working on a Disney film "Pete's Dragon," the largest budgeted musical since "Mary Poppins."

In the morning mail is a package from Hong Kong with press clippings of Helen from Japanese newspapers and magazines. Wald breaks out in laughs as he flips the pages, since he can't read a word of it except Helen's name

Before he can continue with the mail, the phone rings and Wald suddenly becomes more solemn. He learns that a recent story that appeared in New West and New York Magazines about his personal life will be syndicated to the National Star. Wald is furious. "Don't tell me anymore." he says to the voice on the other end as he buries his forehead in his hand.

Immediately after the conversation, he tells Laurie to call Grant Tinker, Mary Tyler Moore's husband and Joe Hamilton, Carol Burnett's husband, who along with Roger Smith and himself were the principles in the story.

Wald is adamantly upset over the article. His previous re-

Both office staffs congregate in front of Wald's office. After the confusion simmers, Wald returns to his desk and continues opening the mail.

The remainder of the mail includes a letter asking permission to use lyrics of Helen's songs, a political tip sheet, telegrams and the trades.

Wald is on the phone again with his attorney. His attempt to prohibit the New West story from appearing in the Star has become top priority. "I want someone on this today." he says, planting the receiver firmly on the phone.

Laurie waits by her phone ready to obey Wald's next demand which come sporadically but fast. The pace gets heavier and intensifies as Wald gets jumpy. Attorney Abe Somer calls and Wald quizzically asks "They can't do that, can they?"

As the tension subsides, Jeff calls Helen at home to check if her dress for the "Midnight Special" has arrived from Georgio's.

The calls begin again. The list in Laurie's message book gets longer. Lee Phillips returns Jeff's call but by now he is confused as to what he called about. "What did I call him about?" he asks Laurie. She shakes her head. "I'll call you back in a minute," he tells Phillips.

Steve Gold, manager of War and a close friend of Wald calls. The conversation picks up in tone, filled with expletives, but in a friendly way. "We're having a contest who can shout louder," he says.

Wald asks for a copy of a book called "Limo" which he recently bought with intentions of producing the movie. Films and comedy (besides politics) are his new avenues of interest as he talks about other managers who are getting into film production.

"I want Bob Dolce," he tells Laurie. Dolce is talent buyer for the "Tonight Show" and Wald is trying to get the book's authors Dan Jenkins and Edwin Shrake as guests. He is also trying to place them on the "Dinah" and "Merv Griffin" tv shows.

The Famous Amos cookies that Wald ordered an hour ago still haven't arrived. "Where the hell are the cookies?" he shouts to Paula. "See what happened to them."

Elliot Roberts casually strolls into Wald's office as Jeff begins skimming the trades. His brother Peter, a doctor at Cedars-Sinai Medical Center arrives to meet Laurie for lunch. Wald studies a list of movies he wants ordered for private screenings in his home, shouting out the names. In the meantime, Laurie is confirming reservations at the Beverly Hills Hotel for the authors, scheduled to be in Los Angeles the end of October.

The cookies arrive. Laurie transplants them from the brown





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

Freddie DeKordova, 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.

Charmaine 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 LoCicero, the Wald chauffeur for the past 1½ years. Helen cradles Paula's son Mason and as Laurie, Peter and Paula assemble, the scene resembles a family gathering.

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

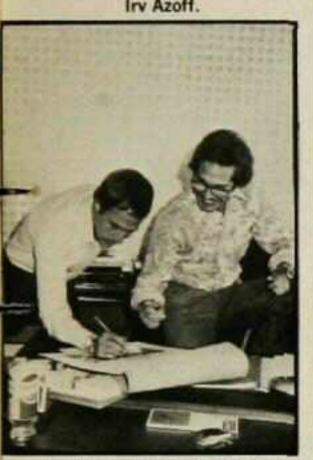
It's getting late and Helen leaves for rehearsal at the Disney lot. Jeff leaves his office moments later for one of his frequent visits to Capitol Records. Today he wants to see Wendell about Helen's new single.

The top of the Rolls is still down as Wald cruises down Sunset, the Spinners on tape. "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 wields the car into the Capitol Tower parking lot but is skeptical of leaving it unattended with the teamsters picketing in front. He stalks 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 is at lunch so he 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.

Wald's office is replete with photos and gold records (top). Above, Helen Reddy and Jeff share a chuckle with Irv Azoff.





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



that must be signed including a W-4 form. "He signs everything," says Helen pointing to Jeff. He swiftly scrawls Helen's signature on the dotted lines, a proceedure he is quite adept at handling.

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

An unauthorized photographer 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 takes a seat on the side, constantly checking with the director.

From the side, Jeff motions to Helen with his hand, but she doesn't acknowledge. He casually walks to the stage and whispers in her ear. When the rehearsal ends, 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 Somer, 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 inbetween snacks from a local take-out dive that none find very appetizing. 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 what 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 playoff baseball game. "I lived two blocks from Yankee Stadium," says Wald, naming the old Yankee teams position by position. Helen picks up her head from the needlepoint and is clearly unenthused about baseball.

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

The ballgame 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 out witty one-liners, placing food in everyone's plate while the crew enjoys his company.

On the return to Helen's dressing room, Jeff stops to pay a visit to Wolfman Jack. Following some casual jestering, 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, Wolfman Jack is introduced. Helen changes into a red gown.

A 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 yanks 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.



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 tabove). Then it's departure time for Jeff and Helen.

Wald carefully scrutinizes them, checking for errors. Pointing to a discrepency, Wald tells Davis "From her eighth gold alburn," referring to her "Music, Music" LP from which "Gladiola" is culled. "Put an eight here next to gold." Davis agrees.

Wald heads for the elevator and pushes the top button marked "E" where the executive offices are located. Knowing exactly where he's going, he admits himself into the office of Bhaskar Menon, president and chief executive officer of Capitol Records. But Menon is on the phone and asks Wald to leave him to his privacy so he can go over Helen's new contract. Wald offers no resistance and exits. He checks for messages with his office, makes a few quick calls and realizing he must meet Helen at the studio, leaves the Tower.

Arriving on the Disney set at the Burbank studios, LoCiero the chauffeur, is standing next to a Mercedes limousine, while Helen is inside the studio showering after an exhausting rehearsal.

While waiting for Helen, Jeff turns on the limo tv to watch the news, something he rarely misses.

With Helen in the Rolls, the drive to nearby NBC for the "Midnight Special" taping, is brief. Jeff slowly brings the car to a halt in Helen's designated parking space as NBC tour onlookers sneak peaks of them entering the studio.

At the "Midnight Special" set, country singer Johnny Rodriguez is rehearsing. Without any fantare, Jeff and Helen go directly to her dressing room.

A script of the show is on the couch while the closed circuit ty lets Helen know how the rehearsal is progressing.

Jeff sits relaxed on the couch. Helen begins to needlepoint. A member of the show's crew enters to discuss the script. Jeff takes control of the discussion and lets it be known which songs Helen will sing and when. "Gladiola' will open the show," he says.

The cue card holder enters next as Helen rehearses reading the cards, making sure her pronounciations are correct. Jeff doesn't like the way a line in the card reads and demands it be changed. It promptly is.

The small dressing room quickly fills. Stan Harris, producer of the show, walks in and welcomes Helen back after a summer hiatus.

Another crew worker enters with the fundamental papers

Jeff calls Wendell again. "He's back from lunch only now he's having dinner," he laughs as he shakes 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 monolog 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. Wolfman 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's exit the studio undetected.

It's been an exhausting 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 Gatsby'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 7 years," referring to Helen's records.

Radio-TVProgramming **Research On Quantitative Basis**

EDITOR'S NOTE: This article. bylined by research specialists Steven J. Gaspar and his partner Ernie Burke, explores the growing need and uses of research at radio stations. Gaspar previously performed research for programming consultant Buzz Bennett. Today, he operates a research firm in Los Angeles called RadioMusico which deals primarily in testing new records for record companies via a coast-to-coast testing group. Gaspar also privately consults radio stations in research methodology.

We are entering a period where research is becoming more vital to the increased success of our business. The question we must ask ourselves is whether the type of research used to measure degrees of success is the same type to use in making decisions regarding the design of our products, be it records or radio.

Quantitative research does a lot for us in our respective trades. It enables us, through the charts, to measure a record's growth, allowing us the important comparison to other records. With ratings, it allows us to sell commercials for a high rate if our station has more people listening to it than our competitors. If we don't, our value is rated accordingly.

The best form of quantitative research is done by the cash register; that is the bottom line to business.

What can be done in between the drawing board and the cash register to help us achieve our goals? Do we rely on the system which measured our success or mediocrity? Is that system adequate for measuring creative decisions or marketing challenges? Let's examine the premises we're working with.

Let's start with radio. Radio is faced with the system of Arbitron. This rating service is used to determine how well you, the programmer, did in attracting your audience to your station. It accomplishes this task by mailing a random sample of diaries to persons within "presumably" your signal's "marketing" area (after all you are trying to sell/market your station). The persons receiving these diaries are supposed to list the times and stations they listen to in the course of the week. They're returned and "weighted" to fit the sample proportions. The results are then run through a statistical package and presto. You're a winner or a loser. But it is not all that righteous.

You see, the survey was right only for the sample taken. If your audience, 18-24 male, was the result of only one returned diary, do you make program changes? If you do, it's your poor judgment, especially if you did fair in those surveys prior.

But let's say you didn't do well for the last three ratings, according to ARB. What do you do? Do you presume the whole thing didn't work and change format? Because one day part was strong, do you alter the rest of the day to sound identical?

Perhaps some changes are in order, but I feel the methodology of that rating system is such, that three ratings must occur within a small margin of difference between them before any conclusive results can be assumed about the programming content.

Even then, what part of your programming was faulty? Do you try and assume this with a computcrized breakout of tune-out or turnoff according to ARB? If you do, then maybe you're the one that's faulty and you should be replaced.

Arbitron and other surveys are fine for measuring quantitative results of given media programming, but only for generalized trends of appeal. With all the variables in human behavior, it becomes obvious

LOS ANGELES-Except for the

whimsy of fate, countless hours of

radio history might have disap-

peared forever over the airwaves

But Charles Michelson, a young

man working in his father's export

business in New York, backed into

an international transcription busi-

ness and radio history with radio

shows such as "Dragnet," "Gun-

smoke," "The Shadow," "The Lone

Ranger," "Gang Busters," "Sergeant

Preston Of The Yukon," "The

Green Hornet" and "Fibber McGee

into oblivion.

(Continued on page 35)



CANDID MIKE-Jerry Rogers, program director of WSGA, Savannah, and WSGA air personality Andy Ryan, center, interview Peter Frampton, right, shortly after Gary Wright and Frampton broke house records at the Savannah Civic Center. Station features a Top 40 format.

OLD RADIO SHOWS ON RISE Transcription Hobby Pays Off

By CLAUDE HALL

shipped them on a steamer to Australia and forgot about them.

But a month later came a cable asking for more.

"That got me started. It was during the Depression. I didn't want to work in the export business. I made a trip about 1937 to Los Angeles and when I got back to New York I was the representative for Earnshaw Radio Productions which produced "Chandu The Magician," "The Count of Monte Cristo," and others.

In those days, most of the major radio shows were live. And one of the deals Michelson made was with

Then came television. Radio shows began to wane. In 1955 Michelson established a tv division and acts today as U.S. program purchasing agent for the National Television Network in Australia, Transglobal-TV of Tokyo, the ABS-CBN TV Network in Manila, Thai-TV in Bangkok, Thailand, and others.

The transcriptions laid fallow, gathering dust.

(Continued on page 35)

Bee Gees Top Artist List At Radio Forum ers with the complete agenda will be

Continued from page 3

Moorhead, chairman of the awards committee and competition, Al Coury, president of RSO Records, Los Angeles, and Richard C. Ashby of the Robert Stigwood Organisation, New York, have been coordinating the event with the aid of Jimmy Page of Showco in Dallas.

The group is currently on the top of the Hot 100 Chart of Billboard with "Love So Right."

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 authorities in the world. A list of the speakannounced within the next week.

To register, radio personnel should send \$135 and non-radio personnel \$175 to: International Radio Programming Forum, Ninth Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

After Nov. 8, radio personnel will be charged a late fee of \$160 and non-radio personnel a fee of \$200. This fee covers luncheons, dinners, entertainment events, all work materials, and entrance to all sessions, including the exhibits.

In addition, on a first come basis, registrants are entitled to special rates on a reserved block of hotel rooms as long as they're available.

& Molly.

It all started when his father, a purchasing representative for an Australian import firm called Hoffnung & Co. which imported records, among other things, one day received an inquiry regarding radio transcriptions. He asked his son to take care of the inquiry. Michelson went to see the late Frank Walker at RCA.

"Mr. Walker handed me a 16-inch wax disk. I told him no one would be able to play it. He said: 'You're a young fellow, do like I say'."

From Walker, Michelson received 52 shows of "Omar, The Wizard Of Persia." He crated them up and

NOT

BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM

REGISTER NOW for Billboard's Radio Forum. Complete this registration form and mail to Diane Kirkland, c/o Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069.

Please register me for The International Radio Programming Forum at the Marriott Hotel, New Orleans, December 1-4, 1976

I am enclosing a check or money order in the amount of: (Please) Non-Radio Station Personnel: \$175 (before Nov. 8)	Theck) REGISTRATION FEE DOES NO INCLUDE HOTEL OR AIRFARE
Radio Station Personnel/Students/Military/Spouses: \$135 (before Nov. 8), \$160 after Nov. 8	Signature
You can charge your registration if you wish:	Registrant (Please print):
BankAmericard Card No Diners Club Expiration Date	Company/Station
American Express	Title
Address	Phone
City	State Zip

All information on hotel rooms will be sent immediately upon receipt of your reservation. For further information, contact:

Diane Kirkland, Billboard, 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069 (213) 273-7040 Would you be interested in a Bayou cruise?

With whom would you like to meet during a One-on-One Meeting time? .

Street & Smith to make transcrip-



Charles Michelson: Except for him, the Shadow wouldn't have been around long enough to know very much at all.

tions of "The Shadow." In those days, the show originated from the WOR studios, New York, over the Mutual Network.

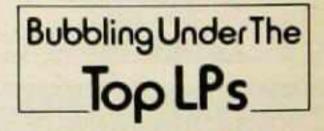
"I sold it on transcriptions outside the Blue Coal area ... everywhere else in the nation, overseas, too." He estimates that Mutual might have cleared 200-300 radio stations for the network show; he usually had another 300-400 stations signed up for the transcription service.

Oh Henry!

LONDON-Arcade Records. through RCA's special products division, has placed an initial order for 400,000 double LPs of "Henry Mancini-40 Greatest," a special package that is being offered in stores throughout Great Britain.

BubblingUnderThe HOT 100

- 101-LIVING TOGETHER (In Sin), Whispers, Soul Train 10773 (RCA)
- 102-UNDISCO KIDD, Funkadelic, Westbound 5029 (20th Century)
- 103-LITTLE JOE, Red Sovine, Starday 144 (Gusto)
- 104-SHE NEVER KNEW ME, Don Williams, ABC/Dot 17658
- 105-RIDE A WILD HORSE, The Sex-O-Lettes, Chelsea 3053
- 106-LAID BACK LOVE, Major Harris, WMOT 4007 (Atlantic)
- 107-ONE LAST MEMORY, Impact, Atco 7064
- 108-IT'S SO EASY (Listen To Me), Denny Laine, Capitol 4340
- 109-SUN, SUN, SUN, Jakki, Pyramid 8004 (Roulette)
- 110-DANCIN' MAN, El Chicano, Shady Brook 45032



- 201-THE BEST OF ROD STEWART, Mercury SRM-2-7507 (Phonogram)
- 202-CHOCOLATE MILK-Comin', RCA APLI-0758
- 203-RUSH-2112, Mercury SRM-1-1079 (Phonogram)
- 204-VAN McCOY-Rhythms Of The World, H&L HL 69014
- 205-TYMES-Turning Point, RCA APL1-1836
- 206-STEELEYE SPAN-Rocket Cottage, Chrysalis CHR 1123
- 207-MARY KAY PLACE-Tonite! At The Capri Lounge, Columbia PC 34353 (As Loretta Hagers)
- 208-BOBBI HUMPHREY'S BEST-Blue Note BN-LA699-G (United Artists)
- 209-CHARLES EARLAND-The Great Pyramid, Mercury SRM-1-1113 (Phonogram)
- 210-IFSSE WINCHEGTER-Let The Rough Side Drag, Bearsville BR 6964 (Warren Bros)

Success Story

This week, a young man will walk onto a high school stage in Tucson, Arizona and present our 100,000th live assembly program. We believe no touring organization on earth performs as often, or for as much total audience as we do.

To the 141 radio stations that share our success, we offer the applause of America's teenagers.

In just a few weeks, another exciting production will be ready for national tour. We're proud to be affiliated with a new sponsor

who is offering the best incentives ever to participating stations.

For details about sharing our success story, call us.

We think you'll like what you'll hear.

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Multi-Media Education 7320 York Road, Philadelphia, Pa. 19126 215/635-6200

CONCICULACIANS

Bilboard Singles Radio Playlist Top Add Ons Singles Regional Bre Regional Breakouts & National Breakouts

Based on station playlists through Thursday (10/28/76)

TOP ADD ONS -NATIONAL

(D) SPINNERS—Rubberband Man (Atlantic) LEO SAYER-You Make Me Feel Like Dancing (W.B.) BURTON CUMMINGS-Stand Tall (Portrait)

D-Discotheque Crossover

personnel

tion personnel

Prime Movers.

ADD ONS-The two key prod

ucts added at the radio stations

listed, as determined by station

PRIME MOVERS-The two

products registering the great

est proportionate upward

movement on the station's

playlist, as determined by sta-

BREAKOUTS-Billboard Chart

Dept. summary of new prod-

ucts exclusive of Add Ons and

KRIZ-Phoenix

- BOSTON More Than A Feeling (Epic)
- KISS—Beth (Casablanca) 20-11
- ★ GORDON LIGHTFOOT The Wreck Of The Edmund Fitzgerald (Reprise) 14-8
- **KBBC**-Phoenix
- Story (MCA)
- Don't Have To Be A Star (ABC)
- * ROD STEWART-Tonight's The Night (W.B.) 24 18
- * LEO SAYER-You Make Me FeetLike Dancing (W.B.) 30-25

KTKT-Tucson

- Pacific Southwest Region
- TOP ADD ONS:

FIREFALL-You Are The Woman (Atlantic) MARELYN MCCOD & BILLY DAVIS-You Don't Have To Be A Star (ABC) BOSTON-More Than A Feeling (Epic)

* PRIME MOVERS:

ROD STEWART-Tonight's The Night (W.B.) CAPTAIN & TENNILLE-Musikrat Love (ASM) LED SAYER-You Make Me Frei Like Dancing (W.B.I

BREAKOUTS

FIREFALL-You Are The Woman (Atlantic) BOSTON-More Than A Feeling (Epic) LED SAYER-You Make Me Feel Like Duncing (WH)

BARRY DEVORZON AND PERRY BOTKIN-Nadia's Theme (A&M)

- OLIVIA NEWTON-JOHN Every Face Tells A.
- MARILYN McCOO AND BILLY DAVIS-You

- NONE
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 13-7 * LEO SAYER-You Make Me Feel Like Dancing (W.B.) 24-19

KQE0-Albuquerque

- HUDSON BROS.—Help Wanted (Arista) AMBROSIA – Can't Let A Woman (20th)
- Century)
- * BARRY DEVORZON / PERRY BOTKIN IR. -Nadia's Theme (A&M) 20-11
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 29-18

KENO-Las Vegas NONE

- D* SPINNERS-Rubberband Man (Atlantic) 18-12
- * ROD STEWART Tomight's The Night (W.B.)

Pacific Northwest Region

- TOP ADD ONS:
- (D) SPINNERS-Rubberband Man (Atlantic) BLYN MCCOO AND BILLY DAVIS-YO

PRIME MOVERS-NATIONAL ROD STEWART-Tonight's The Night (W.B.)

CAPTAIN AND TENNILLE-Muskrat Love (A&M) BARRY DeVORZON AND PERRY BOTKIN JR .- Nadia's Theme (A&M)

KYNO-Fresno

- NORMAN CONNORS You Are My Starship (Buddah)
- MARILYN McCOO/BILLY DAVIS-You Dan't Have To Be A Star (ABC)
- * BOSTON-More Than A Feeling (Epic) 19
- * CAPTAIN & TENNILLE-Muskrat Love (A&M) 16-9

KJOY-Stockton, Calif.

- TYRONE DAVIS—(Give It Up) Turn It Loase (Columbia) AMBROSIA—Can't Let A Women (20th)
- Century)
- * YVONNE ELLIMAN-Love Me (RSD) 24-15 * FUNKY KINGS-Slow Dancing 29-17

KGW-Portaind · LEO SAYER - You Make Me Feel Like

- Dancing (W.B.)
- * BURTON CUMMINGS-Stand Tall (Portrail) 26-19
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 22-9 KING-Seattle

ENGLAND DAN/JOHN FORD COLEY-

- Nights Are Forever Without You (Big Tree) TED NUGENT—Dog Eat Dog (Epic)
- * ABBA-Fernando (Attantic) 14-6
- * LEO SAYER-You Make Me Feel Like Dancing (W.B.) 27-17

KURB-Spokane

- BURTON CUMMINGS—Stand Tall (Portrait)
- FIREFALL—You Are The Woman (Atlantic) * CAPTAIN & TENNILLE-Muskrat Love
- (A&M) 5-1 * ROD STEWART-Tonight's The Night
- (Gonna Be Alright) (W.B.) 19.12 KTAC-Tacoma
- ELECTRIC LIGHT ORCHESTRA-Livin' Thing (U.A.)
- ENGLAND DAN/JOHN FORD COLEY—
- * KISS-Beth (Casablanca) 14-9 * PETER FRAMPTON-Do You Feel (ASM) 12-

KCPX-Salt Lake City

KRSP-Salt Lake City

Lowin' (Epic) . ELECTRIC LIGHT ORCHESTRA-Livin' Thing

ENGELBERT HUMPERDINCK—After The

(United Artists) * COMMODORES-Just To Be Close To You BREAKOUTS-NATIONAL

BURTON CUMMINGS-Stand Tall (Portrait)

BEE GEES-Love So Right (RSO)

BLUE OYSTER CULT-(Don't Fear) The

ENGELBERT HUMPERDINCK-After The

* CAPTAIN & TENNILLE- Muskrat Love

* ROD STEWART-Tonight's The Night

ELECTRIC LIGHT DRCHESTRA-Livin' Thing

AMAZING RHYTHM ACES—The End is Not in

Nights Are Forever Without You (Big Tree)

JOHN VALENTI- Anything You Want (Ariola)

+ ALICE COOPER-I Never Cry (W.B.) 22-9

* ROD STEWART-INever Cry (W.B.) 16-5

RITCHIE FAMILY-The Best Disco In Town

ELECTRIC LIGHT ORCHESTRA-Livin' Thing

BARRY DeVORZON & PENRY BOTKIN IR-

ROD STEWART-Tunight's The Night (W.B.)

BURTON CUMMINGS-Stand Tall (Portrait)

MARILYN MCCOD & BILLY DAVIS-You Don't

AMAZING RHYTHM ACES-The End is Not in

JOHN VALENTI -- Anything You Want (Ariola

Do RITCHIE FAMILY-The Best Disco In Town

★ FIREFALL—You Are The Woman (Atlantic)

D. RITCHIEFAMILY-The Best Disco In Town

MARILYN McCOO & BILLY DAVIS-You

* BARRY DeVORZON & PERRY BOTKIN-

D. RITCHIE FAMILY-The Best Disco In Town

* PETER FRAMPTON-Do You Feel (A&M)

* ABBA-Fernando (Atlantic) 12-10

BOSTON - More Than A Feeling (Epic)

ENGLAND DAN & JOHN FORD COLEY-

* COMMODORES-Just To Be Close To You

* GORDON LIGHTFOOT - The Wreck Of The

BARRY DeVORZON & PERRY BOTKIN-

* GORDON LIGHTFOOT - The Wreck Of The

Edmund Fitzgerald (Reprise) 10-7

ALICE COOPER – I Never Cry (W.B.)

★ CAPTAIN & TENNILLE -- Muskrat Love

* ROD STEWART-Tonight's The Night (W.B.)

AMAZING RHYTHM ACES—The End Is Not

· ELECTRIC LIGHT ORCHESTRA-LIVIN' Thing

* ALICE COOPER-INever Cry (W.B.) HB 11

* ROD STEWART-Tonight's The Night (W.B.)

Nadia's Theme (A&M) 13-2

Edmund Fitzgerald (Reprise) 13-7

Nights Are Forever Without You (Big Tree)

ROD STEWART—Tonight's The Night (W.B.)

★ BOSTON-More Than A Feeling (Epic) 15-9

Don't Have To Be A Star (ABC)

Nadia's Theme (A&M) 22-5

* BURTON CUMMINGS-Stand Tall

BOSTON-More Than A Feeling (Epic)

* PRIME MOVERS:

ALICE COOPER-I Never Cry (W.B.)

BREAKOUTS

Have To Be A Star (ABC)

Sight (ABC)

America)

(Marlin)

24-18

KRBE-Houston

KLIF-Dallas

(Marlin)

HB-15

KNUS-FM-Dallas

KFJZ-Ft.Worth

NONE

KINT-El Paso

17-14

11.6

(A&M) 12-10

WKY-Oklahoma City

In Sight (ABC)

(United Artists)

*

(Motown) 16-10

(Marlin)

(Portrait) 40-27

KILT-Houston

* ENGLAND DAN/JOHN FORD COLEY-

D* SPINNERS-Rubberband Man (Atlantic)

YVONNE ELLIMAN-Love Me (RSO)

Southwest Region

TOP ADD ONS:

(Gonna Be Alright) (W.B.) 16-8

WPEZ-Pittsburgh

Reaper (Columbia)

Lovin' (Epic)

(A&M) 12-7

WRIE-Erie, Pa.

(U.A.)

22.16

24.17

WJET-Erie, Pa.

(Marim)

(United Artists)

Nadia's Theme (AKM)

Sight (ABC)

MARILYN McCOD AND BILLY DAVIS-You Don't Have To Be A Star (ABC)

KOMA-Oklahoma City

(Portrait)

(United Artists)

(Motown) HB-23

What You Want (RCA)

(United Artists)

Lovin' (Epic) 20-8

(Marlin)

HB-24

HB-17

WTIX-New Orleans

(Salsoul)

27-21

KEEL-Shreveport

(Marlin)

11-1

(W.B.)

(Dent)

WLS-Chicage

KELI-Tulsa

15.5

KAKC-Tuisa

BURTON CUMMINGS—Stand Tall

DAVID DUNDAS—Jeans On (Chrysalis)

* ALICE COOPER-1 Never Cry (W.8.) 25-16

* ROD STEWART-Tonight's The Night (W.B.)

. ELECTRIC LIGHT ORCHESTRA-Livin' Thing

De RITCHIE FAMILY-The Best Disco in Town

* COMMODORES-Just To Be Close To You

* ENGLAND DAN & JOHN FORD COLEY-

· HALL & OATES-Do What You Want, Be

. ELECTRIC LIGHT ORCHESTRA-LIVIN' Thing

* ERIC CLAPTON-Hello Old Friend (RSO)

* ENGELBERT HUMPERDINCK-Alter The

D. SALSOUL ORCHESTRA-Nice And Nazsty

ENGLAND DAN & JOHN FORD COLEY-

D* SPINNERS-Rubberband Man (Atlantic)

* MARILYN McCOO & BILLY DAVIS-You

BOSTON - More Than A Feeling (Epic)

Do RITCHIE FAMILY-The Best Disco In Town

* ROD STEWART-Tonight's The Night (W.B.)

* ELECTRIC LIGHT ORCHESTRA-Livin' Thing

LEO SAYER-You Make Me Feel Like Bancing

D) SPINNERS-The Rubbertrand Man (Atlantic)

FIREFALL-You Are The Woman (Atlantic)

ROD STEWART-Tonight's The Night (W.B.)

CAPTAIN & TENNILLE-Mutkrat Love (AEM)

COMMODORES-Just To Be Close To You (Mo-

MARILYN MCCOO & BILLY DAVIS-You Don't

FIREFALL—You Are The Woman (Atlantic)

LEO SAYER—You Make Me Feel Like

* CAPTAIN & TENNILLE-MusaratLove

* ROD STEWART-Tonight's The Night

(Gonna Be Alright) (W.B.) 27-12

ENGLAND DAN/JOHN FORD COLEY-

De SPINNERS-Rubberband Man (Atlantic)

* ROD STEWART-Tonight's The Night

(Gonna Be Airight) (W.B.) 14-9

Nights Are Forever Without You (Big Tree)

* BAY CITY ROLLERS-1 Only Want To Be With

(Continued on page 28)

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* PRIME MOVERS:

KISS-Beth (Casabianca)

Have To Be A Star (ABC)

Dancing (W.B.)

You (Arista) 5-1

WVON-Chicago

· NONE

* NONE

(A&M) 15-5

WDHF-Chicage

BEE GEES-Love So Right (RSO)

BREAKOUTS:

(United Artists) 25-18

Midwest Region

TOP ADD ONS:

Don't Have To Be A Star (ABC) 28-22

Night's Are Forever Without You (Big Tree)

Nights Are Forever Without You (Big Tree)

(Motown) 10-7 * BURTON CUMMINGS-Stand Tall (Portrait) 29-18

WGRD-Grand Rapids

WTAC-Flint, Mich.

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- · ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.)
- * KISS-Beth (Casahianca) 13-9
- D * SPINNERS-Rubberbamd Man (Atlantic) 12.5

Z-96 (WZZM-FM) - Grand Rapids

- STYX—Mademoiselle (A&M)
- . ENGLAND DAN/JOHN FORD COLEY-Nights Are Forever Without You (Big Tree)
 - * KISS-Beth (Casabianca) 22-15
- * ROD STEWART-Tonight's The Night (Gonna Be Airight) (W.B.) 19-13

WAKY-Louisville

- YVONNE ELLIMAN—Love Me (RSO)
- BARRY DEVORZON / PERRY BOTKIN JR -Nadia's Theme (A&M)
- * BEE GEES-Love So Right (RSO) 25-16
- * BURTON CUMMINGS-Stand Tall (Portrait) 29-10

WBGN-Bowling Green

WGCL-Cleveland

YVONNE ELLIMAN - Love Me (RSO)

* ALICE COOPER-I Never Cry (W.B.) 14-8

TYRONE DAVIS—Give It Up (Turn It Loose)

* BEE GEES-Love So Right (RSO) 20-14

- MARILYN McCOD & BILLY DAVIS-You Don't Have To Be A Star (ABC)
- Nights Are Forever Without You (Big Tree)

KHJ-Las Angeles

DERTO, 19/0, BILLBUAHD

- FIREFALL—You Are The Woman (Atlantic)
- MARILYN McCOO & BILLY DAVIS JR. You Don't Have To Be A Star (ABC)
- * BLUE OYSTER CULT-(Don't Fear) The Reaper (Columbia) 25-22
- * BEE GEES-Love So Right (RSO) 24-19

KDAY-Los Angeles

- SKIP MAHOANEY Bless My Soul (ABET)
- WALTER JACKSON—Feelings (U.A.)
- KIIS-Los Angeles
- PETER FRAMPTON—Do You Feel (A&M)
- YVONNE ELLIMAN Love Me (RSO)
- * CAPTAIN & TENNILLE-Muskrat Love (A&M) 16-8
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 22-10

KEZY-Anaheim

- DOOBIE BROS.—It Keeps You Running (W.B.)
- ★ BOSTON—More Than A Feeling (Epic) 18
- * CAPTAIN & TENNILLE-Muskrat Love (ABM) 31-23

KFXM – San Bernardino

- DAVID DUNDAS—Jeans On (Chrysalis)
- BURTON CUMMINGS—Stand Tall (Portrait)
- * BAY CITY ROLLERS-1 Only Want To Be With You (Arista) 19-7
- * HEART-Magic Man (Mushroom) 11-5

KCBQ-San Diego

- MARY KAY PLACE—Baby Boy (Columbia)
- SYLVERS—Hot Line (Capitol)
- * LINDARONSTADT-That II Be The Day (Asylum) 19-5
- * FIREFALL You Are The Woman (Atlantic) 22.15

KAFY-Bakersfield

- D. SPINNERS-Rubberhand Man (Atlantic)
- * ROD STEWART-Tonight's The Night
- (Gonna Be Alright) (W.B.) 10-3 * LEO SAYER-You Make Me Feel Like
- Dancing (W.B.) 24 18

Don't Have To Be A Star (ABC) SYLVERS-Hot Line (Capitol)

* PRIME MOVERS

ROD STEWART-Tomght's The Night (W.B.) BOSTON-More Than A Feeling (Epiz) CAPTAIN AND TENNILLE-Munkrat Love (ASM)

BREAKOUTS

SURTON CUMMINES-Stand Tall (Portrait) ENGLAND DAN & JOHN FORD COLEY-Nights Are Forever Without You (Big Tree) YVONNE ELLIMAN-Love Me (RSD)

KFRC-San Francisco

- SYLVERS—Hot Line (Capitol)
- MARILYN McCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- * NORMAN CONNORS—You Are My Starship (Buddah) HB 20 * CAPTAIN & TENNILLE- Muskrat Love (A&M) 15-8

KYA-San Francisco

- De SPINNERS-Rubberband Man (Atiantic)
- ROD STEWART—Tonight's The Night
- (Gonna Be Alright) (W.B.)
- * HEART-Magic Man (Mushroom) 9-5 * BARRY DEVORZON / PERRY BOTKIN JR.-
- Nadia's Theme (A&M) 11-6 KLIV-San Jose

- BURTON CUMMINGS—Stand Tall (Portrait)
- YVONNE ELLIMAN—Love Me (RSO)
- D * SPINNERS-Rubberband Man (Atlantic) HB-9
- * NORMAN CONNORS-You Are My Starship (Buddah) 10 I

KNDE-Sacramento

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- * BOSTON-More Than A Feeling (Epic) HB-21
- * ROD STEWART-Tonight's The Night (Gonna Be Afright) (W.B.) 21-14
- KROY-Sacramento
- BEE GEES -- Love So Right (RSO) De SPINNERS-Rubberband Man (Atlantic)
- * BOSTON-More Than A Feeling (Epic) 23-
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 13-6

- KENNY NOLAN—I Like Dreamin' (20th) Century)
- * ENGELBERT HUMPERDINCK-After The Lovin' (Epic) 27-21

* ROD STEWART-Tonight's The Night

(Gonna Be Airight) 20-12

(Marlin) HB-22

- MARILYN McCOO/BILLY DAVIS JR.-You Don't Have To Be AStar (ABC)
- SEALS AND CROFTS—Baby I'll Give It To You (W.8.)
- * BURTON CUMMINGS-Stand Tall (Portrait) 25-19
- ✤ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 26-18

KTLK-Denver De SPINNERS-Rubberband Man (Atlantic)

- ENGLAND DAN/JOHN FORD COLEY-Nights Are Forever Without You (Big Tree)
- 37:29 * JOHNNY KALLUM-The Big Debate (Bang) 38-30

North Central Region

TOP ADD ONS:

ENGELBERT HUMPERDINCK-Atter The Lowin (Epic) ROD STEWART-Tonight's The Night (W.B.I.

YVONNE ELLIMAN-Love Me (RSO)

* PRIME MOVERS:

ROD STEWART-Tonight's The Night (WB. D) SPINNERS-The Rubberband Man (Atlantic) BURTON CUMMINES-Stand Tall (Forfrait)

BREAKOUTS:

ENGLAND DAN & JOHN FORD COLEY-Nights Are Forever Without You (Big Tree) ALICE COOPER-I Never Cry (W.B.) ENGELBERT HUMPERDINCK-Alter The Lovis' (Epic)

CKLW-Detroit

- ENGELBERT HUMPERDINCK-After The Lovin' (Epic)
- . DONNY GERRARD Greedy For Your Love (Greedy)
- * TYRONE DAVIS-Give It Up (Turn It Loose) (Columbia) 17-12 + ROD STEWART-Tonight's The Night
 - (Gonna Be Alright) (W B.) HB-20

- (Columbia) SYLVERS—Hot Line (Capitol)
- D * SPINNERS-Rubberband Man (Atlantic) 25-7
- D * RITCHIE FAMILY-The Best Disco In Town

WMGC-Cleveland

ALICE COOPER-I Never Cry (W.B.)

GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)

* ENGLAND DAN/JOHN FORD COLEY-Nights Are Forever Without You (Big Tree) 28-22

FIREFALL—You Are The Woman (Atlantic)

* ALICE COOPER-INever Cry (W.B.) 24-16

* ROD STEWART-Tonight's The Night

ENGLAND DAN/JOHN FORD COLEY-

D. SPINNERS-Rubberband Man (Atlantic)

Edmund Fitzgerald (Reprise) 6-3

+ ROD STEWART-Tomght's The Night

ENGELBERT HUMPERDINCK—Atter The

DAVID DUNDAS—Jeans On (Chrysalis)

* ROD STEWART-Tonight's The Night

(Gonna Be Alright) (W.B.) 21-10

STYX—Mademoiselle (A&M)

(Buddah) 37-18

13-Q (WKTQ) - Pittsburgh

NONE

23-16

ERIC CLAPTON—Hello Old Friend (RSD)

* ROD STEWART-Tonight's The Night

D + SPINNERS-Rubberband Man (Atlantic)

* ROD STEWART-Tonight's The Night

(Gonna Be Alright) (W.B.) 18-1

NORMAN CONNORS—You Are My Starship

(Gonna Be Alright) (W B) 16-7

* OSMONDS-I Can't Live A Dream (Polyder)

(Gonna Be Alright) (W.B.) 10-6

* GORDON LIGHTFOOT-The Wreck Of The

Nights Are Forever Without You (Big Tree)

(Gonna Be Airight) (W.B.) 10-2

Q-102 (WKRQ-FM)-Cincinnati

* BURTON CUMMINGS-Stand Tall (Portrait) 26-20

WSAU-Cincinnati

WCOL-Columbus

35-25

WCUE-Akron, Ohio

Lovin' (Epic)

Two sides of Sinatra you've never heard:



"Like A Sad Song" (written by John Denver) "Dry Your Eyes" (written by Neil Diamond)



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----Billboard Singles Radio Action Based on station playlists through Thursday (10/28/76)

Continued from page 26 WNDE-Indianapolis

- BEEGEES-Love So Right (RSO)
- BARRY MANILOW -- This One's For You (Arista)
- KISS—Beth (Casablanca) 14-6
- * FIREFALL-You Are The Woman (Atlantic) 9

WORY-Milwaukee

- MARYKAY PLACE—Baby Boy (Columbia)
- COMMODORES—Just To Be Close To You (Mutown)
- * ENGLAND DAN/JOHN FORD COLEY-Nights Are Forever Without You (Big Tree) 21-15
- * ROD STEWART-Tomght's The Night (Gonna Be Alright) (W.B.) 20-11

WZUU-FM-Milwaukee

- STRAWBS—IOnly Want My Love To Grow
- MANFRED MANN Blinded By Light
- ★ BOSTON—More Than A Feeling (Epic) 15
- * RODSTEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 13-4

WIRL-Peoria, IIL

- ALICE COOPER-I Never Cry (W.B.)
- BURTON CUMMINGS—Stand Tall (Portrait)
- * KISS-Beth (Casablanca) 10-6
- * CAPTAIN & TENNILLE Muskrat Love (A&M) 13-4

KSLQ-FM-St. Louis

- . LITTLE RIVER BAND-II's A Long Way There (Harvest)
- MARILYN McCOO/BILLY DAVIS IR. You Don't Have To Be A Star (ABC)
- LT.D.-Love Ballad (A&M) 33-25
- D * SPINNERS-Rubberband Man (Atlantic) 28 20

KKOK-St. Louis

LLBUAHL

ō

- De SPINNERS-Rubberband Man (Atlantic)
- ★ GORDON LIGHTFOOT -- The Wreck Of The Edmund Fitzgerald (Reprise) 11-7
- * CAPTAIN & TENNILLE-Muskrat Love (A&M) 10-2

KOWB-Fargo, N.D.

- MARILYN McCOO/BILLY DAVIS-You Don't Have To Be A Star (ABC)
- LED SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BARRY DEVORZON/PERRY BOTKIN JR -Nadia's Theme (A&M) 5-1
- * ENGLAND DAN/JOHN FORD COLEY-Nights Are Forever Without You (Big Tree) 18-15

Northeast Region

TOP ADD ONS:

BURTON CUMMINGS-Stand Tall (Portrad) LED SAVER-You Make Me Feel Like Danung (WE)

BEE GEES-Love So Right (RSD)

* PRIME MOVERS:

ROD STEWART-Tanight's The Night (W.B.) SEE GEES-Love So Right (RSD) (D) SPINNERS-Rubberband Man (Atlantic)

BREAKOUTS

LEO SAYER-You Make Me Feel Like Duncing (W.B.) BURTON CUMMINGS-Stand Tall (Portrait)

BEE GEES-Love So Right (RSO)

WABC-New York

- BEE GEES—Love So Right (RSD)
- COMMODORES—Just To Be Close To You (Arista) 13-9
- * HALL& OATES-She's Gone (RCA) 10-8
- WPIX-New York
- ENGLAND DAN/JOHN FORD COLEY-Nights Are Forever Without You (Big Tree)
- * ABBA—Fernando (Atlantic) 8-4
- D * SPINNERS-Rubberband Man (Atlantic) 11-9

DRIGINALS—Down To Love Town (Soul) 9-4

★ IACKSONS—Enjoy Yourself (Motown) 8-3

ELECTRIC LIGHT ORCHESTRA-Livin' Thing

* BOSTON-More Than A Feeling (Epic) 19-

NORMAN CONNORS -- You Are My Starship

* BOSTON-More Than A Feeling (Epic) 25

* ROD STEWART-Tonight's The Night

(Gonna Be Alright) (W.B.) 27-21

LT.D.—Love Ballad (A&M)

* ABBA-Fernando (Atlantic) 11-5

BURTON CUMMINGS—Stand Tall

* ROD STEWART-Tonight's The Night

* FIREFALL-You Are The Woman (Atlantic)

(Gonna Be Airight) (W.B.) 6-3

SYLVERS—Hot Line (Capitol)

WWRL-New York

NONE

WPTR-Albany

(U.A.)

13

WTRY-Albany

(Buddah)

WXBW-Buffalo

14.7

WTSL-Buffalo

(Portrait)

.

- WBZ-FM-Boston
- CAPTAIN & TENNILLE Muskrat Love (A&M)
- 5.000 VOLTS-Dr. Kiss Kiss (Private Stock). * LEO SAYER-You Make Me Feel Like
- Dancing (W.B.) 30-18
- ★ BEE GEES—Love So Right (RSO) 17-7

WVBF-FM-Boston

- Do SPINNERS-Rubberband Man (Atlantic)
- LED SAYER -- You Make Me Feel Like Dancing (W.B.)
- * BURTON CUMMINGS-Stand Tall (Portrait) HB-19
- * GORDON LIGHTFOOT-The Wreck Of The Edmund Fitzgerald (Reprise) 8-4

WORC-Worcester, Mass.

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- MARY McGREGOR—Torn Between Two Lovers
- * GORDON LIGHTFOOT-The Wreck Of The Edmund Fitzgerald (Reprise) 7-4
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 10-5

WDRC-Hartford

- DAVID DUNDAS—Jeans On (Chrysalis).
- ELECTRIC LIGHT ORCHESTRA-LIVIN' Thing (U.A.)
- D = SPINNERS-Rubberband Man (Atlantic) 28-22
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 24-11

WPRO-Providence

- ROWANS-If I Only Could LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- * ALICE COOPER-INever Cry (W.B.) 15-5
- * CAPTAIN & TENNILLE-Muskrat Love (A&M) 20-8

Mid-Atlantic Region

TOP ADD ONS:

ENGELBERT HUMPERDUNCK-After The Lown (Epic) ALICE COOPER-I Never Cry (W B.) D) SPINNERS-Rubberhand Man (Atlantic)

WGH-Washington NONE

* NONE

WCAO-Baltimore

- ALICE COOPER-I Never Cry (W.B.) ENGELBERT HUMPERDINCK – After The Lovin' (Epic)
- * CAPTAIN & TENNILLE-Muskrat Love (A&M) 10-5

Playlist Top Add Ons 🛛 🌒

WORD-Spartanburg, S.C.

19.8

WLAC-Nashville

· PARLIAMENT-Do That Stuff (Casablanca)

* FIREFALL-You Are The Woman (Atlantic)

· GIORGIO - Knights In White Satin

* LED SAYER-You Make Me Feel Like

LED SAYER - You Make Me Feel Like

BURTON CUMMINGS—Stand Tall

* FIREFALL-You Are The Woman (Atlantic)

+ ALICE COOPER-I Never Cry (W.B.) 21-17

ENGELBERT HUMPERDINCK-Atter The

* ALICE COOPER-INever Cry (W.B.) 27-23

★ BEEGEES-Lave So Right (RSO) 14-9

LEO SAYER-You Make Me Feel Like

* BARRY DEVORZON / PERRY BOTKIN JR -

Nights Are Forever Without You (Big Tree)

* ENGLAND DAN/JOHN FORD COLEY-

ENGELBERT HUMPERDINCK-Atter The

MARILYN McCOO/BILLY DAVIS—You Don't

* PETER FRAMPTON-Do You Feel (A&M) 7-2

★ GORDON LIGHTFOOT - The Wreck Of The

Edmund Fitzgerald (Reprise) 11-6

BURTON CUMMINGS—Stand Tall

D* BRICK-Dazz (Bang) HB-17

(Buddah) HB-14

WERC-Birmingham

WSGN-Birmingham

(UA)

NONE

ENGLAND DAN/JOHN FORD COLEY-

Nights Are Forever Without You (Big Tree)

* NORMAN CONNORS-You Are My Starship

* GORDON LIGHTFOOT-The Wreck Of The

ELECTRIC LIGHT ORCHESTRA-Livin' Thing

D
 SPINNERS-Rubberband Man (Atlantic)

Nadia's Theme (A&M) 8-3

(Portrait) 25-16

(Portrait) 18-10

Dancing (W.B.)

WHHY-Montgomery

16-8

KAAY-Little Rock

19

* BURTON CUMMINGS-Stand Tall

PAUL DAVIS – Medicine Woman (Bang)

D* SPINNERS-Rubberband Man (Atlantic)

★ BURTON CUMMINGS—Stand Tall

YVONNE ELLIMAN – Love Me (RSO)

LEO SAYER - You Make Me Feel Like

★ BEE GEES-Love So Right (RSO) 16-12

* BOSTON-More Than A Feeling (Epic) 23

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* BARRY DEVORZON / PERRY BOTKIN IR -

Edmund Fitzgerald (Reprise) 8-1

* ROD STEWART-Tonight's The Night

(Gonna Be Alright) (W.B.) 14-4

Nadia's Theme (A&M) 28-19

BURTON CUMMINGS—Stand Tall

Dancing (W.B.) 22-17

Dancang (W.B.)

(Portrait)

13-10

WMAK-Nastrville

Lovin' (Reprise)

(Portrait)

WHBQ-Memphis

26 17

WMPS-Memphis

Lovin' (Epic)

WGOW-Chattanooga

(Pertrait)

Have To Be A Star (ABC)

Dancing (W.B.)

Playlist Prime Movers *

Y-100 (WHYI-FM) - Miami

D* BRICK-Dazz (Bang)

(Motown) 15-10

8J 105 (WBJN-FM)-Orlando

D. DR. BUZZARD'S SAVANNAH BAND-

Whispering/CherChez/LaFemme (RCA)

* COMMODORES-Just To Be Close To You

* ROD STEWART-Tonight's The Night

(Gonna Be Alright) (W.B.) 23-14

ALICE COOPER—I Never Cry (W.B.)

* ROD STEWART-Tonight's The Night

(Gonna Be Alright) (W.B.) 10-6

* LEO SAYER-You Make Me Feel Like

Q-105 (WRBQ-FM) - Tampa / St. Petersburg

BURTON CUMMINGS—Stand Tall

ALICE COOPER – I Never Cry (W.B.)

* ROD STEWART-Tonight's The Night

* FIREFALL - You Are The Woman (Atlantic)

IAMES TAYLOR - Woman's Got To Have It

BOSTON—More Than A Feeling (Epic) 36

ELECTRIC LIGHT ORCHESTRA-Livin Thing

D* SPINNERS-Rubberhand Man (Atlantic)

* GORDON LIGHTFOOT - The Wreck Of The

PETER FRAMPTON - Do You Feel (A&M) 20

* COMMODORES-Just To Be Close To You

BURTON CUMMINGS—Stand Tall

LEO SAYER – You Make Me Feel Like

* HEART-Magic Man (Mushroom) 16-10

MUSCLE SHOALS HORNS—Bump De Bump

* FUNKADELIC-Undisco Kid (20th Century)

* NORMAN CONNORS-You Are My Starship

* ROD STEWART-Tonight's The Night

D. RITCHIE FAMILY-The Best Disco In Town

MARILYN McCOO/BILLY DAVIS-You Don't

★ PETER FRAMPTON - Do You Feel (ASM) 19

* ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 18-11

* EMOTIONS-Flowers (Columbia) HB-19

* ROD STEWART-Tonight's The Night

(Gonna Be Alright) (W B.) 17-1

(Gonna Be Airight) (W.B.) 22-8

Have To Be A Star (ABC)

D. EARTH, WIND AND FIRE-Saturday Night

* DAVID SANBORN-Smile (W.B.) 40-2

LT.D.-Love Ballad (A&M)

* ROD STEWART-Tonight's The Night

(Gonna Be Alright) (W 8.) 10-1

Edmund Fitzgerald (Reprise) 7-2

BURTON CUMMINGS—Stand Tall

* SYLVERS-Hot Line (Capitol) 21-18

(Gonna Be Alright) (W.B.) 10-3

MANHATTANS—I Kinda Mits You

Dancing (W.8.) 40-32

(Portrait)

18-12

WQPD-Lakeland, Fla.

(Columbia)

WMFI-Daytona Beach

LT.D.—Love Bailad (A&M)

(U.A.)

25-20

WAPE-Jacksonville

(Portrait)

(Motown) 14-9

WAYS-Charlotte

(Portrait)

WGIV-Charlotte

Dancing (W.B.)

Yo Boodie (Bang)

(Columbia)

WKIX-Raleigh, N.C.

(Buddah) 15-5

WTOB-Winston/Salem

WTMA-Charleston, S.C.

NONE

(Martin)

24.7

(W.B.)

* MARILYN McCOO/BILLY DAVIS-You Don't Have To Be A Star (ABC) 15-9

WYRE-Baltimore

- ALICE COOPER—I Never Cry (W.B.)
- BURTON CUMMINES—Stand Tail (Portrait)
- * BARRY DEVORZON / PERRY BOTKIN JR.-Nadia's Theme (A&M) 18-9
- * MARILYN McCOO/BILLY DAVIS-You Don't Have To Be A Star (ABC) 10-4

WLEE-Richmond, Va.

- · GLADYS KNIGHT & THE PIPS-So Sad The Song (Buddah)
- De SPINNERS-Rubberband Man (Atlantic)
- * BOSTON -- More Than A Feeling (Epic) 26-* BARRY MANILOW - This One's For You
- (Arista) 18-14

Southeast Region

TOP ADD ONS.

(W.B.)

BURTON CUMMINGS-Stand Tall (Poetrait)

(D) SPINNERS-The Rubberband Man (Atlantic)

ROD STEWART-Tomght's The Night (W.B.)

BARRY DeVORZON & PERRY BOTKIN JR -

GORDON LIGHTFOOT-The Wreck Of The Ed-

* PRIME MOVERS

Nada's Theme (A&M)

mund Fitzgerald (Reprise)

BREAKOUTS

LEO SAYER-You Make Me Feel Like Dancing

KIOA-Des Moines

- BARRY DEVORZON / PERRY BOTKIN JR. -Nadia's Theme (A&M)
- D. SPINNERS-Rubberband Man (Atlantic)
- * ABBA-Fernando (Atlantic) 19-12
- * BEE GEES-Love So Right (RSD) 22-16

KOWB-Minneapolis

- FIREFALL—You Are The Woman (Atlantic)
- KISS—Beth (Casablanca) 21-14
- * HEART-Magic Man (Mushroom) 13-9
- * LINDA RONSTADT-That'll Be The Day (Asylum)

WDGY-Minneapolis

- NONE
- * NONE

KSTP-Minneapolis

- ELECTRIC LIGHT ORCHESTRA-Livin' Thing (UA)
- LEO SAYER You Make Me Feel Like Dancing (W.B.)
- * BARRY DEVORZON / PERRY BOTKIN JR.-Nadia's Theme (A&M) 19-11
- * FIREFALL You Are The Woman (Atlantic) 21-15

WHB-Kansas City

- COMMODORES—Just To Be Close To You (Motown)
- BOSTON More Than A Feeling (Epic)
- STEVE MILLER BAND—Rock'n Me (Capitol) 10.3
- * GORDON LIGHTFOOT-The Wreck Of The Edmund Fitzgerald (Reprise) 15-4

KOIL-Omaha

- NONE
- * NONE

KKLS-Rapid City, S.D.

- ENGELBERT HUMPERDINCK-After The LOVIN' (Epic)
- STYL-Mademoiselle
- * PETER FRAMPTON-Do You Feel (A&M) 22 16
- * STEVE MILLER BAND-Rock'n Me (Capitol) 51

★ PRIME MOVERS

ROD STEWART-Tonight's The Night (W.B.) BOSTON-More Than A Feeling (Epic) MARELYN MCCOO AND BILLY DAVIS-YOU Don't Have To Be A Star (ABE)

BREAKOUTS:

YVONNE ELLIMAN-Love Me (RSO) GLADYS KNIGHT AND THE PIPS-So Sad The Song (Buddah) SYLVERS-Hot Line (Capitol)

WFIL-Philadelphia

- Lovin' (Reprise)
- ALICE COOPER-I Never Cry (W.B.)
- D* RITCHIE FAMILY-The Best Disco In Town (Marlin) 18-12
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 21-15

WIBG-Philadelphia

- De SPINNERS-Rubberband Man (Atlantic)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (A.B.)

- LED SAYER—You Make Me Feel Like
- TERRY CASHMAN Baby, Baby I Love You
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 16-3
- BURTON COMMUNINGS—Stand Tall (Portrait) HB-18

WBBF-Rochester, N.Y.

Dancing (W.B.)

- BURTON CUMMINGS—Stand Tall (Portrait)
- MARY McGREGOR Torn Between Two Lovers
- * HUDSON BROS. Help Wanted (Arista) 30
- * ALICE COOPER-I Never Cry (W.B.) 20-16 WRKO-Boston
- NONE

- * BEEGEES-Love So Right (RSD) 20-10
- 29.22

WQXI-Atlanta

- ENGELBERT HUMPERDINCK-Atter The

- WIFI-FM-Philadelphia
 - SYLVERS—Hot Line (Capitol)
 - YVONNE ELLIMAN-Love Mr (RSO)
 - * BOSTON-More Than A Feeling (Epic) 18
 - * ROD STEWART-Tonight's The Night (W.B.) 15.7

WPGC-Washington

- ENGELBERT HUMPERDINCK-After The Lovin' (Epic)
- .
- * BOSTON-More Than A Feeling (Epic) 16-
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 13-7

WOL-Washington

- NONE
- . * NONE
- D * SPINNERS-Rubberband Man (Atlantic)

MARELYN McCOO & BILLY DAVIS-You Don't Have To Be A Star (ABG) BRICK-Dazz (Bang) PETER FRAMPTON-Do You Feel (A&M)

- D
 SPINNERS—Rubberband Man (Atlantic) ROD STEWART—Tomight's The Night
- (Gonna Be Airight) (W.B.) * CAPTAIN & TENNILLE-Muskrat Love (A&M) 17-7
- # GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 13-5

Z-93 (WZGC-FM) - Atlanta

- LEO SAYER You Make Me Feel Like Dancing (W.B.)
- * ROD STEWART-Tonight's The Night (Gonna Be Alright) (W.B.) 19-7
- * CAPTAIN & TENNILLE-Muskrat Love

(A&M) 13-5 WBBQ-Atlanta

WFOM-Atlanta

(U.A.)

WSGA-Savannah, Ga.

WOAM-Miami

- SYLVERS—Hot Line (Capitol)
- KENNY NOLAN 1 Like Dreamin' (20th Century)
- * ALICECOOPER-INever Cry (W.B.) 12-8 D * SPINNERS-Rubberband Man (Atlantic) 19-13

ELECTRIC LIGHT ORCHESTRA-LIVIN' Thing

Do SPINNERS-Rubberband Man (Atlantic)

BARRY DEVORZON/PERRY BOTKIN --

Nadia's Theme (A&M) 19-11

YVONNE ELLIMAN – Lave Me (RSO)

* ROD STEWART-Tonight's The Night

* CAPTAIN & TENNILLE-Muskrat Love

Edmund Fitzgerald (Reprise) 14-8

* GORDON LIGHTFOOT-The Wreck Of The

(Gonna Be Airight) (W.B.) 12-5

Have To Be A Star (ABC)

KISS—Beth (Casabianca)

D. BRICK-Dazz (Bang)

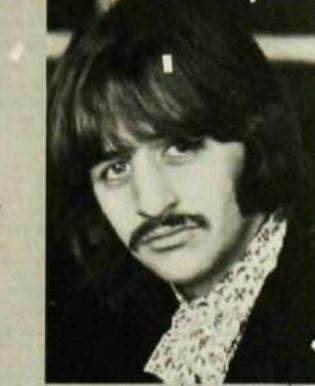
(A&M) 10-4

MARILYN McCOO/BILLY DAVIS-You Don't

* ALICE COOPER-INever Cry (W.B.) 18-13

* ALICE COOPER - 1 Never Cry (W.B.) 18-10

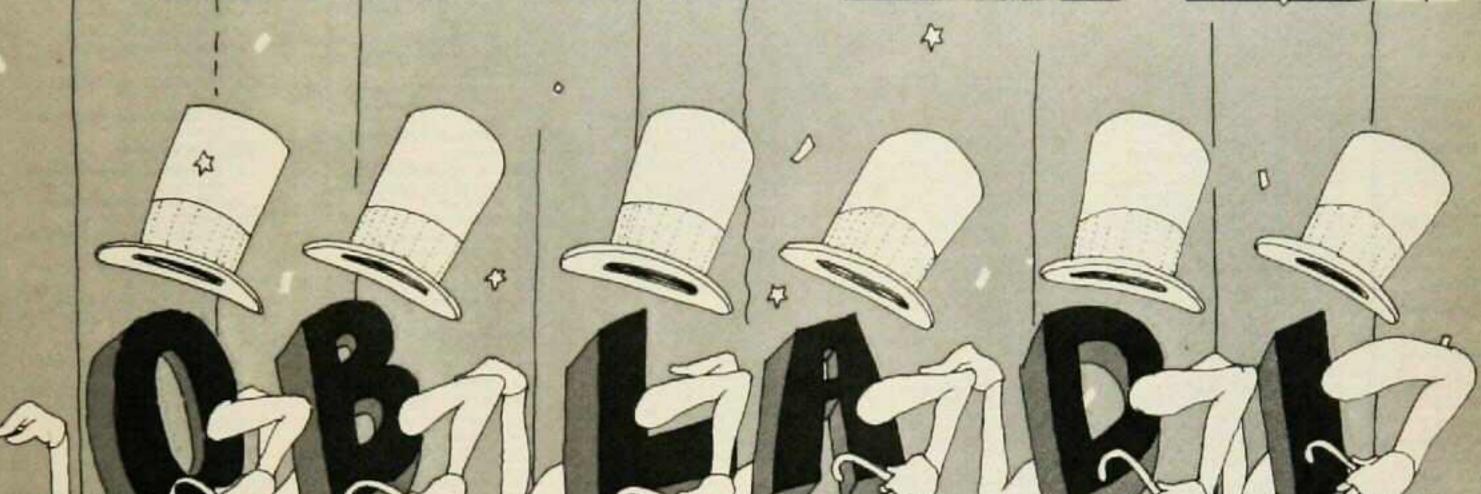
...And If You Want Some Fun THE BEATLES



Ħ







... Oh. How It Does Live On!



-----Bilboard Album Radio Action

Playlist Top Ad Ons
Top Requests / Airplay
Regional Breakouts & National Breakouts

Based on station playlists through Thursday (10/28/76)

Top Requests / Airplay-National

ELECTRIC LIGHT ORCHESTRA-A New World Record (United Artists)

STEVIE WONDER-Songs In The Key Of Life (Tamia)

LED ZEPPELIN-The Song Remains the Same (Swan Song)

Top Add Ons-National

THIN LIZZY-Johnny The Fox (Mercury) BOB SEGER & THE SILVER BULLET BAND-Night Moves (Capitol) ELTON JOHN-Blue Moves (MCA/Rocket) PHDEBE SNOW-II Looks Like Snow (Columbia)

ADD ONS-The four key prod ucts added at the radio stations listed; as determined by station personnel.

TOP REQUESTS/AIRPLAY-The four products registering

the greatest listener requests and airplay, as determined by station personnel

BREAKOUTS-Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADD ONS:

BOB SEGER & THE SILVER BULLET BAND-Night Moves (Capitol) THIN LIZZY-Johnny The Fox (Mercury) PHDEBE SNOW-II Looks Like Snow (Colum

ELTON JOHN-Blue Moves (MCA/Rocket)

TOP REQUEST / AIRPLAY

LED ZEPPELIN-The Song Remains The Same (Swan Song)

STEVIE WONDER-Songs in The Key Of Life (Lamia)

ELECTRIC LIGHT ORCHESTRA-A New World Record (United Artists)

ROBERT PALMER-Some People Can Do What They Like (Island)

BREAKOUTS:

BOB SEGER & THE SILVER BULLET BAND-Night Moves (Capitol) ELTON JOHN-Blue Moves (MCA/Bocket) THIN LIZZY-Johnny The Fox (Mercury) HOT TUNA-Hoppkory (Grunt)

KWST-FM-Los Angeles (Mark Cooper)

 ELTON JOHN -Blue Moves (MCA/Rocket) BOB SEGER & THE SILVER BULLET BAND - Night ises (Camitel)

- KFM1_AM-FM Denver (Crarg Applequist)
- THIN LIZZY Johnny The Fox (Mercury) BOB SEGER & THE SILVER BULLET BAND-Night
- Moves (Capitol)
- HOMETOWN BAND-Flying (A&M)
- PURE PRAIRIE LEAGUE Dance (RCA)
- CLIMAX BLUES BAND—Gold Flated (Sire) CHIEFTAINS—Bonaparte's Retreat (Island)
- * THIN LIZZY Johnny The Fax (Mercury)
- ★ BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- · PHOEBESNOW-It Looks Like Snow (Columbia) * ROBERT PALMER - Some People Can Do What They
- Like (Island)
- RZEL-FM-Eugene (Stan Garrett)
- Moves (Capitol)
- THIN LIZZY Johnny The Fox (Mercury)
- RANSAS-Lettoverture (Kastiner)
- Record (United Artists)
- LED ZEPPELIN-The Song Remains The Same (Swan Song)

* JOAN BAEZ-Gulf Winds (A&M)

- ELECTRICLIGHT ORCHESTRA-A New World
- (Asytum)
- WENDY WALDMAN -- The Main Refrain (W.B.).
- Meves (Capitol) * MICHAEL DINNER-Tom Thumb The Dreamer
- (Fattacy)
- (Tamia)

TOP ADD ONS

- PHOEBE SNOW-II Looks Like Snow (Colum bia)
- THIN LIZZY-Johnny The Fox (Mercury) BOB SEGER & THE SILVER BULLET BAND-

- BOB SEGER & THE SILVER BULLET BAND-Night Moves (Capitol) ELTON JOHN - Blue Moves (MCA/Rocket)
- THIN LIZZY Johnny The Fix (Mercury)

* ERIC CLAPTON - No Reason To Cry (RSO)

★ ROBIN TROWER—Long Misty Days (Chrysalis)

BOSTON-(Epic)

- LAEXPRESS-Stratice Play (Caritmu)
- · IDAN BAEZ-Gulf Winds (A&M)
- STEPHEN BISHOP—Carelets (ABC)

+ IOAN ARMATRADING-(A&M)

WRND-FM-New Orleans (Tom Owens)

GATO EARBIERE-Calienti (ASM)

RYO KAWASAKI - Juice (RCA)

Record (United Artists)

World (Arista)

(Swan Song)

(Fantasy)

* BOSTON-(Epsc)

KY102-FM-Kansas City (Max Floyd)

Record (United Artists)

KANSAS-Lettoverture (Kirshner)

MARK ALMOND—To The Heart (AEC).

ELECTRIC LIGHT ORCHESTRA-A New World

PHOEBE SNOW — II Looks Like Snow (Columbia).

GIL SCOTT HERON / BRIAN JACKSON - IT's Your

* LED ZEPPELIN-The Song Remains The Same

· DAVID BROMBERG-How Late 11 ta Play Till

ELECTRIC LIGHT ORCHESTRA—A New World

THIN LIZZY -- Johnny The Fox (Mercury)

BURTON CUMMINGS - (Partrait)

Silence (Warner Bruthers)

* I.I.CALE-Troubadour (Sheffer)

LITTLE RIVER BAND - (Harvest)

Midwest Region

TOP ADD ONS:

THIN, IZZY-Johnny The Fox (Mercury)

ELTON IOHN-Blue Moves (MCA/Rocket)

*****TOP REQUEST / AIRPLAY

LED ZEPPELIN-The Song Remains The Same

ELECTRIC LIGHT ORCHESTRA-A New World

ROBIN TROWER-Long Misty Days (Chrysalis)

STEVIE WONDER-Songs In The Key Of Life

BOB SEGER & THE SILVER BULLET BAND-

ELTON JOHN-Blue Moves (MCA/Rocket)

ROBBIN THOMPSON - (Nemperor)

PHOEBE SNOW-It Looks Like Snow (Colum-

IMCA)

2(1)

(Swan Song)

(Tamta)

Record (United Artists)

BREAKOUTS

Night Moves (Capitol)

WWWW-FM-Detroit (Jerry Lubin)

BURTON CUMMINGS - (Portrait)

On Tour In Europe (Atlantic)

· JOAN BAEZ - Gull Winds (ASM)

Record (United Artists)

WXRT-FM-Chicago (John Platt)

Moves (Capitol)

(Swan Song)

* BOSTON-(Epic)

Moves (Capitol)

(Tattila)

ELTON JOHN -- Blue Moves (MCA/ Rocket)

THE BILLY COBHAM / GEORGE DUXE BAND -- Live

BOB SEGER & THE SILVER BULLET BAND-Night

· STEVIE WONDER-Songs to The Key Of Life.

* ELECTRIC LIGHT ORCHESTRA-A New World

* STANLEY CLARKE-School Days (Nemperar)

BOB SEGER & THE SILVERBULLET BAND-Night

ELECTRICLIGHT ORCHESTRA-A New World

PHOEBE SNOW—It Looks Like Snow (Columbia)

THIN LIZZY — Johnny The Fas (Mercury)

KANSAS-Leftsverture (Krishner)

Record (United Artists)

JOAN BAEZ—Guilf Winds (A&N)

▲ TED NUGENT-Free For All (Epic)

LOU REED—Rock & Roll Heart (Arista)

THIN LIZZY - Johnny The Fox (Mercury)

ELTON JOHN-Blue Moves (MCA/Backet)

PHDEBESNOW—It Looks Like Snow (Columbra)

· MANFRED MANN'S EARTH BAND-The Roanne

★ LYNYRD SKYNYRD—Dne More From The Road

* ELTON JOHN-Blue Moves (MCA/Bocket)

KLBJ-FM--Austin (Steve Smith)

- * STEVIE WONDER-Songs in The Key Of Life (Tamia)

- . BOB SEGER & THE SILVER BULLET BAND -Tright
- STEPHEN BISHOP -, Camless (ABC)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- PHOEBESNOW—II Looks Like Snow (Columbia)
- ELECTRIC LIGHT ORCHESTRA-A New World
- ELTON JOHN Blue Moves (MCA / Rock et)

KZOK (OK10215)-FM-Seattle (Lori Holder)

- STEPHEN BISHOP—Careless (ABC)
- Record (United Artists)
- PHOEBESNOW--It Looks Like Snew (Columbia) · CATE BROTHERS-In One Eye And Out The Other
- BOB SEGER & THE SILVER BULLET BAND—Night
- HALL & OATES-Bigger Than Both OIUs (RCA)
- ELTON JOHN-Blue Moves (MCA/Rocket)

- STEVIE WONDER Songs in The Key Of Life

Southwest Region

- - BOB SEGER & THE SILVER BULLET BAND-Night Moves (Capital) PHOEBE SNOW-It Looks Like Snow (Colum

- WMMS-FM-Cleveland (Shelly Styles) SPARK5—Big Beat (Columbia)
 - . BOB SEGER & THE SILVER BULLET BAND-Nyht Moves (Capitol)
 - THIN LIZZY—Johnny The Fas (Mercury)

National Breakouts

BOB SEGER & THE SILVER BULLET BAND-Night Moves (Capitol)

WEAB-FM-Babyton (Bernie Bernard)

Moves (Capdol)

Century)

Moves (Capital)

* ALESSI-(A&M)

(Swan Song)

(Swan Song)

Moves (Capitol)

(MCA)

(Tanila)

(A&A)

* BOSTON-(Epic)

WGRQ-FM-Buttalo (Tom Tuber)

JOAN BAEZ-Gull Winds (A&M)

Record (United Arlests)

WHCN-FM-Hartford (Paul Payton)

. LIMOUSINE-(Pyr)

Moves (Capital)

(Columbia)

+ BOSTON-(Epic)

Brothers)

Like (Island)

Moves (Capitol)

(Swan Song)

Like (Island)

(Swan Song)

PATTI SMITH-Radio Ethiopia (Armia)

PURE PRAIRIE LEAGUE—Dunce (RCA)

ERIC CLAFTON - No Reason To Cry (RSD)

* IJ. CALE-Troubadour (Sheiter)

JOAN BAEZ-Gulf Winds (A&M)

Record (United Artists)

Record (United Artests)

WSAN-FM-Allentown (Rick Harvey)

KANSAS-Leftmerture (Kirshner)

JOAN BAEZ—Guil Winds (A&M)

Record (United Artists)

(Tamia)

(MCA)

* BOSTON-(Eprc)

(Swan Song)

Moves (Cap(fol)

WYSP-FM-Bala Cynwyd (Sonny Fox)

* ROD STEWART-A Night On The Town (Wasner

ROBERT PALMER -- Some People Can Do What They

BOB SEGER & THE SILVER BULLET BAND-Night

ELTON JOHN - Blue Moves (MCA. Rocket)

LED ZEPPELIN-The Song Remains The Same

ELECTRIC LIGHT ORCHESTRA-A New World

LED IEPPELIN - The Song Remains The Same

* ELECTRIC LIGHT ORCHESTRA-A New World

· ROBERT PALMER-Some People Can Do What They

* RICHIE HAVENS-The End Of The Beginning (A&M)

PHOEBE SNOW – It Looks Like Snow (Columbia)

ELTON JOHN - Blue Moves (MCA/Rocket)

ELECTRIC LIGHT ORCHESTRA-A New World

* STEVIE WONDER-Songs in The Key Of Life

HEART—Dreamboat Annie (Mushroom Records)

* LYNTRD SKINYRD-Dee More From The Road

JIM MY SPHEERIS—Ports Of The Heart (Epic)

LED ZEPPELIM—The Song Remains The Same

ELECTRIC LIGHT ORCHESTRA-A New World

* AL STEWART-The Year Of The Cat Lianus]

. ELTON JOHN - Blue Moves (MCA/ Rocket)

· BEBOP DELUIE - Modern Music (Harvest)

· AZTEC TWO STEP-Two's Comapny (RCA)

BOB SEGER & THE SILVER BULLET BAND-Night

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THIN LIZZY – Johnny The Fox (Mercury)

WPLR-FM-New Haven (Gordon Weingarth)

HOTTUNA—Hoppkors (Grunt)

Record (United Artists)

KANSAS-Leftoverture (Kashner)

(Tamia)

IIMMY SPHEERIS—Ports Of The Heart (Epic)

· LOU REED - Rock & Roll Heart (Anota)

. THIN LIZZY -Johnny The Fox (Mercury)

RANSAS—Leltowerture (Karshiner)

* STEPHEN BISHOP-Carelets (ABC)

WLIR FM - New York (Denis MacNamera)

THIN LIZZY - Johnny The Fox (Mercury)

LOU REED—Rock & Roll Heart (Arista)

KANSAS—Leftoverture (Krishner)

PRELUDE-Back Into The Light (Pyr)

* ELTON JOHN -- Blue Moves (MCA/Rocket)

* STEVIE WONDER-Songs In The Key Of Lide

LED TEPPELIN – The Song Remains The Same.

LED ZEPPELIN – The Song Remains The Same

BOB SEGER & THE SILVER BULLET BAND-Night

ELECTRICLIGHT ORCHESTRA—A New World

* LYNYRD SKYNYRD-One More From The Road

* STEVIE WONDER - Songs in The Key Of Life

OZARK MOUNTAIN DAREDEVILS—Men From Earth

BOB SEGER & THE SILVER BULLET BAND-NIET!

SUTHERLAND BROTHER & QUIVER - Slipstream

THIN LIZZY - Johnny The Fox (Mercury)

ELTON JOHN -- Blue Moves (MCA/Rocket)

* ELTON JOHN-Blue Moves (MCA/Rocket)

* ALSTEWART-The Year Of The Cat (Janua)

. BOB SEGER & THE SILVER BULLET BAND - Night

GEORGE DUKE—Liberated Fantasy (BASE/MPS)

* AMBROSIA-Somewhere I've Never Traveled (20th

BOB SEGER & THE SILVER BULLET BAND-Night

GEORGE DUKE-Liberated Fantasy (BASE/MPS)

THIN LIZZY-Johnny The Fox (Mercury)

WAIV-FM--Jacksonville (Bill Bartlett)

. BLACKFOOT-Flying High (Epic)

Record (United Artists)

* STYX-Crystal Ball (A&M)

Moves (Capitol)

(Tamia)

* BOSTON-IEDCT

(Swan Song)

· ALESSI-(A&M)

ELTON JOHN -- Blue Moves (MCA/Rocket)

LED ZEPPELIN - The Song Remains The Same

ELECTRIC LIGHT ORCHESTRA-A New World

* ALSTEWART-The Year Of The Cat (Janus)

* STEVIE WONDER-Songs in The Key Of Life

ELECTRIC LIGHT ORCHESTRA – A New World

BOB SEGEN & THE SILVER BULLET BAND—Night

PHOEBE SNOW — It Looks Like Snow (Columbia)

+ STANLEY CLARKE-School Days (Nemperor)

STEVIE WONDER-Songs In The Key Of Life

* LEDZEPPELIN-The Song Hemains The Same

BOB SEGER & THE SILVER BULLET BAND - Night

THIN LIZZY - Johnny The Fox (Mercury)

ZETA 4(WINZ)-FM-Miami (Bill Stedman)

KANSAS—Leftoverture (Kashher)

Record (linited Artes)

RYD KAWASAKI - hatce (RCA)

Moves (Capitol)

BOSTON-(Epic)

(Swan Song)

Moves (Capitol)

WQSR-FM-Tampa (Steve Huntington)

STEPHEN BISHOP—Careless (ABC)

THIN LIZZY – Johnny The Fox (Mettury)

BABY – Where Did All The Money Go (Chetses)

* STEVIEWONDER-Songs In The Key Of Life

ORLEANS—Waking & Dreaming (Asylum)

TOM WAITS -- Small Change (Asylum)

WKTK-FM-Baltimore (Steve Cochran)

Record (United Artists)

KANSAS—Leftoverture (Kirshner).

LED ZEPPELIN – The Song Remains The Same

PHOEBE SNOW — It Looks Like Snow (Columbia)

ELTON JOHN - Elive Moves (MCA/Rocket)

ELECTRICLIGHT ORCHESTRA-A New World

THE SANFORD / TOWNSEND BAND - (Warner)

LED ZEPPELIN—The Song Remains The Same

* LED ZEPPELIN - The Song Remains The Same

AL STEWART—The Year Of The Cat (Janus)

. ELTON JOHN-Blue Moves (MCA/ Rocket)

BOB SECER & THE SILVER BULLET BAND-

ELECTRIC LIGHT ORCHESTRA-A New World

*****TOP REQUEST / AIRPLAY

LED ZEPPELIN-The Song Remains The Same

STEVIE WONDER-Songt in The Key Of Life

BOB SEGER & THE SILVER BULLET BAND-

GEORGE DURE-Liberated Fantasy (BASF)

BOB SEGER & THE SILVER BULLET BAND--Night

THIN LIZZY-Johnny The Fox (Mercury)

ELTON JOHN-Blue Moves (MCA/Rocket)

THIN LITTY-Jonney The Fox (Metcury)

Northeast Region

TOP ADD ONS

Night Moves (Capital)

Record (United Artrats)

(Swan Song)

BOSTON-(Epic)

BREAKOUTS

HOT TUNA-Hoppkerv (Grunt)

WHEW-FM--New York (Tom Morrera)

RICHARD SUPA—Lifetimes (Epic)

THIN LUZZY - Johnny The Fax (Mercury)

TOM CHAPIN - Life (s.Like That (Fantasy)

CHIEFTAINS—Bonagarte's Retreat (Island)

ELTON JOHN-Elue Moves (MCA/ Rocket).

LED ZEPPELIN – The Song Remains The Same

* ELECTRIC LIGHT ORCHESTRA-A New World

GEORGE DUKE—Liberated Fantaxy (BASE/MPS)

Moves (Capitol)

(Swan Sang)

LIMOUSINE-(Pye)

. TARGET-(A&M)

Record (United Artista)

· HOTTURA-Hoppkore (Grunt)

WCMF-FM-Rochester (Bernin Kimble)

LAEXPRESS – Shadow Flay (Canbou)

PURE PRAIRIE LEAGUE-Dance (RCA)

· THIN LIZZY - Johnny The Fox (Mercury)

· RUSH-All The World Is A Stage (Mercury)

ELECTRICLIGHT ORCHESTRA-A New World

· KANSAS-Leftoverture (Arishner)

Record (United Artists)

· AC/DC-High Voltage (Atlantic)

· "O" BAND-(United Artists Import)

Night Moves (Capitol)

(Tamia)

MPSI

KANSAS-Letteverture (Kirshner)

· JOAN BAEZ - Gull Winds (A&M)

HOTTUNA-Hoppkory (firunt)

(Tamia)

(Tamia))

(Swan Song)

Brothers)

(Swan-Song)

(Swan Song)

* BOSTON-(Epc)

BOB SEGER & THE SILVER BULLET BAND-Night.

ELTON JOHN-Blue Moves (MCA/Rocket)

PHOEBE SNOW-It Looks Like Snow (Columbia)

- MOTT THE HOOPLE—Greatest Hits (Columbia)
- BONNIE KOLOC -- Clase-Up (Failmoon)
- AC/DC-High Voltage (Atlantic)
- * ROBERT PALMER-Some People Can Do What They Like (Island)
- * ELECTRIC LIGHT ORCHESTRA-A New World Record (United Artists)
- * ELTON JOHN-Blue Moves (MCA, Rocket)
- * LED ZEPPELIN-The Song Remains The Same

(Swan Song) WYDD-FM--Pittsburg (Steve Downs)

STYX-Crystal Ball (A&M)

AUTOMATIC MAN-(listand)

Record (United Artists)

WQFM-FM-Milwauker (Robin Beam)

Record (United Artists)

Moves (Capitol)

(Swan Song)

Moves (Capitol)

KSHE-FM-St. Louis (Ron Stevens)

(Tamla)

LA EXPRESS—Shadow Play (Canbell)

KANSAS—Leftoverture (Keshner)

Moves (Capitol)

(Swan Song)

* BOSTON-(Epic)

(Tamla)

PHOEBE SNOW – If Looks Like Snow (Columbia)

THIN LIZZY—Johnny The Fax (Mercury)

BOB SEGER & THE SILVER BULLET BAND-Night

LED ZEPPELIN—The Song Remains The Same

★ ELECTRIC LIGHT ORCHESTRA – A New World

* STEVIE WONDER-Songs In The Key Of Life

ELECTRIC LIGHT ORCHESTRA-A New World

PHOEBE SNOW—It Looks Like Snow (Columbia)

BOB SEGEN & THE SILVEN BULLET BAND -- Night

STEVIE WONDER—Songs In The Key Of Life

ELTON IOHN—Blue Moves (MCA/Rocket)

* STEVE MILLER-Fly Like An Eagle (Capitol)

THIN LIZZY -- Johnny The Fox (Mercury)

ROBBIN THOMPSON - (Nemperor)

LED ZEPPELIN - The Song Remains The Same.

BOB SEGER & THE SILVER BULLET BAND -- Night

ELTON JOHN-Blue Moves (MCA/Rocket)

ROBIN TROWER—Long Misty Days (Chrysalis)

THIN LIZZY - Johnny The Fax (Mercury)

HOT TUNA—Hoppkorv (Grunt)

THIN LIZZY - Johnny The Fox (Mercury) Night Mines (Capitol) ROBERTHOMPSON-(Namperox) PURE PRAIRIE LEAGUE—Dance (RCA) * ALSTEWART-The Year Of The Cat (Janus) ROBIN TROWER-Long Misty Days (Chrysalis) ELECTRIC LIGHT ORCHESTRA-A New World Record (United Articls) ★ LED ZEPPELIN—The Song Remains The Same. (Swan Song) KPHI-FM-San Diego (Keith Alien) PHOEBESNOW-IT Looks Like Snow (Calumbia)

THIN LIZZY-Johnny The Fas (Mercury) Night Moves (Capitol) (Epic)

- PHOEBESNOW-II Looks Like Snow (Columbia) ٠
- THIM LIZZY-Johony The Fox (Mescury)
- . .
- HOMETOWN BAND—Flying (ALM)

KSAN-FM-San Francisco (Don Potoczak)

PATTI SMITH—Radio Ethiopia (Arista)

- ELTON JOHN Blue Moves (MCA/Rocket)
- EARL KLUGH Living Inside Your Love (Blue Note)

STEVIE WONDER-Songa In The Key Of Life

ROD STEWART-A Night On The Town (W.B.)

LED ZEPPELIN-The Song Remains The Same

GEORGE DUKE-Liberated Fantasy (BASF/MPS)

BOB SEGER & THE SILVER BULLET BAND-Night

(Tamia)

BOSTOM-(Epic)

(Swan Song)

Moves (Capitol)

- PHOEBE SNOW It Looks Like Snow (Columbia)
- HOTTUMA—Hoppkorv (Grunt)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- * LED ZEPPELIN-The Song Remains The Same (Swan Song)

KOME-FM-San Jme (Dana Jang)

- CLIMAX BLUES BAND-Gold Plated (Sire)
- BURTON CUMMINGS-(Fortrait)
- HOTTURA-Hoppkory (Grant)
- KANSAS-Lettoverture (Kushner)
- BOB SEGER & THE SILVER BULLET BAND-Night Moves (Capitol)
- LOU REED-Rock & Roll Heart (Arista)
- ALSTEWART—The Year Of The Cat (Janus)
- * 805TOH-(Epic)
- STEVIE WONDER-Songs in The Key Of Life (Tamia)
- ELECTRICLIGHT ORCHESTRA-A Now World Record (United Artists)

KZAP-FM-Sacramente (Bruce Meier)

- ELTON JOHN Blue Moves (MCA / Rocket)
- THINLITT Johnny The Fox (Mescury) ELECTRICLIGHT ORCHESTRA-A New World
- Record (United Artists) PHOEBE SHOW - It Looks Like Snow (Columbia)
- LED TEPPELIN—The Song Remains The Same (Swan Song)
- HOT TUMA -- Hoppkory (Grunt)
- * STEVIE WONDER ~ Songs Remain The Same (Tamia)
- ROBERT PALMER Some People Can Do What They Like (Island)
- · ALSTEWART-The Year Of The Cal (Janus)
- EBIC CLAPTON-No Reason To Cry (RSD)

*TOP REQUEST / AIRPLAY STEVE WONDER-Songs in The Key Of Life (Tansia) BOSTON-(Epic) LYNYRD SKYNYRD-One More From The Road (MCA) LED ZEPPELIN-The Song Remains The Same (Swan Song)	ELTON JOHN-Blue Milves (MCA/Rocket)
(Swan Song)	STEVE WONDER-Songs in The Key Of Life (Tamla) BOSTON-(Epic) LYNYRD SKYNYRD-One More From The Road (MCA)
BREALUUIS	

BOB SEGER & THE SILVER BULLET BAND-MICHAEL MURPHEY-Flowing Free Forever

KZEW-FM-Dallas (Loretta)

- TOM JANS-Darke Blande (Columbia)
- BOB MARLEY & THE WAILERS-Live (Island) .
- MICHAEL MURPHEY-Flowing Free Forever (Epic)
- BOB SEGER & THE SILVER BULLET BAND-Night Moves (Capitol)
- * STEVIEWONDER-Songs In The Key Of Life (Tamla)
- · BOSTON-(Epic)
- * ROD STEWART-A Night On The Town (Warner Brothers
- * TED NUGENT-Free For All (Epic) RFWD102FM-FM-Dallas/Ft. Worth (Tim Spencer)
- MICHAEL MURPHEY-Flowing Free Forever (Epic) .
- ROBERT PALMER-Some Feople Can Do What They
- Like (Itland) BOB SEGER & THE SILVER BULLET BAND-Night
- Moves (Capitol) THIM LIZZY—Johnny The Fax (Mercury)
- ELECTRIC LIGHT ORCHESTRA-A New World
- Record (United Artists) LED ZEPPELIN—The Song Remains The Same
- (Swan Song)
- * ELTONJOHN-Blue Moves (MCA/Rocket)
- * LED ZEPPELIN-The Song Remains The Same (Swan Song)
- * BOSTON-(Epic)
- ★ LYNYRD SKYNYRD—One More From The Road (MCA)

KLOL-FM-Houston (Jim Hilty)

- · JOAN BAEZ-Gull Winds (ASM)
- CATO BARBIERI-Calienti (A&M)
- STEPHEN BISHOP—Careless (ABC)
- PHOEBESNOW It Looks Like Snow (Columnia)
- ELTON JOHN -- Blue Moves (MCA/ Rocket). LED ZEPPELIN—The Song Remains The Same
 - (Swan Song)
- * STEVIE WONDER-Songs Remain The Same (Tamla) .
- JOHN KLEMMER-Barefoot Ballet (ABC)
- · PHOEBE SNOW-It Looks Like Snow (Columbia) . ELECTRIC LIGHT ORCHESTRA-ANEW World
- Record (United Artists)

* AL STEWART-The Year of The Cat (Janus)

- * LED ZEPPELIN-The Song Remains The Same (Sman Song)
- * ELECTRIC LIGHT ORCHESTRA-A New World Record (United Artists)

Southeast Region

TOP ADD ONS:

LED ZEPPELIN-The Song Remains The Same (Swan Song) ELTON JOHN-Blue Moves (MCA/Rocket) **ELECTRIC LIGHT ORCHESTRA-A New World** Record (United Artists)

THIN LIZTY-Johnny The Fox (Mestury)

*****TOP REQUEST / AIRPLAY STEVIE WONDER-Songs in The Key Of Life

(Tamla) BOSTON-(Epic) LED ZEPPELIN-The Song Remains The Same

(Swan Song) LYNYRD SKYNYRD-One More From The Road (MCA)

BREAKOUTS

ELTON JOHN-Blue Moves (MCA/Rocket) PHOEBE SNOW-It Lunks Like Snow (Colum-BOB SEGER & THE SILVER BULLET BAND-Night Moves (Capitol) KANSAS-Leftoverture (Kirshner)

WKLS-FM-Atlanta (Drew Murlay)

 LED ZEPPELIM—The Song Remains The Same (Swan Song) ELECTRIC LIGHT ORCHESTRA—A New World

Record (United Artist)

- ELTON JOHN—Blue Moves (MCA/Rocket) THIN LIZZY - Johnny The Fox (Mercury)
- PHOEBESNOW—It Looks Like Snew (Calumbia)
- . KANSAS-Lettevertare (Kastines) * LYNYRD SKYNYRD-One More From The Road
- INCA
- . STEVIE WONDER-Sangs to The Key Of Life * LED ZEPPELIN-The Song Hemains The Same
 - (Tamia) * BOSTON-(Epic)

(Sman Song)

(MCA)

(Lamla)

Like (Island)

GINO VANNELLI—The Gitt Of The Gemini (A&M)

WMAL-FM-Washington D.C. (Mark Kerns)

JOAN BAEZ—Gull Winds (A&M)

Record (United Artists)

ELTON JOHN-Blue Moves (MCA/Rocket)

- THIN LIZZY - Johnny The Fox (Mercury)

· CLIMAX BLUES BAND-Gold Plated (Sire)

PHOEBESNOW—It Looks Like Snow (Columbia)

* ELECTRIC LIGHT ORCHESTRA-A New World

LYNYRD SXYNYRD—One More From The Road

· ROBERT PALMER - Some People Can Do What They

* STEVIE WONDER-Songs in The Rey Of Life

- ROBIN TROWER—Long Misty Days (Chrysalis) LED ZEPPELIN-The Song Remains The Same
- WABX FM-Detroit (Ken Calvert) THIN LIZZY — Johnny The Fax (Mercury)
- BOB SEGER & THE SILVER BULLET BAND-Night

ROBIN TROWER-Long Misty Days (Chrysatin)

· AL STEWART -- The Year Of The Cat (Janus)

LED ZEPPELIN—The Song Remains The Same

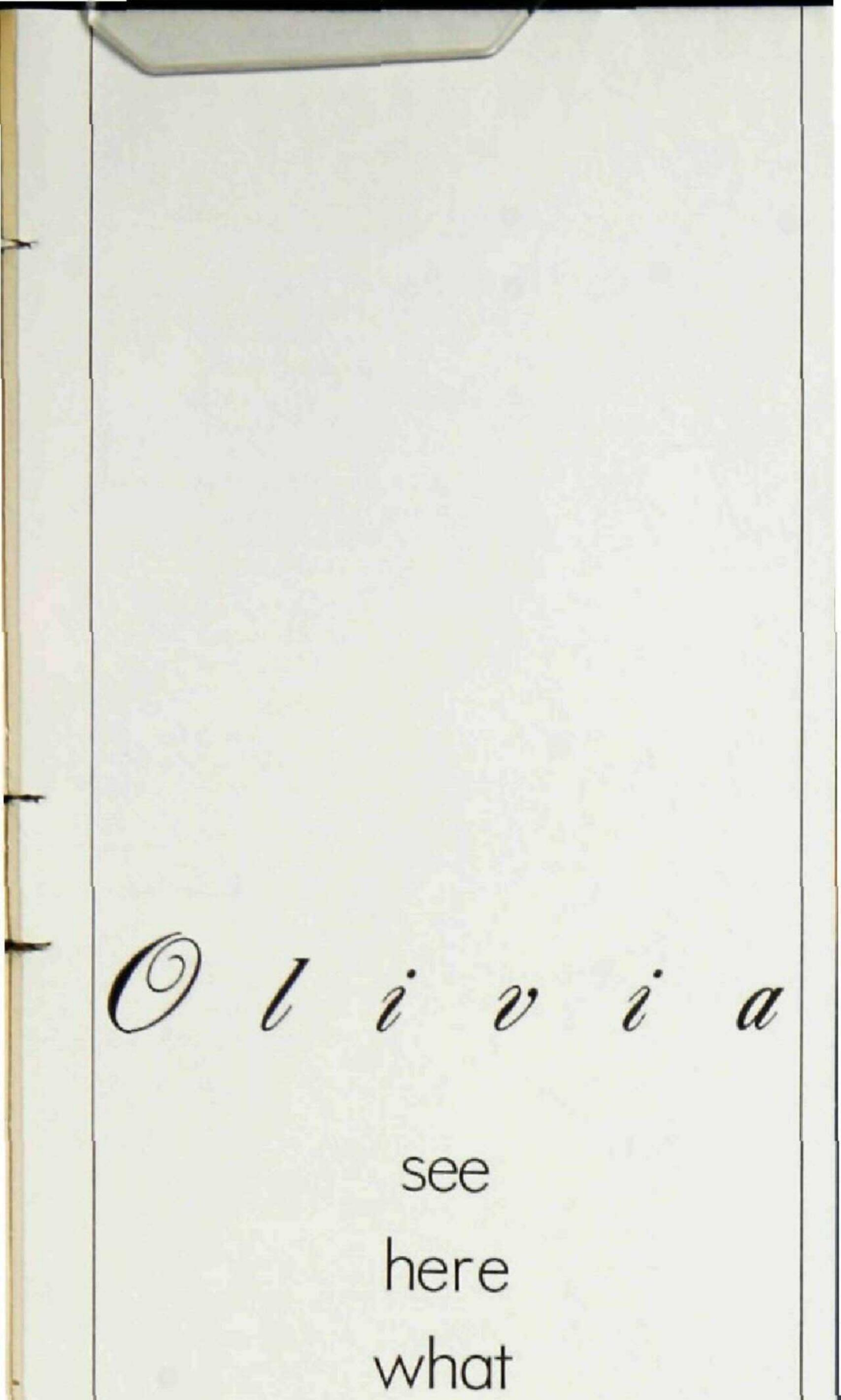
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(Swan Song)

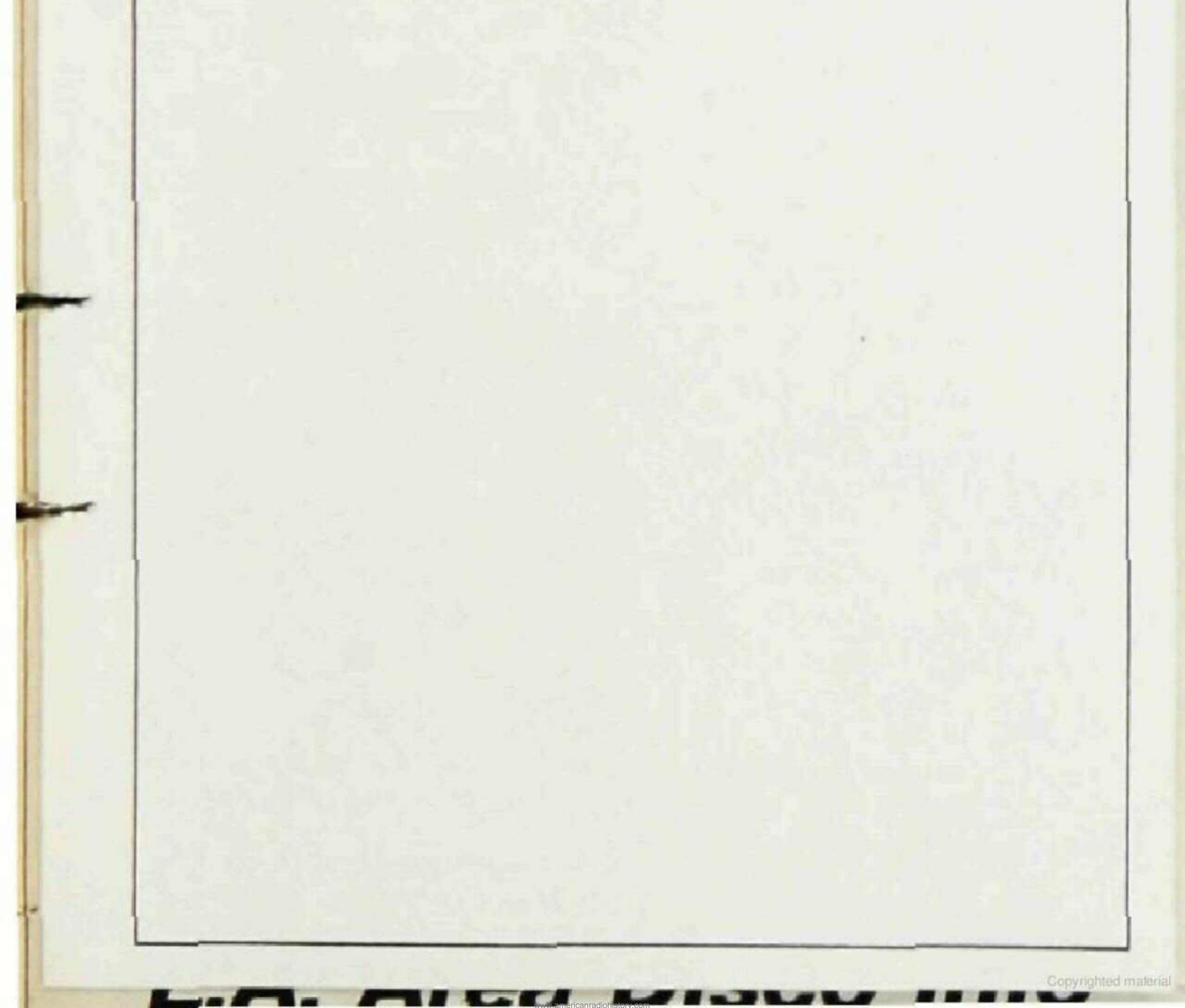
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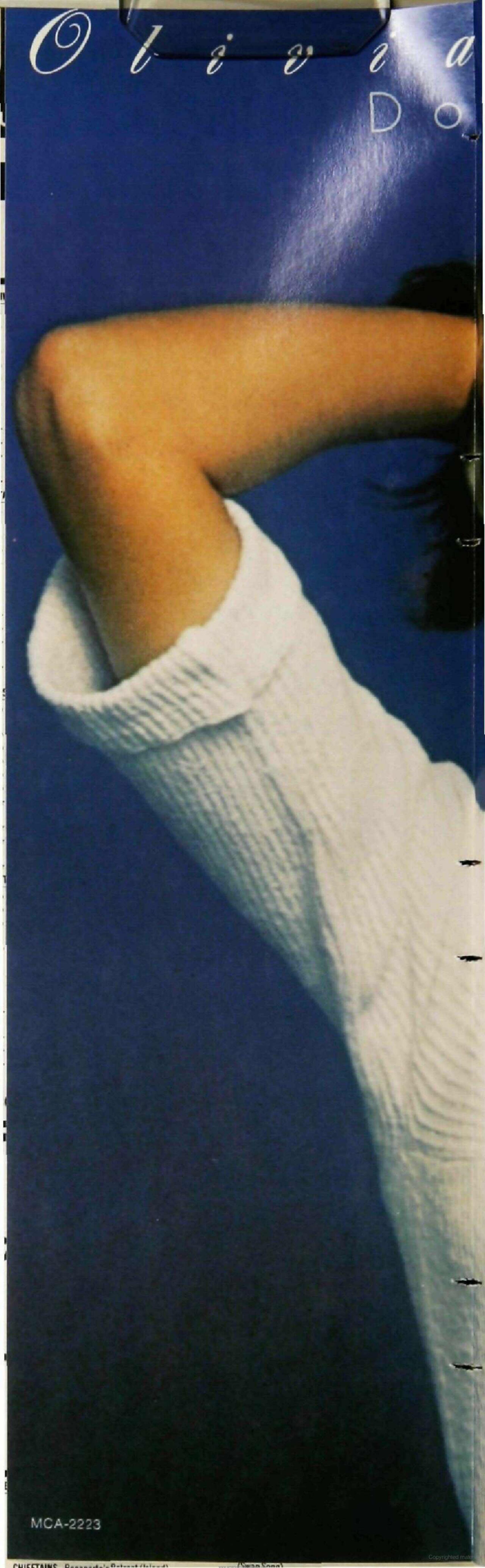
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hearing





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her new album is filled with beautiful songs, includes: "Don't Stop Believin" and her latest single "Every Face Tells A Story"

SUMAR OUTEY

a

all produced by John Farrar. (MCA-2223) i v i a will be seen by millions on her ABC-TV Special November 17, 1976 MCA RECORDS

Radio-TV Programming

Vox Jox

LOS ANGELES - Jonathan Schwartz is back at WNEW-AM in New York doing the Sunday morning shift; he'd been out of radio for six months writing a novel called "Private Thoughts From The Equator." Schwartz was on the AM station when he left radio, but I recall him from WNEW-FM days. ... Brian K. Graham, program director, and 6-10 a.m. air personality Melinda Roberts of KWAV, an FM station in Monterey, Calif., have received a plaque for helping break "Afternoon Delight" by the Starland Vocal Band.

Mary Norton and Jesse Maxenchs have joined Eric Small & Associates, San Francisco. Eric Small, probably one of the best radio engineers in the nation, says: "The decision to complement my activities with an individual such as Jesse was necessitated by the increasing customer interest and acceptance of the Orban/ Broadcast Optimod and additional products to be announced soon." Maxenchs was marketing manager of Belar Electronics Laboratory, Devon, Pa. Norton, once with RKO headquarters in New York assisting the vice president of broadcast engineering, had been with a Boston accounting/consulting firm, but many of you may remember her from the days she worked in record promotion for Buddah Records.

Arbitron is expanding its special ethnic market studies to include the Houston-Galveston radio markets in regards to black listeners and Miami and San Antonio in regards to Spanish-language listeners. Last year's reports, you may remember, showed that only about 50% of all listening done by blacks is to black radio stations. 2 p.m., music director Supermax 2-6 p.m., Greg Allen 6-midnight, and Chuck Morgan midnight-6 a.m. Say, people, I don't mind mentioning your on-air names, but I'd also like to know who Alexander In The Morning and Supermax really are. So, when you write, please use your real names and your airname in parentheses.

* * *

WITY in Danville, Ill., is now featuring disco party show two nights a week 10 p.m.-2 a.m. The shows team up Nancy Jean, the midnight-6 a.m. personality at the radio station and Al Sacharow, the 9 p.m.-4 p.m. disco jock at the Big Barrel in town. Show seems to be going over well at both establishments. ... WLAV, an FM station in Grand Rapids, Mich., now has two females on the air-Carmen "Carmen" Brown from WMUK in Kalamazoo, Mich., 10 p.m.-2 a.m., and Patty Haze 6-10 a.m.

* * *

If you'd like a free demo of "The Charlie Tuna Christmas Party," a three-hour radio special featuring Christmas hits and fun bits, call 800-423-2694, toll free. The show is produced in cooperation with the editors of Billboard. And doing the cooperating were executive producer Harry O'Conor and producer Jack Hagerman.

Marc (Marc Phillips) Gonzer, who'd been with WCVS in Springfield, Ill., is looking. His address is 2541 Lowell Ave., No. 3, Springfield, Ill. 62704.... Wes Gibson and Robin Lynnette Smith were married live on KUTY, Los Angeles.

Dr., Fayetteville, N.C. 28303, wants

By CLAUDE HALL

avid readers of your column are very tired of hearing about Robert W. Morgan and Charlie Van Dyke. I have heard them both, when they worked in Chicago and in Los Angeles on KHJ. Neither can hold a candle to Lujack or Ingram. I must admit that Charlie Van Dyke has the best voice I've heard in broadcasting, but in talent he and Morgan are far behind Ingram and Lujack."

Lee Maher has replaced Skip Dees as music director at KGLR in Reno. Maher will continue his 10 a.m.-3 p.m. air shift. "Our format easily accommodates new product and we are very promotion oriented in terms of contests, album giveaways, or anything the creative mind can conjure."

* * *

Paul Bergquist has been appointed president of Philips Broadcast Equipment Corp., Mahway, N.J., the firm that markets professional radio equipment as a subsidiary of North American Philips. He'd been manager, Midwestern sales, for RCA. ... Roger Ashby, air personality at CHUM in Toronto, recently flew to London to conduct an interview with Robert Plant of the Led Zeppelin and the result is an hour special on the group over the station and others in the Chum Group, Canada. Rick Hallson, production director at CFRW in Winnipeg, produced the show

* * *

Mike Addams of WRKO in Boston has been writing a column of music information and the top 30 records on the radio station. Called "The Inside Poop," it's sent to 106 different high schools throughout New England free. Great idea. ... The NBC Radio Network, headed by Jack Thayer, has been broadcasting a series of radio highlights from the old days, commemorating the 50th anniversary of the National Broadcasting Co. The 55-minute programs lifted back to life bits from shows such as those by Bob Hope, Fibber McGee & Molly, etc.

At KMEN in San Bernardino, Calif., operations manager Bill Wade has Darren Gregory in the 6-10 a.m. slot, A. J. Martin 10 a.m.-3 p.m., Gary Roberts 3-7 p.m., Bill Tanner 7-midnight, and Shannon midnight-6 a.m. Ron McCoy, who used to program KNAC in Long Beach, Calif., is sitting in as the

7-midnight personality through Nov. 16. McCoy has been trying to become a music performer down in Texas. Beverly L. Mire is the new music director of WCOZ in Boston. She'd been the music coordinator, but used to do the music for WBZ-AM, Boston.

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 me wanted to hear them again. I sat down and wrote letters to 20 radio stations such as WGN in Chicago, KMOK 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 hear 320 episodes of "The Life Of Mary Southern?" Would you like to hear Nick Carter again? How about the Great Gildersleeve? If you don't have a radio station, you might still be able to buy some of the commercial pressings. There are at least half a dozen albums circulating, some of them on Mark 56 Records, a label operated by George Garabedian out of Anaheim, Calif. Garabedian will sell you "The Shadow" on album for \$6.98 list, along with albums of Flash Gordon, Little Orphan Annie, Captain Midnight, Tom Mix, Jack Armstrongthe "All American Boy," Will Rogers, the Major Bowes Original Amateur Hour, or the Green Hornet.

But, as for the original radio shows and the rights to play them on the air, it's Charles Michelson, who just recently moved his headquarters to Los Angeles.

"Pirating has become somewhat of a problem," he says. "It grew out of World War II when the networks gave the Armed Forces carte blanche to record the shows and send them overseas. Wire and tape recording were coming in about that time. A lot of soldiers either kept the old transcriptions or made tapes.

"I don't mind the collectors trading around among themselves. In fact, I encourage them, to a degree. There are radio collector clubs ... must be easily 5,000 to 10,000 radio buffs out there. How do I know? When we were closing out our office in New York, I wanted to get rid of the 16-inch disks and I had many, many phone calls asking for them.

â

"Why are those shows still so popular? It's an old saying. A good story, well told, will last forever."

* *

KFRO Automates

LONGVIEW, Tex.-KFRO, managed by James R. Curtis Sr., has switched to the automated Contempo 300 syndicated programming service-an adult contemporary format-produced by Drake-Chenault Enterprises, Los Angeles. John Howard (Chucker Kerr) Thayer to contact him.

* *

Richard Rumick, Chicago, writes that he agrees with Mike Miller, who recently wrote in from Scranton, Pa., mentioning that Larry Lujack, now at WLS in Chicago again, and Dan Ingram, still of WABC in New York, are two of the very best entertainers in rock radio. "Many of us who are

Montana's KMTX Aim Is Progressive For Masses

HELENA, Mont.-KMTX, a 5,000-watt station located at 950 on the dial, has hit the air here with a "progressive mass appeal music format featuring albums and singles," according to program director Grant West. He suggests that the format of the station will parallel that of KISW in Seattle or WCCO-FM in Minneapolis. "We will be a highly formated, technically accurate progressive radio station programmed for the 18-49 year old."

Staff at the station includes Rick Biocca sign-on until 10 a.m., Jeff Quinn 10 a.m.-2 p.m., Eric Chase 2-6 p.m., Grant West 6-10 p.m., music director Dave Peters 10 p.m.-1 a.m., and Ann Carmen on weekends.

West says that after about six months of tuneup time and budget setting, "we'll go 24 hours."

Music at the station will practically have no boundaries, ranging from Al Caiola to Floyd Cramer to America or the Allman Brothers.

WBT Syndicating Lightfoot Special

CHARLOTTE, N.C.-WBT has based a 30-minute documentary on Gordon Lightfoot's hit single "The Wreck Of The Edmund Fitzgerald" and is syndicating the show for \$100. The show was written by WBT personality George Woods and is produced by John Lambis. It comes complete with three custom promos and features Delores Ulrich, the daughter of the captain of the Fitzgerald. Dick Taylor narrates. Demos available on request.

Research Aids Success

Continued from page 24

that one system, one method, one empirical set of numbers cannot possibly supply all the answers.

Record companies are no smarter than most of radio, if not for the most part worse. This industry sells its products daily to radio programmers who are told how great it's doing at "W-so-and-so" or it's heavy and hot in "Ditto's Tip Sheet." That's about as credible as telling them that by wearing a particular cologne, they will be as sexy and appealing as Ali. What makes the difference is who likes the record and by what standards that judgment is made. If "K-so-and-so" supposedly gets "great phones," it's important 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.

This is qualitative.

Request lines can provide us with good information, provided they're taken with a certain degree of reliability and broken out in proper methods. Sales reports can be very good, if they are done with some level of mathematical equality. The "good, excellent, poor, etc.," of measuring sales is a sloppy excuse for research. Those words must have a set of precise mathematical equivalents or else your research is caught in a semantical quandry.

Call-out research could be one of the most informative methods for programming direction yet. Once the method is set up and controls are established, you can vary your survey to whatever direction you like. You can survey your current listeners, your competitor's listeners, shared audience, any demos, or any other select grouping. The only problem that can arise is in the methodology used; 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 callout research. You see, random samples are only necessary when you are testing a complete cross-section of a market. Since rock music audiences are available for controlled study, record companies can and should conduct studies on new product much the same way other manufacturers do items from toothpaste to soup.

Both mediums should consider the advantages of good research.

Granted, research is more work and it may not put you in first place, but it could make your marketing strategy more effective and give you a notable improvement in sales.



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KMPC DJ Seeks Key L.A. Area Disco Info

LOS ANGELES-To capitalize on the disco craze, KMPC all-night air personality Sonny Melendrez has decided to have a contest on the air to locate the city's top disco and top disco disk jockey.

Monday (1), Melendrez will call Mary George at Tiffany's and ask her to play her favorite disco hit. Each night, he'll be dialing a different disco, including Red Onion in Woodland Hills and Red Onion in Los Angeles and the Disco 9000 in Los Angeles. Last week, he was trying to track down more discos.

Besides broadcasting the phone calls-disco jock and music-he'll tape each of the phone calls. When he runs out of discos (he estimates in two or three weeks of nightly calls), he'll produce a tape of all of the calls and play them back over the air and ask listeners to vote.

The winner will not only win a trophy, but be named the best disco and disco jock in Los Angeles.

Talent **Captain & Tennille Dive Into**

AMERICAN FLYER "Let Me Down Easy"-81

Comprised of four past members of other groups, American Flyer was formed in October 1975, signed to UA this past March, and had its first album released in August.

Craig Fuller had founded Pure Prairie League in the early '70s, working on its first two RCA albums, including "Bustin' Out," which was reissued last year with great success, even producing a top 30 single in "Amie.

Eric Kaz was a member of the Blues Magoos, the long-lived group that hit in 1967 on Mercury. He is best known, though, as the writer of Linda Ronstadt's classic "Love Has No Pride."

Steve Katz started in a group with Maria Muldaur and John Sebastian before joining the Blues Project, which hit in 1966 67 on Verve-Folkways. He and Al Kooper then laid the groundwork for the 1969 breakout of Blood, Sweat & Tears. After leaving the band, Katz worked with Lou Reed and Elliott Murphy.

Doug Yule helped found the Velvet Underground, with Lou Reed which broke in 1967 on Verve. Yule later rejoined Reed for his 1974 "Sally Can't Dance" sessions and worked with Elliott Murphy on the "Night Lights" album.

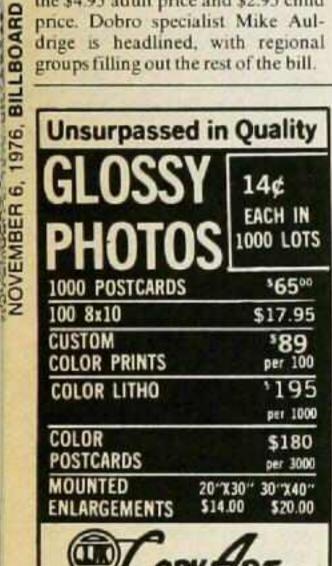
George Martin produced the group's debut single and LP, which is similar to his work with America, with perhaps a more earthy sound reminiscent of Jackson Browne.

The manager is Dennis Katz of New York. (212) PL8-1433, while bookings are handled by Bob Ringe of the William Morris agency in Beverly Hills, (213) 274-7451.

Lion Country In **Music Concerts**

LOS ANGELES-Lion Country Safari, in nearby suburban Orange County, will put on its first concert Sunday (7) with a Bluegrass Festival in the circus tent.

Five bands will play 10 a.m. to 6 p.m. and admission is included in the \$4.95 adult price and \$2.95 child price. Dobro specialist Mike Auldrige is headlined, with regional groups filling out the rest of the bill.





MARY KAY PLACE "Baby Boy"-84

The lady who has etched one of the funniest characterizations on television as Loretta Haggers on the "Mary Hartman, Mary Hartman" soap opera spoof has succeeded as a writer and actress as well as a singer.

Place began by doing production work for local L.A. tv stations. She has since acted in such top-flight comedies as "All In The Family, "Mary Tyler Moore" and "M"A"S"H" while writing for some of those and "Phyllis" and Maude."

TV Unafraid Of Its Pitfalls LOS ANGELES-Many in the inand closed with these spirited rock dustry were surprised when it was numbers, which are prerecorded beannounced that the Captain & Tencause they are staged and choreonille would join Sonny & Cher. graphed so fully. Toni had a chance to sing "I've Got The Music In Me," Tony Orlando & Dawn and Donny & Marie as the fourth pop music "Shop Around," "Honky Cat," team to host a television variety "Boogie Fever" and "Gimmie Good Lovin'" in addition to taking part in a 1950s finale with the "Happy The surprise was not because of Days" gang in which she offered "At any doubts about the duo's

> "All Shook Up." A regular feature in every show is when Toni sings an old-time standard live to a prerecorded instrumental track. Early shows had Toni's emotion-filled vocals gliding over the Gershwins' "Someone To Watch Over Me," Kern and Hammerstein's "Can't Help Lovin' That Man" and Charlie Chaplin's "Smile."

The Hop," while Daryl soloed on

One of the best features of the show is the concert spot, where 20 or 30 members of the audience come and sit around the piano and watch Toni sing solos like "You Don't Mess Around With Jim," "How Sweet It Is" and "My Guy" or duets with guest stars, like one with John Travolta on "Don't Go Breaking My Heart." 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 Smokey." 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 a prerecorded Toni sang "Will It Go Round In Circles."

The comedy features include a

Producer of the show is Bob Henry, who won an Emmy in 1970 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 choreographing Shirley MacLaine's "Gypsy In My Soul" special, and whose tv credits also include Dinah Shore's "Chevy" Show and Mitzi Gaynor specials.

Henry enthuses that his "great break is their ability to do comedy. Toni is much more of a comedienne than we ever dreamed. But then she acted at the South Coast Community Theatre in Orange County. The Captain's a pixie, with his quixotic mind and dry, poker-faced wit making him a latter-day Harold Lloyd." Lloyd."

There will be more comedy than music guests, Henry explains, because Toni & Daryl 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 doesn't want 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 their third album yet because the show has them working "all day and all night," Toni will have more of a hand in producing it. 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 PAUL GREIN sound.

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Her part in "JMH, MH" came about after Place appeared in a comic bit opposite "Archie Bunker," singing "If Communism Comes Knock ing At Your Door, Don't Answer It." She also writes the songs she sings on her current show, like this agreeably amateurish novel ty number and a tune called "Vitamin L."

Her debut album was produced by Brian Ahern, who handles Emmylou Harris and Anne Murray, and features Harris and her band on backup as well as guests Byron Berline, Herb Pedersen, Murray and Dolly Parton.

The LP, "Tonite At The Capri Lounge," has been out for about a month, and is already in the top 30 on the country LP chart, while it's currently bubbling under the pop chart at number 207. "Baby Boy" is also a Top 40 country item after four weeks.

sunny way she handles standards to the bold, uptempo attack she'll use on a rock hit.

show.

take on another.

the show

fronts.

enormous popularity. It's just that

rarely has an act so new to huge suc-

cess in one medium attempted to

The final decision to go ahead

with the sleek Monday night variety

hour was made this past April, just

12 months after the Captain & Ten-

nille's first record hit the charts, and

less time than that since ABC pro-

gramming chief Fred Silverman first

saw the duo on Dick Clark's "Ameri-

can Bandstand" and got the idea for

as Toni & Daryl have been on rec-

ords in the past 18 months to do any-

thing that might tamper with its suc-

cess formula. But with a track record

of four consecutive top five gold sin-

gles and two straight top 10 plati-

num LPs, the Dragons are obviously

betting they can be a hit on two

The early returns are firmly back-

ing up that belief. The Nielsen rat-

ings have been excellent, as are the

chart numbers, with "Muskrat

Love," the third single lifted from

the "Song Of Joy" album, up to

The best thing about the show is

that it allows Toni Tennille to show

her vocal versatility, from the warm,

number 25 after just four weeks.

It's also unusual for an act as hot

The first several shows opened

series of purposely awful hat jokes by Daryl, which spoof his image of shyness and humorlessness.

Talent In Action

ECM FESTIVAL OF MUSIC

Avery Fisher Hall, New York

It was the public's first opportunity to attend the recently renovated Hall and ECM, with its reputation for technical brilliance, appeared to be a very appropriate host. Yet accomplished as this German-based label might be in record production, this Oct. 20 concert (which kicked off a national tour by ECM artists) demonstrated a lack of expertise in concert production.

Never mind the poor attendance, the late start, the schedule changes and schedule omissions, because they were minor irritants compared to the buzzes, hums and other distortions that accompanied each set throughout the evening. The distractions provided by the sound system continually broke through the soft tones and sensitive interplay that is characteristic of almost all of ECM's lineup of jazz interpreters.

swinging set.

up after the intermission and turned out to be the always impressive Keith Jarrett. Jarrett's one song set was punctuated with the vitality and virtuosity that have become his trademark.

Stranded at the end of the line like an unimportant guest on the "Tonight Show" was drummer Jack DeJohnette's guintet, Directions. De-Johnette is a strong drummer who moves his group by his distinct presence without being pushy. Of all the groups of the evening Directions proved to be the one most closely in touch with the urban American jazz tradition.

STEPHEN STILLS

Palladium, New York

Stills struggled through a one hour and 40 minute one-man show that was at times inspired and captivating and at other times sloppy and tedious. He did material from all phases of his career accompanying himself on piano, banjo, dobro and five different guitars. Most of the Oct. 25 show's weak moments came early in the performance when Stills had problems holding the attention of the rude, talkative audience. As the audience settled down so did Stills and (Continued on page 38)

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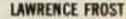
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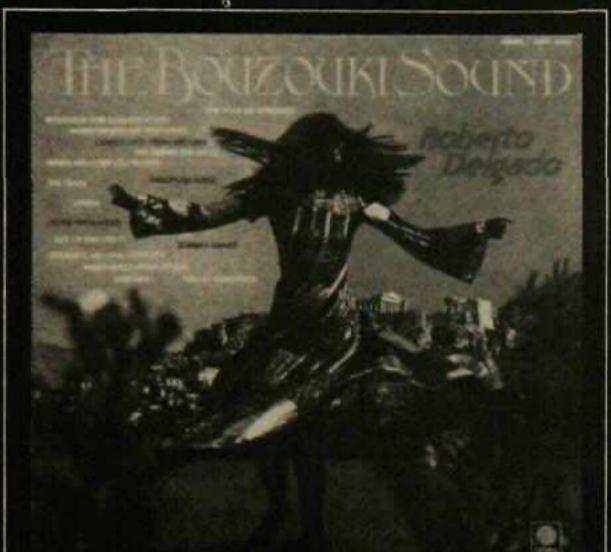
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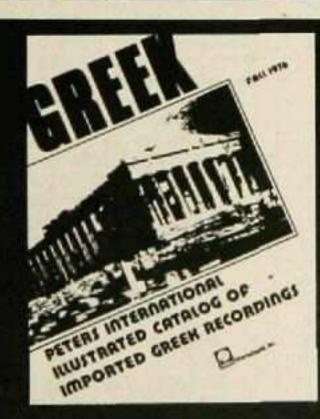
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Boston Jazz Bash Lines Up 15 Acts

38

BOSTON - The Thanksgiving weekend Jazzfest and Music Fair at Prudential Center here Nov. 25-28 has set 15 headliners for shows at the 5,000-seat auditorium.

The event was announced in Billboard this summer. It is a combination of concert series and exhibition for music consumers, sponsored by the Boston Globe newspaper and produced by Fred Taylor, co-owner of the famed Paul's Mall nightclub here.

Among the artists signed are Ella Fitzgerald, Count Basie, Donald Byrd & the Blackbyrds, Grover Washington Jr., Freddie Hubbard, Herbie Hancock, McCoy Tyner and Gato Barbien.

Athena Shifting Hanson To Coast

DENVER-Athena Artists, booking agency headquartered here, has decided to put president Chet Hanson in charge of its new Beverly Hills office. Bob Zievers, formerly of Apogee and Republic Artists will assist Hanson in L.A.

Bob Aiss, former Billy Jack Productions and Apple Records staffer, will remain in the Denver office instead of transferring to L.A. as previously announced. New Athena artist clients are Taj Mahal and Tom Waits.

A Spinners Special

LOS ANGELES-The Spinners star on their own one-hour television special pegged for Nov. 9 over 269 stations of the PBS network.

Talent In Action

Continued from page 36

as he went along his voice and musicianship steadily improved.

Highlights of the evening included some outstanding guitar work during Stills medley of Robert Johnson's "Crossroads" and Chuck Berry's "You Can't Catch Me." The set ended on a high note as Stills closed with two of his early classics "49 Bye Byes" from his days with Crosby and Nash and "For What It's Worth," his first major hit with the Buffalo Springfield. After a standing ovation Stills returned to display his prowess on electric guitar during "Find The Cost Of Freedom" and the Allman Brothers' "Midnight Rider."

The obvious disappointment of the show was that Stephen Stills was not accompanied by a band and therefore neglected many of his better known songs that require additional instrumentation. In the past Stills would do two sets, one acoustic and one with an amplified band. Today's audiences may have trouble adjusting to this type of show, but hopefully they will be able to appreciate the courage and talent it takes to perform alone in large concert halls.

ROBERT FORD JR.

JOHNNY RODRIGUEZ EDDIE RABBITT

Troubadour, Los Angeles

Rodriguez played to a moderate-sized audience of enthusiastic fans Oct. 8. His easygoing style put everyone in a good mood as he traveled down memory lane.

His backup, the Music City Band, opened with "I'm Already Standin' On The Ground" and Ray Charles' "I Got A Woman" which featured some fancy guitar and keyboards. Rodriguez then joined the band and began with his hit "Love Put A Song In My Heart." He continued with "Ridin' My Thumb To Mexico," "Get Up And Close The Door" and a medley of his older tunes.

His set included a couple of energetic numbers, such as "Proud Mary" and "Jambalaya." "That's The Way Love Goes" and "I Just Can't Get Her Out Of My Mind" offered more lyrical moments, as did an excellent rendition of the Eagles' "Lyin' Eyes."

Rodriguez brought the audience to its feet with "Hillbilly Heart," the current single from

his just released Merucry LP, "Reflecting." He

followed up with encores "Luisana," a Cajun

song, and the infectious "There'll Always Be

FRANKIE VALLI FOUR SEASONS KC AND THE SUNSHINE BAND

Talent

Madison Square Garden, New York Professionalism was the forte of this Oct. 1 concert. KC and his group, who were reviewed recently, opened the show with a bang and got the audience up and dancing. The act proved that longevity should be no problem, because it. can excite with an infectious brand of pure rhythmic funk mixed with precision dancing and theatrics.

The Four Seasons mounted the stage surrounded by a full horn and string section. After a brief instrumental interlude. Valli entered and showed why he's been around for more than 15 years. This singer knows exactly how to play to the audience and do it with finesse.

Valli's voice is as mellow as ever and though he's been knocked in the past for doing many of the group's oldies, he has the great sense to intermix the old with the new

Valli's comeback hits, "Swear To God" and "My Eyes Adored You" were of course featured. Most of the old Four Seasons standards received a good going-over, though they weren't driven into the ground with a "couldn't care less" attitude that many other groups pervade.

In most cases, the older hits were grouped together in medleys in which the Four Seasons (none of the original group) sang backup.

These four musicians, who supplied guitar, keyboards, bass and drums also did a short set. of their own hits wedged into the 90-minute set. Each is a very good singer and instrumentalist. and Valli joined only for vocal harmony.

The two monster hits-"Who Loves You" and "December 1963"-received performances at least comparable to the brilliant LP versions. JIM FISHEL

DONNA SUMMER

Roseland, New York

It should come as no surprise that Donna Summer can do more than breathe deeply.

Appearing before more than 2,000 fans at the dance emporium that on other nights features tangos and waltzes, Summer toned down the disco sound in favor of a more concert hall production. The focus was on her, not the beat,



Ambrosia Eyes Clear Image For Its Music

By ED HARRISON

LOS ANGELES-Few contemporary rock groups can boast of playing the Hollywood Bowl with the Los Angeles Philharmonic, especially without a record contract at the time. Yet in 1971, newly-formed Ambrosia did just that, performing selections by John Cage, Charles Ives and an original composition.

Now, with its second album "Somewhere I've Never Traveled" released by 20th Century, Ambrosia is re-stirring the momentum that began with "Hold'in On To Yesterday" and "Nice, Nice, Very Nice" two hits from its first album.

An extensive summer tour on bills with the Beach Boys, Fleetwood Mac, Peter Frampton and Lynyrd Skynyrd has aided Ambrosia in getting mass exposure.

Comprised of David Pack on lead guitar; Joe Puerta, bass; Burleigh Drummond, drums; and Chris North on keyboards, Ambrosia is a diversified conglomeration of classi-

"Nice, Nice, Very Nice," written by Puerta, was culled from Kurt Vonnegut's novel "Cat's Cradle," "Mama Frog" is built around Lewis Carroll's poem "Jabberwocky," the title track of the new album is the title of an e.e. cummings poem and "Danse With Me George" is based on the television series "Notorious Woman" about Chopin's love for authoress George Sand.

"We don't sit down and intentionally write a song based on a book," says Pack. "Literature is just one source of inspiration that comes naturally."

Ambrosia further distinguishes its sound by way of self-invented and unorthodox instruments. On "The Brunt," bicycle spokes, water gongs (metal plates dipped in a tub of water) and an Italian folk instrument known as a bandaria, all aid in creating a musical contrast between primitive and city life.

What's puzzling to Ambrosia is the confusion surrounding its ongins, as they are often mistaken for a British group because of its progressive rock sound and internationally textured vocals.



drums

guitars

pianos

BILLBOARD

1976,

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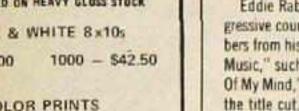
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Honky Tonks In Texas. Eddie Rabbitt opened with an excellent progressive country set which included many numbers from his latest Elektra LP "Rocky Mountain Music," such as his hits "Drinkin' My Baby Off Of My Mind," "Two Dollars In The Jukebox," and

Rabbitt displayed a great deal of versatility as he moved from his more energetic numbers into ballads such as "I Don't Want To make Love (With Anyone But You)." He was backed well by a band that had only been together for one month. It offered good vocal harmonies and featured an English guitarist. Mike Spurtz, who tossed out country licks like a native of Ten-TOM CECH nessee.

and nobody danced during her 75-minute show.

Backed by the New York Horn and String Ensemble and the vocal group, Smoke, Summer performed a repertoire that went from a disco medley, to such standards as "The Lady Is A Tramp" to of course, "Love To Love You Baby," performed with restrained eroticism.

But the highlight of the evening was her performances of selections from her "Four Seasons Of Love" LP, especially the "Spring Affair" and "Summer Fever" sections. Combining surprisingly sophisticated instrumentation with Summer's sweet but strong vocals, the result was in the forefront of modern funk music.

With such strong material, a riveting stage presence (the woman is beautiful) and a more than adequate voice, she is more than a one-hit freak wonder. **ROMAN KOZAK**

SOUTHSIDE JOHNNY AND THE ASBURY JUKES

Bottom Line, New York

Last year, Southside and the Jukes were a New Jersey bar band that played covers of r&b songs. Now thanks to assocation with Bruce Springsteen and his guitarist Miami Steve Van Zandt, it is a New Jersey bar band with an album featuring covers of r&b songs.

The band's Oct. 16 set had none of the creativity that one would expect from a group whose debut was accompanied by so much hype. With the exception of "I Don't Want To Go Home," written by Van Zandt and "Mean So Much To Me," written by Springsteen, the band relied on r&b standards like "Stagger Lee" and "We're Having A Party" to fill out the 30-minute set. Apparently the overflow audience did not seem to mind the Jukes' lack of original material as the group was called back for two encores.

To the band's credit it has better than average musicians and Southside Johnny, the vocalist, has a good voice and an entertaining stage manner. But these credentials are carried by thousands of lounge acts and for a band to expect to sustain as a major recording and concert attraction, it must have some originality.

ROBERT FORD JR.

AL STEWART STEVE FERGUSON

Roxy, Los Angeles Stewart played to an SRO crowd as he cal, soul, rock and jazz influences.

"I don't want us labeled 'a classical rock band," says Pack. "Classical is just one of a myriad of elements that comprise Ambrosia."

Many of Ambrosia's songs are inspired by literature, poetry and film.

launched his U.S. tour Oct. 21. Backed by an excellent band of versatile musicians, he played a set packed with music familiar to American fans. Although all his past albums have not been generally available in the U.S., the English folk singer/songwriter has been gathering a following based on previous releases on Janus.

Stewart and his band were able to captivate the audience througout his material, which began with "Apple Cider Reconstituted" and continued with songs such as the allegorical "The Dark And The Rolling Sea" (which, as he points out, is a love song disguised as a song of the sea), "One Stage Before," and "Soho Needless To Say."

As an avid student of history, Stewart included in his numbers "Roads To Moscow," which is a view of World War II, and "Sirens Of Titan" which draws on Vonnegut. His close featured the Bogart-influenced "Year Of The Cat."

The show was opened by Elektra-Asylum's Steve Ferguson, who performed numbers being prepared for his next LP. The songs, such as "Tell Me Why," "Do I have A Chance With You." "Destiny," and "Million Thrills" have good pop appeal and beg to be backed by a band, but his acoustic rendition failed to involved the audience, despite some fancy picking. TOM CECH

VAN DER GRAAF GENERATOR

Beacon Theatre, New York

It was the Generator's first visit to New York Oct. 18 and, judging from the response, this yeteran English group has a larger, more devoted following than perhaps the band itself expected.

Van Der Graaf has been around, off and on, since the mid-sixties, achieving success in Italy, where it can reportedly draw up to 20,000 persons to a concert. In the U.S. and Britain it is a cult band.

And when a cult band meets an audience (Continued on page AU)

"A lot of people think we're from England for some reason. I don't know whether that's hurt or helped us," says Puerta. "We're a Southern California band with our own individual influences."

Even the name Ambrosia reflects the essence of the band's ideals. "We liked the definition of ambrosia which means nectar of the Gods and universally appealing to the taste," says Pack. "It typified what we're trying to do."

The first single from the new album will be "Can't Let A Woman."



Freda Payne, Capitol artist, to Associated Booking Corp. ... Matt Moore to Shelter Records. Heart, Mushroom act, to Arista for U.K. and Europe. ... Guy Thomas, RCA artist, to Creative Management Concepts of Golden, Colo.

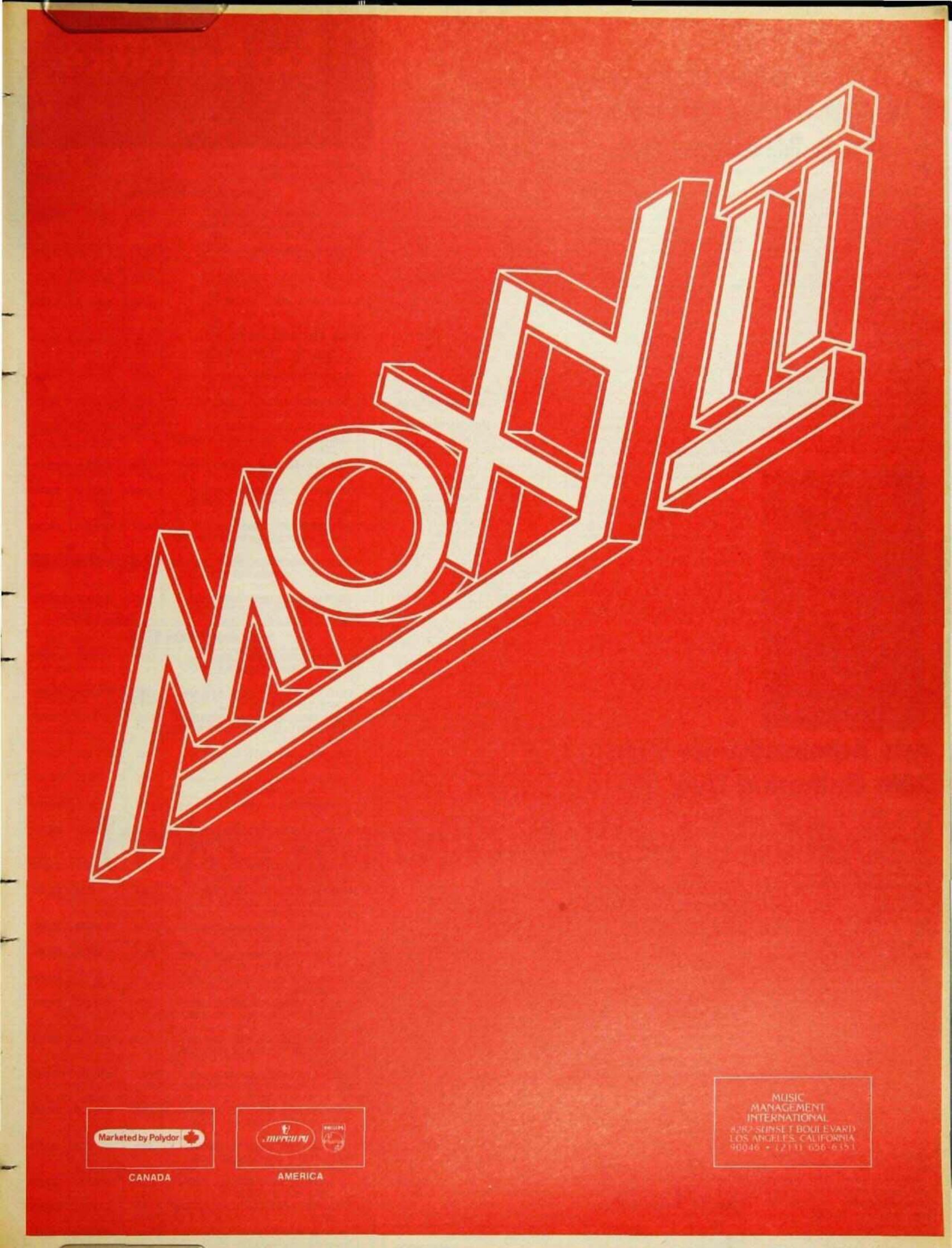
The Gifted Four to CSC Music Productions of Los Angeles Screams rock quintet and Chicago writer singer Dave Rudolf to Top Drawer Management.

Rudy Vallee to the pop show division of Buddy Lee Attractions, Nashville..... Marshall Chapman to Epic Records George Jones to Billy Wilhite Talent, Nashville, for exclusive booking and management. Auracle jazz-rock sextette to Great Restraint Music of Los Angeles.

Gloria Gaynor re-signs to Polydor.... Andy Paley and brother Jonathan Paley to Sire Records Persuasions and Buckeye Politicians to Somerset Talent for booking, not management.

Geof Morgan, country singer and hit songwriter, to MCA. ... Laura Lee, r&b artist, to Anola. ... Kenny Passarelli, singer-bassist who toured with Elton John's band this year, to RSO Records. ... Jay Black, former leader of Jay & the Americans, to Roulette Reports





Campus

BEAR MANAGEMENT **Calif. Firm Grows** As a Middleman By JIM FISHEL

NEW YORK-A Bear Artist Management, set up several months back in Fullerton, Calif., to service local college campuses as a middleman booking agency, is expanding.

The rapid success of the company has promoted its two young owners, Bear and Don Paul, to expand outward to other sections of the state and bordering areas.

According to Bear, the company was innaugurated earlier this year after he saw the many problems encountered by schools attempting to get acts.

"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 bidding for certain acts, and most schools cannot afford to lose \$5,000 on concerts per year."

Bear says the company acts as consultants for the school representing them in all of their concert needs. This includes the distribution of publicity materials, coordination of the pre-concert work and even promotion of the date.

Block booking is one of the keys to Bear's collegiate plan, because he feels this will maximize the schools' ability to hire the top recording acts at lower fees.

who will act as the go-between and be paid to coordinate for the agency.

In the beginning, when he was searching for a way to break into the booking business, he never expected to handle the concert affairs of any more than 10 schools.

That number has soared several times and continues to grow, he says, and for this reason the NEC has reacted unfavorably toward the company.

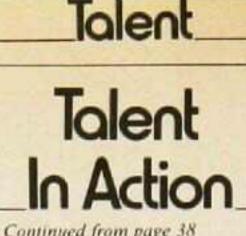
"I think they feel we will cut into their business and take the power out of the students' hands, but that is completely false," he states. "In some cases, we are even encouraging certain schools we handle to join the NEC."

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.

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

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

"We know there will be problems down the road with our new company," says Bear, "but we feel it will



Continued from page 38

that has waited a long time to see and hear it, sparks fly. Singer-songwriter Peter Hammill on guitar and keyboards and Dave Jackson on saxophones led Van Der Graaf through a 25-hour show that had the fans demanding more.

Playing complex European jazz-rock, Hammill and his band were a lot looser than on their records. On LP, Van Der Graaf's music is mathematical, jagged and intense, pushed by Hammill's large hoarse voice and twisted apocalyptical lyr-ICS.

Onstage this was smoothed out somewhat and made more palatable. Hammill was not so careful to perfectly pronounce every word, allowing his truly striking rock growl to become one of the instruments.

Unlike on his European appearances, Hammill allowed himself to take centerstage more often, prowling the stage as though caged by it. and singing with intensity similar to Joe Cocker

Playing songs from its new Mercury LP "World Record" and some selections from earlier albums, the band was especially strong on the 40 minute "Meurglys" suite from the new release.

Van Der Graaf is so solid that, like Genesis, it may soon rise above its cult status to reach a ROMAN KOZAK much wider audience.

LARRY HARLOW ISMAEL MIRANDA PETE "EL CONDE" RODRIGUEZ LOS KIMBOS

Beacon Theatre, New York

Two of the major names in sales, Miranda and pianist Marlow reunited Oct. 15 for 75 minutes of red hot music. Miranda, who five years ago was the vocalist in Harlow's Orquestra Harlow, was in fine voice as he excited the Latinos with music from all phases of his career. Harlow's keyboard work was as outstanding as ever and he has now added to his band an excellent young guitarist, Larry Viacci.

Harlow is one of the most creative musical minds working today, but due to the limited appeal of his music his talent goes largely unnoticed. Harlow has historically surrounded himself with superb young musicians and his current band is no exception. The band's tight, powerful sound contrasted well to Miranda's light, zippy vocal style. Popular vocalist Pete "El Conde" Rodriguez delivered a good 50 minutes of salsa in the more classic tradition. He's a fine salsa vocalist with excellent stage presence but unfortunately he tends to talk a bit too much and this slows down his show. Adelberto Santiago and his band Los Kimbos (Little Devils in English) opened the show with a superlative 45-minute set that featured fiery music and entertaining stage antics. **ROBERT FORD JR.**

Billboard SPECIAL SURVEY For Week Ending 10/ 24/76

Top Boxoffice

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Rank	ARTIST-Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts		
-	Arenas (6,000 To 20					
1	EAGLES/JOHN DAVID SOUTHER-Pacific Presentations and Concerts West, The Forum Inglewood, Calif., Oct. 19, 20, 21, 22 (4)	60,000	\$6.75-8.75	\$444,000*		
2		12,348	\$7.00-5.00	\$82,043		
3	CHICAGO-Ruffino and Vaughn, University of Alabama, Tuscaloosa, Ala., Oct. 23	12,000	\$4.50-7.50	\$66,694		
4	TED NUGENT/MONTROSE/JAY FERGUSON- Contemporary Productions, Kiel Audit., St. Louis, Mo., Oct. 21	10,586	\$4.50-6.50	\$61,584		
5		8,723	\$4.50-6.50	\$50,805		
6	BLUE OYSTER CULT/BOSTON-Ruffino and Vaughn, Central Maine Youth Center, Lewiston, Me., Oct. 17	6,000	\$6.50-6.00	\$47,000*		
7	JACKSON BROWNE/ORLEANS-Monarch Ent., Capital Theater, Passaic, N.J., Oct. 15, (2)	6,888	\$7.00-6.00	\$45,864*		
8	TED NUGENT/MONTROSE/JAY FERGUSON- Sunshine Promotions, Louisville Gardens, Louisville, Ky., Oct. 22	7,200	\$5.50-6.50	\$39,325*		
9	FRANK ZAPPA-Buttalo Festival, Buttalo Memorial Aud., Buttalo, N.Y., Oct. 22	5,678	\$6.50-6.00	\$36,393		
10	JEFF BECK/R.E.O. SPEEDWAGON—Ruffino and Vaughn, Syracuse Memorial Aud., Syracuse, N.Y., Oct. 14	4,000	\$6.00-6.50	\$30,000		
11		4,500	\$4.50-6.50	\$26,000		
12		3,500	\$6.00-7.00	\$24,000		
13	STEVEN STILLS/JOAN ARMATRADING-Electric Factory Concerts, Tower Theater, Philadelphia, Pa., Oct. 22	6,292	\$4.50-6.50	\$16,904		
	Auditoriums (Under 6,000)					
1	MELBA MOORE/BILL WITHERS-Eugene Harvey Prod., Shubert Theater, Philadelphia, Pa., Oct. 17- 20 (4)	7,200	\$7.50-5.50	\$50,400*		
2	LYNYRD SKYNYRD/BE BOP DELUX-Ron Delsener, Palliadum Theater, New York, N.Y., Oct. 23, 24 (2)	5,500	\$7.50-6.50	\$41,064		
3	NANCY WILSON/THAD JONES-MEL LEWIS/LONNIE LISTON SMITH-Eugene Harvey, Carnegie Hall, New York, N.Y., Oct. 22 (2)	5,600	\$8.50-6.50	\$40,000=		
4	NANCY WILSON/BILL WITHERS-Eugene Harvey, Masonic Aud., Detroit, Mich., Oct. 24	4,600	\$8.50-6.50	\$38,000*		
5	DOOBIE BROTHERS/SILVER-Feyline, Western Idaho Fair Building, Boise, Idaho, Oct. 19	5,312	\$7.00	\$37,184		
6	TED NUGENT/REX-Alan Cooley, Fox Theater, Atlanta, Ga., Oct. 24	4,000	\$6.75	\$25,000*		
7	BOB SEEGER AND THE SILVER BULLET BAND/ PHAEDRUS-Rick Kay, No. Michigan University, Marquette, Mich., Oct. 20	4,800	\$5.50-5.00	\$24,006*		
8	TED NUGENT/JAY FERGUSON-Midsouth Concerts, Dixon/Meyers No. Hall, Memphis, Tenn., Oct. 20	4,361	\$5.00-5.00	\$23,000*		
9	BRUCE SPRINGSTEEN/THE E STREET BAND- Monarch Emtertainment, Rutgers Gym, New Brunswick, N.J., Oct. 12	3,000	\$7.50	\$22,500		
10	BLUE OYSTER CULT/PARIS-Dicesare-Engler, Agricultural Hall, Allentown, Pa., Oct. 20	3,700	\$6.50-5.50	\$22,000		
11	TOMMY BOLIN/BRIAN AUGER-Fun Prod., Santa Monica Civic, Santa Monica, Calif., Oct. 24	2,705	\$7.50-6.50	\$20,095		
12	LILY TOMLIN-Bill Graham, Sacramento Theater, Sacramento, Calif., Oct. 23 (2)	2,305	\$7.65-5.65	\$16,938		
13	PHOEBE SNOW/DAVID POMERANC-Northwest Releasing, Paramont North West, Portland, Ore., Oct. 21	2,689	\$5.00-4.00	\$14,941		
14	JOHN PRIME/BYRON BERLINE AND SUNDANCE- Northwest Releasing, Opera House, Seattle, Wash., Oct. 21	2,554	\$6.00-4.00	\$14,160		
15	JERRY JEFF WALKER/GUY CLARK/LOST GONZO BAND-Midsouth Concerts, Dixon/Meyers Music Hall, Memphis, Tenn., Oct. 19	2,400	\$6.00-5.00	\$14,000*		
16	JOHN PRIME/BYRON BERLINE AND SUNDANCE- Northwest Releasing, Portland Audit., Portland, Dre., Oct. 20	2,516	\$6.00-4.00	\$13,955		
17	Contraction of the second s	2,219	\$6.00	\$13,314		
18	and the second sec	1,780	\$6.50-5.50	\$12,782		
19		1,822	\$6.00-6.50	\$10,988		
20	and the second se	1,161	\$7.50-6.50	\$8,613		

BILL

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Perhaps the most radical differ-ence between Bear and other mid-dlemen is his intention to hire a stu-dent on each campus he represents,

be a step in the right direction, because it will give the booking agencies a new perspective on guaranteed money."

Arts Administrators Hold 20th Gathering Dec. 12-15

NEW YORK-The Assn. of College, University and Community Arts Administrators hold its 20th annual conference at the Americana Hotel here, Dec. 12-15.

More than 400 representatives from colleges and community arts organizations throughout the world are expected to attend this gathering, which will present its Award of Merit to composer Aaron Copland.

The award, given only five times since the founding of the organization, is presented to those who have made major and outstanding contributions to the arts and whose accomplishments have significantly influenced the historical development of the performing arts.

Past recipients are Sol Hurok, Isaac Stern, Marian Anderson, Martha Graham and the Johnson Foundation.

Among those scheduled to particpate in this year's confab are John Houseman, Sir Rudolf Bing, John Hobday (of the Canadian Conference of the Arts), Donald Michaelis (administrative director of Minneapolis' Guthrie Theatre) and many others.

For the first time, the conference will focus a complete day on a topic of current concern-marketing the performing arts. A public events management seminar will again precede the conference on Dec. 11

Conference chairman for these

meetings is Jerry G. Willis, public events manager at California Institute of Technology. Assisting is Robert Haag, coordinator of community services at El Camino College.

NEC Convention To Discuss Disk Field

NEW YORK-This year's NEC national convention will move onestep closer in allying with the disk industry, when it presents a threehour program entitled "Focus On The Recording Industry."

The meeting, scheduled to be held Feb. 17 in San Antonio, Tex., was placed on the convention's docket upon the insistence of Dick Broderick, managing director of Morningstar Records, a division of Springboard Records International.

Broderick has formed a steering committee composed of various industry officials including: Debbie Newman of CBS Records, Steve Porada of RCA. Alice Prager of SESAC, Jim Bailey of Peters International, Henry Brief of the RIAA, Lee Zhito of Billboard, Marty Ostrow of Cashbox, Bob Austin of Record World, Phil Walden of Capricorn, Jo Walker of the CMA, Tony Martel of CBS, Rick August of Selective Artists, Wesley Rose of Hickory Records, Don Light of Don Light Talent, Joe D'Imperio and Rich August.

JACKSON BROWNE ORLEANS

Palladium, New York

California singer-songwriter Browne struggled through a tedious 115 hours Oct. 17 set that should have been billed 'for fans only.' Browne, whose songs and records have at tracted considerable attention, does not seem to know how to present his songs to a live audience. He has absolutely no stage presence and spent much of the concert with his back to the audience. The first 50 minutes of the show was devoted to an endless string of slower laidback numbers like "For A Dancer" and "Before The Deluge" that seemed to bore the audience and his band.

The band seemed more enthusiastic by the time Browne got around to doing a couple of rockers to close his show and its playing picked up measurably. Much of Browne's more familiar material was missing from the set that was slowed by endless tuning up and preceded by a 45 minute stage wait. As a songwriter Jackson Browne has lew peers but as a showman he has a lot to learn.

Orleans opened the show with a very entertaining 50-minute set that featured outstanding. vocal work. Riding the crest of its second top 10 single, "Still The One" and a fine new album "Waking And Dreaming," Orleans shows good taste in material and presentation.

ROBERT FORD JR.

Atl. Sound Firm Selected For Carter Election Fete

LOS ANGELES-Disco 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 Atlantabased firm to set up a Cerwin-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 pair'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.



By JOHN SIPPEL

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 discotheques," Rock-Ola Manufacturing Corp. unveiled new, disco-related equipment at its annual international sales meeting, Oct. 21, in 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 discostyle boxes and a new "Disco-Light" dance floor, unprecedented with the firm.

(Continued on page 61)

Brick Develops Its 'Dazz' Blend Sound

NEW YORK-A new form of music for discotheques 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 "Mad House." There are two very strong cuts. "Dancing In The Aisles" is the stronger of the two but must be sped up to work. The tune deals with dancing on a 747 jumbo jet, and the actual sound of the plane is used in the introduction as well as in the vamp. The cut is 5.29 minutes long, and embodies 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 Aisles" and is very commercial. The piano sound that was predominant in "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 vocalists way out in front, and also embodies an infectious melody. This LP does not compare with the group's first, but there is something about it that makes the listener want to hear it again.

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

Warner Bros. Records is rush releasing the new Ashford & Simpson hit titled, "Tried, Tested & Found True."

This is one of the most exciting records done by the group to date. At times the orchestra tends to drown out the vocals, but the excitement is sustained and the flaws can be overlooked. This will undoubtedly be the group's biggest disco hit

"You're My Driving Wheel" is the new single by the Supremes from their forthcoming album titled, "Mary, Scherne & Suraye." The record on the Motown label sounds like a hit. This is probably the funkiest thing the girls have ever done, and leatures 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 Knuner, now doing disco promotion for all MCA product, is excited about "Peter Gunn" from the new Deodato LP titled "Very Together." Here is a well arranged song with jazz/ r&b overtones and a strong rhythm break. There (Continued on page 43)

S.F. Airport Hilton Will **Follow Vegas Experiment**

By HANFORD SEARL

LAS VEGAS-Las Vegas Hilton Hotel authorities, 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, adds Lane.

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 relief deejay Loralie Domonico. 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 102 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 hedside 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 pop talents 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 locals."



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Bilboord's Disco Action

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ATLANTA

- This Week MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG-Love Unlimited Orchestra 20th Century (12 inch/ 149
- 2 YOU + ME = LOVE-Undeputed Truth-Whitheld (12) inch)
- 3 DOWN TO LOVE TOWN-Originals-Metown (12 inch)
- A MIDNIGHT LOVE AFFAIR-Carol Douglas-Midland International (LP)
- 5 CHERCHEZ LA FEMME/SOUR & SWEET-Dr Buzzard's Original Savannah Band-RCA (LP)
- 5 DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO-Vicki See Robinson-RCA (LP)
- 7 I DON'T WANNA LOSE YOUR LOVE-Emotions-Columbia (UP)
- THAT OLD BLACK MAGIC—Softones—Arco (12 inch)
- FOUR SEASONS OF LOVE—Donna Summer—Dates (LP)
- 10 LET'S GET IT TOGETHER-EI Coco-AVI (12-inch)
- 11 FULL TIME THING-Whichwind-Roulette (12-inch)
- 12 CALYPSO BREAKDOWN/WHERE IS THE LOVE-Ratoh McDonald-Marlin (LP)
- 13 DAZZ-Brick-Bang
- 14 YOU GOT THE POWER-Camoullage-Roulette (12 inch)
- 15 NICE & NAASTY-Salsoul Orthestra-Salsoul (LP all cuts)

BALT./WASH., D.C.

This Week

- DOWN TO LOVE TOWN-Originals-Motown (12-inch)
- MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG-Love Unlimited Orchestra-20th Century (12 inch/ 1Ph
- NICE & NAASTY-Salsoul Orchestra-Salsoul (LP all cuts) FOUR SEASONS OF LOVE-Dunna Summer-Datas (LP all cuts)
- 5 DANCING/SEARCHING FOR LOVE/FAR OUT -- Crown Heights Attair-De-Lite (LP)
- 5 CAR WASH-Rose Royce-MCA (LP)

Leftes-Cheisea (LP)

- CALYPSO BREAKDOWN/WHERE IS THE LOVE-Ralph McDonald-Marlin (LP)
- YOU + ME = LOVE-Undisputed Truth-Whitfield (12inch)
- 9 STUBBORN KIND OF FELLOW-Buffalo Smoke-RCA (12) mth)
- 10 DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO-Vicki Sue Robieson-REA (LP) IIMBO SALSA/DANCIN' NID-Desco Tex & the Sex O 11
- LBOARD

BIL

9

97

- 12 SOUL CHA-CHA/SWAHILI BOOGIE-Van McCoy-HAL MIDNIGHT LOVE AFFAIR-Carol Douglas-Midland 13
- International (LP)
- WELCOME TO OUR WORLD OF MERRY MUSIC-Mass Production -- Cotillion (LP) 15
- CHERCHEZ LA FEMME/SOUR & SWEET/FLL PLAY THE FOOL-Dr. Buzzard's Original Savannah Band-RCA

BOSTON

DENVER

- This Week PLAY THAT FUNKY MUSIC-Wild Cherry-Sweet City/Epoc
- 2 YOU SHOULD BE DANCING-Bee Gees-RSD (12 anch)
- NEAVEN MUST BE MISSING AN ANGEL Tavares Capital (LP)
- 4 (Shake, Shake, Shake) SHAKE YOUR BOOTY-K.C. & the Sunshine Band-TK
- NICE & NAASTY Salsoui Orchestra Salsool (I.P)
- GETAWAY-Earth, Wind & Fire-Columbia
- MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG-Love Unlimited Orchestra - 20th Century (LP)
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE-Lou Rawls - Philadelphia International (LP)
- 9 LOWDOWN-Boz Scaggs-Columbia (LP)
- COME DANCING Jeff Beck -- Epic (LP)
- MIDNIGHT LOVE AFFAIR-Carol Douglas-Midland International (LP)
- I'M YOUR BOOGIE MAN /WRAP YOUR ARMS AROUND 17 ME-K.C. & the Sonshine Band-TK (LP)
- 13 TEN PERCENT-Double Exposure-Salsoul
- 14 RUBBERBAND MAN-Spinners-Atlantic (LP)
- 15 DAYLIGHT-Vicki Sue Robinson-RCA

DETROIT

- This Week 1 ANOTHER STAR/1 WISH/SIR DUKE/ISN'T SHE LOVELY-Stevie Wonder-Tamia (LP)
- 2 I'M YOUR BOOGIE MAN/REEP IT COMIN' LOVE K.C. & the Sunshine Band-TK (LP)
- RUBBERBAND MAN-Spinners-Atlantic (LF)
- 4 DOWN TO LOVE TOWN-Onginals-Motown (12-inch) DATLIGHT/SHOULD I STAY/I WON'T LET YOU GD-Vicki Sue Robinson-RCA (LP)
- CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL-Or Burzard's Original Savannah Band-RCA (LP)
- GETAWAY/SATURDAY NITE-Earth, Wind & Fire-Columbia (12-inch/LP)
- 8 YOU SHOULD BE DANCING-Bee Gees-RSD (12 inch)
- GOIN' UP IN SMOKE-Eddie Kendricks-Tamia (LP)
- 10 SOUL CHA-CHA--Van McCoy-H&L (LP)
- I DON'T WANNA LOSE YOUR LOVE-Emotions-Columbia 11 (LP)
- MAKES YOU BLIND Glitter Band-Arista 12
- 13 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/ LOVER BE MINE-Glona Gaynor-Polydor (LP)
- 14 CALYPSO BREAKDOWN-Ralph McDonald-Marlin (LF) 15 MY SWEET SUMMER SUITE-Love Unlimited Orchestra-20th Century (12 mch)

MIAMIAREA

- This Week 1 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG-Love Unlimited Orchestra -- 20th Century (12 inch/ LP)
- 2 CHERCHEZ LA FEMME/SOUR & SWEET/T'LL PLAY THE FOOL-Dr. Buzzard's Original Savannah Band-RCA (EP)
- MIDNIGHT LOVE AFFAIR-Carol Douglas-Midland International (UP)
- NICE & NAASTY-Salsnul Orchestra-Salsoul (LP all cuts) 5 CALYPSO BREAKDOWN / WHERE IS THE LOVE - Raiph McDonald-Martin (LP)
- SOUL CHA-CHA-Van McCoy-H&L (LP)
- DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO-Vicki Sue Robinson-RCA (12 inch/LP)
- # TOU + ME = LOVE-Undeputed Truth-Whitfield (12) inch)
- DOWN TO LOVE TOWN-Originals-Motown (12-inch) 9
- 10 LET'S GET IT TOGETHER-EI Coon-AVI (12-inch)
- 11 YOU SHOULD BE DANCING-Bee Gett-RSO (12-inch)
- 12 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/ LOVER BE MINE-Clorus Gaynor-Polydar (LF)
- 13 DON'T TAKE AWAY THE MUSIC-Tavaret-Capitol (12 inch)
- 14 I DON'T WANNA LOSE YOUR LOVE Emotions Columbia (LP)
- 15 FOUR SEASONS OF LOVE Donna Summer Dasis (LF all cuts)

NEW YORK

- This Week 1 DOWN TO LOVE TOWN -- Originals -- Motown (12 inch)
- 2 FOUR SEASONS OF LOVE -- Donna Summer-- Oasis (LP all mits)
- 3 CALYPSO BREAKDOWN/WHERE IS THE LOVE-Ralph McDonald-Martin (LP)
- CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL-Or Buzzard's Original Savannah Band-RCA (\mathbf{IP})
- MIDNIGHT LOVE AFFAIR Carol Douglas-Midland International (LP)
- TOU + ME = LOVE-Undisputed Truth Whitheld (12) inch)
- 7 NICE & NAASTY-Salsoul Orchestra-Salsoul (LP all cuts).
- FULL TIME THING~Whithwind Roulette (12-inch)
- ۹. MAKES YOU BLIND-Glitter Band-Arista
- MY SWEET SUMMER SUITE-Love Unlimited Orchestra-10 20th Century (12 snch)
- COIN UP IN SMOKE/MUSIC MAN/BORN AGAIN/THANKS. 11 FOR THE MEMORIES-Eddie Kendricks-Tamia (LP)
- 12 CAR WASH-Hose Royce-MCA (LP)
- 13 LET'S GET IT TOGETHER-EI Coco-AVI (12-inch)
- 14 LOVE BUG-Bumblebee Unlimited Red Greg (12 inch) 15 WELCOME TO OUR WORLD OF MERRY MUSIC-Mass
 - Production-Cotilison (LP)

PITTSBURGH

National

Disco

Action

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BRAZILIAN LOVE SONG-Love

Unlimited Orchestra-20th

2 DOWN TO LOVE TOWN-Originals-

3 FOUR SEASONS OF LOVE-Donna

MIDNIGHT LOVE AFFAIR-Carol

YOU + ME = LOVE-Undisputed

Truth-Whitfield (12-inch)

CHERCHEZ LA FEMME/SOUR &

Salsoul (LP all cuts)

Band-RCA(LP)

6 NICE & NAASTY-Salsoul Orchestra-

SWEET/I'LL PLAY THE FOOL-Dr.

Buzzard's Original Savannah

MAKES YOU BLIND-Glitter Band-

9 CALYPSO BREAKDOWN/WHERE IS

10 DAYLIGHT/SHOULD I STAY/I WON'T

11 IDON'T WANNA LOSE YOUR LOVE-

Emotions-Columbia (LP)

12 CAR WASH-Rose Royce-MCA(LP)

Wonder-Tamia (LP)

14 FULL TIME THING-Whirtwind-

15 LET'S GET IT TOGETHER / FAIT LA

16 I'M YOUR BOOGIE MAN/KEEP IT

Roulette (12-inch)

ANOTHER STAR / I WISH / SIR DUKE /

CHAT-El Coco-AVI (12-inch)

COMIN'LOVE/ WRAP YOUR

YOU/(Shake, Shake, Shake)

18 SOUL CHA-CHA/SWAHILI BOOGIE-

THANKS FOR THE MEMORIES-

Eddie Kendricks-Tamla (LP)

DANCING/SEARCHING FOR LOVE/

UNDER MY SKIN/LOVER BE

MINE-Gloria Gaynor-Polydor

Wind & Fire-Columbia (12-inch/

FAR OUT-Crown Heights Affair-

Sunshine Band-TK (LP)

17 RUBBERBAND MAN-Spinners-

Van McCoy-H&L(LP) 19 GOIN' UP IN SMOKE/MUSIC MAN/

20 YOU SHOULD BE DANCING-Bee

22 LET'S MAKE A DEAL/I'VE GOT YOU

23 GETAWAY/SATURDAY NITE-Earth,

WATCHERSIGN-Pratt & McClain-

MERRY MUSIC / WINE FLOW

JIMBO SALSA/DANCIN' KID/RIDEA

WILD HORSE/WE'RE HAVING A

PARTY / HOT LAVA-Disco Tex&

The Sex O Lettes-Cheisea (LP)

PETER GUNN/I SHOT THE SHERIFF-

PLAY THAT FUNKY MUSIC-Wild

Cherry-Sweet City/Epic

BEST DISCO IN TOWN-Ritchie

Softones-Avco (12-inch)

DON'T TAKE AWAY THE MUSIC-

Tavares-Capitol (12-inch)

Buttalo Smoke-RCA (12-inch)

STUBBORN KIND OF FELLOW-

35 LOVE BUG-Bumblebee Unlimited-

DO THE WALK-Heart & Soul-P.I.P.

38 RUN TO ME-Candi Staton-Warner

39 HELLO STRANGER-New York Rubber

MENAGE A TROIX-Bob Crewe

Compiled from Top Audience Response Records in the 15 U.S. regional

Rock Band-Henry Street

FREE/WELCOME TO MY LIFE/

Generation-Elektra (LP)

Red Greg (12-inch)

Orchestra-Splash

(12-inch)

Bros. (12-inch)

LOVE BITE-Richard Hewson

Deodato-MCA(LP)

Family-Marlin (LP)

32 THAT OLD BLACK MAGIC-

JIVE—Fantastic Four—Westbound

Warner/ Reprise (12-inch)

DISCO-Mass Production-

26 NIGHT PEOPLE/LIVES DIVIDED BY

25 WELCOME TO OUR WORLD OF

Cotillion (LP)

Gees-RSO (12-inch)

Atlantic (LP)

De-Lite(LP)

(LP)

(P)

(LP)

28 DAZZ-Brick-Bang

ARMS AROUND ME/BABY I LOVE

SHAKE YOUR BOOTY-K.C. & The

ISN'T SHE LOVELY-Stevie

LET YOU GO-Vicki Sue

Robinson-RCA(LP)

THE LOVE-Ralph McDonald-

Summer-Oasis (LP all cuts)

Douglas-Midland International

1 MY SWEET SUMMER SUITE/

Century (12-inch/LP)

Motown (12-inch)

4

5

7

8

13

21

24

27

29

30

31

33

34

37

40

lists

(LP)

Arista

Marlin (LP)

Top

This Week 1 DAZZ-Brick-Bang

(LP)

(LP)

10

13

This Week

RUBBEREAND MAN - Spinners-Allantic (LP)

Sue Robinson-RCA (LP)

5 MAKES YOU BLIND-Ghitter Band-Arista

DON'T TAKE AWAY THE MUSIC-Tavares-Capitol (12) inch)

DAYLIGHT/SHOULD | STAY/I WON'T LET YOU GO-Vicks

I DON'T WANNA LOSE YOUR LOVE - Emotions - Columbia

7 LET'S GET IT TOGETHER-EI Coco-AVI (12 inch)

E CALYPSO BREAKDOWN-Ralph McDonald-Martin (LP)

LOVER BE MINE-Giona Gaynor-Polydor (LP)

FOOL-Or Buzzard's Original Savannah Band-REA

CHERCHEZ LA FEMME/SOUR & SWEET/FLL PLAY THE

YOU SHOULD BE DANCING-Bee Gees-RSD (12 inch)

5 LET'S MAKE A DEAL/TVE GOT YOU UNDER MY SEIN/

11 BEST DISCO IN TOWN-Ritchie Family-Martin (LP)

SPRING AFFAIR-Donna Summer-Dasis (LP)

SAN FRANCISCO

1 DOWN TO LOVE TOWN-Originati-Motown (12-inch)

3 DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO--Vicks

CALYPSO BREAKDOWN/WHERE IS THE LOVE-Rulph

5 FOUR SEASONS OF LOVE-Donna Summer-Oasis (LP all

5 FULL TIME THING-Whirlwind-Roulette (12-inch)

7 ANOTHER STAR/1 WISH/SIR DUKE-Stevie Wonder-

8 MIDNIGHT LOVE AFFAIR-Carol Booglas-Midland

9 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE-K.C. &

10 MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG-

11 NIGHT PEOPLE/LIVES DIVIDED BY JIVE-Fantastic Four-

13 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAT THE

14 YOU + ME = LOVE-Undisputed Truth-Whithield (12)

15 WELCOME TO OUR WORLD OF MERRY MUSIC-Mass

Production-Cotillion (LP)

Love Unlimited Orchestra-20th Century (12-inch/

FOOL-Or Buzzard's Original Savannah Band-REA

MAKES YOU BLIND-Glitter Band-Arista

Sue Robinson-RCA (LP)

McDonald-Marlin (LP)

cutsi

(F)

inch)

Tamia (LP)

International (LP)

Westbound (LF)

12 CAR WASH-Rose Royce-MCA (LP)

the Sunshine Band-TK (LP

14 SOUL CHA-CHA-Van McCoy-H&L (LP)

15 IWISH-Stevie Wonder-Tamla (LP)

NOVEMBER This Week MIDNIGHT LOVE AFFAIR-Carol Douglas-Midland ь

- International (LP) 2 FOUR SEASONS OF LOVE - Donna Summer - Dasis (LP all cuits)
 - 3 MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG-Love Unlimited Orchestra - 20th Century (12-inch/ LP)
 - 4 YOU + ME = LOVE-Undisputed Truth-Whitheld (12inch's
 - 5 DOWN TO LOVE TOWN-Originals-Motown (12-inch)
 - E I DON'T WANNA LOSE YOUR LOVE-Emotions-Columbia (1.P)
 - 7 LEFS GET IT TOGETHER-EI Coco-AVI (12 inch)
- 8 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL-Or Buzzard's Original Savannah Band-RCA ILF1
- 9 DANCING/SEARCHING FOR LOVE-Crown Heights Atlan-De Lite (LP)
- 10 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO-Mass Production-Entition (LP)
- NICE & MAASTY-Salsoul Orchestra-Salsoul (LP all cuts) 11
- 12 MARES YOU BLIND-Ghtter Band-Amsta
- 13 DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO-Vehi See Robinson-RCA (LP)
- 14 I'M YOUR BOOGIE MAN-K.C. & the Sunshine Band-TK. (LP)
- 15 RUBBERBAND MAN-Spinners-Atlantic (LP)

CHICAGO

This Week

- 1 YOU + ME = LOVE-Undeputed Truth-Whitfield (12 anch)
- 2 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL--Dr. Buzzard's Original Savannah Band--RCA (LP)
- 3 MY SWEET SUMMER SUITE Love Unlimited Orchestra -20th Century (12 inch)
- 4 MAKES YOU BLIND-GRItter Band-Arista
- 5 MIDNIGHT LOVE AFFAIR Carol Douglas Midland International (LP)
- 6 DOWN TO LOVE TOWN Originals Motown (12 inch)
- J ANOTHER STAR/I WISH/SIR DURE Stevie Wonder -Tamta (LP)
- # FOUR SEASONS OF LOVE-Donna Summer Datis (LP all duft)
- 3 CALTPSO BREAKDOWN—Halph McDonald—Morlin (LP)
- 10 FULL TIME THING-Whiriwind-Roulette (12 mch)
- 11 SOUL CHA-CHA-Van McCoy-H&L (LF)
- 12 NICE & NAASTY-Solonul Orchestra-Salocul (LP all cutt)
- 13 YOU SHOULD BE DANCING-Bet Gett-RSD (12 inch)
- 14 LOVE BITE-Richard Hewson Orchestra-Splash
- 15 GOIN UP IN SMOKE-Eddle Kendricks-Tamla (UP)

HOUSTON

- This Week 1 DOWN TO LOVE TOWN-Originats-Motown (12-inch)
- 2 MIDNIGHT LOVE AFFAIR-Carol Douglas-Midland international (LP)
- MY SWEET SUMMER SUITE-Love Unlimited Orchestra-20th Century (12-inch)
- 4 NICE & NAASTY-Salsoul Orchestra-Salsoul () P all rubit 5 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE/WRAP YOUR ARMS AROUND ME-R.C. & the Sumshine Band-TK (LP)
- 6 LET'S GET IT TOGETHER/FAIT LE CHAT-EI Coco-AVI (12 inch)
- MAKES YOU BLIND-Glitter Band-Ansta
- # DO THE WALK-Heart & Soul-PIP (12 mch)
- NIGHT PEOPLE/LIVES OWIDED BY JIVE-Fantastic Four-Westbound (LP)
- **HELLO STRANGER-New York Rubber Rock Band-Henry** 10 Street
- 11 LOVE BITE-Richard Hewson Dechestra-Splash
- 12 I DON'T WANNA LOSE YOUR LOVE-Emotions-Columbia (LP)
- 13 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL-Dr. Buzzard's Original Savannah Band-RCA aPi
- 14 PETER GUNN-Dendata-MCA (LP)
- 15 CAR WASH-Rose Royce-MCA (LP)

This Week

LOS ANGELES/SAN DIEGO

- 1 FOUR SEASONS OF LOVE-Donna Summer-Dates (LP all muts]
- 2 CAR WASH-Rose Royce-MCA (LP) 3 ANOTHER STAR/I WISH/SIR DUKE-Stevie Wonder-Tamla (LP)
- 4 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG-Love Unionited Orchestra-20th Century (12 inch/ (P)
- 5 MAKES YOU BLIND-Glitter Band-Arista
- 5 YOU + ME = LOVE-Undeputed Truth-Whitfield (12) ane foi
- 7 I DON'T WANNA LOSE YOUR LOVE Emotions Columbia (LP)
 - WHATCHERSIGN Pratt & McClam Warmer / Reprise х. (12 inch)
 - MIDNIGHT LOVE AFFAIR Carni Douglas-Midland International (LP)
- 10 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE/BABY I LOVE YOB -- K C & the Sunshine Band -- TK (LF)
- 11 NICE & NAASTY-Salsand Orchestra-Salsand (LP all cuts)
- 12 DOWN TO LOVE TOWN Originals -- Motown (12 mch) 13 DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO-Vicki Sue Robinson-RCA (LP)
- 14 PETER GUNN-Deodato-MCA (LP)
 - 15 FREE/WELCOME TO MY LIFE/MEMAGE A TROIX-Bob Crewe Generation - Elektra (LP)

PHILADELPHIA

- This Week 1 I DON'T WANNA LOSE YOUR LOVE-Emotions - Calumbia
- 2 MY SWEET SUMMER SUITE-Love Unlimited Dechestra-20th Century (12 anch)
- 3 NICE & MAASTY-Sahaul Orchestra-Salsoul (LP)
- CALYPSO BREAKDOWN Ralph McDonald Marlin (LP)
- YOU + ME = LOVE-Undiscuted Truth-Whitfield (12inch)
- 6 FULL TIME THING-Whirtwind-Houlette (12 inch)
- CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL-Or Buzzard's Original Savannah Band-RCA (1.P)
- 8 MIDNIGHT LOVE AFFAIR-Curol Douglas-Midland international (LP)
- 3 IF YOU CAN'T BEAT 'EM, JOIN 'EM-Mark Radice-United Artists (LP)
- ATMOSPHERE STRUTT-Cloud One-F & F 10
- 11 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/ LOVER BE MINE-Gloria Gaynor - Folydox (LF)
- 12 MAKES YOU BLIND-Glitter Band-Antita
- 13 YOU SHOULD BE DANCING-Bee Gees-RSD (12 inch)
- LET'S GET IT TOGETHER EI Loco-AVI (12-inch) 14
- 15 BEST DISCO IN TOWN-Ritchie Family-Marlin (LP)

PHOENIX

- This Week 1 FOUR SEASONS OF LOVE-Donna Summer-Dasis (LP all Cu15)
- DAYLIGHT/SHOULD | STAY/I WON'T LET YOU GO-Vicki 2 Sue Robinson -- RCA (LP)
- MAKES YOU BLIND-Glitter Band-Antta 3
- MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG-Love Unlimited Orchestra-20th Century (12 inch/ 1.P1
- 5 NICE & NAASTY-Salsoul Orchestra-Salsoul (LF all cuts)
- PETER GUNN/I SHOT THE SHERIFF-Deadatu-MCA (LP) 6
- GOIN' UP IN SMOKE/MUSIC MAN-Eddie Kendricks-Tamla (LP)
- RIDE A WILD HORSE/WE'RE HAVING & PARTY/HOT LAVA-Disco Tex & the Sex O Lettes-Chelsea (LF)
- MIDNIGHT LOVE AFFAIR Carol Develop-Midland International (LP)
- 10 CAR WASH-Rose Royce-(LP)
- 11 LOVE BUG-Bumbleber Unlimited-Red Greg (12-inch)
- MIGHT PEOPLE/LIVES DIVIDED BY JIVE-Fantastic Four-Westbound (LP)
- 13 WHATCHERSIGN-Fratt & McClain-Warner/Reprise (12 (nch)
- 14 DOWN TO LOVE TOWN-Ongenals-Motown (12 inch)
- 15 FREE-Bob Crewe Generation-Elektra (LP)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

SEATTLE

- This Week 1 NICE & NAASTY-Salsoul Orchestra-Salsoul (12 inch)
- 2 PLAY THAT FUNKY MUSIC-Wild Cherry-Sweet City/Epic

6 THIS MASQUERADE/BREEZIW-George Benson-Warner

7 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN-

B RUN TO ME-Candi Staton-Warner Bros. (12-inch)

10 DOIN' IT-Herbie Hancock-Columbia (LF)

11 LIVE & LEARN - Ace Spectrum - Atlantic

Leftes-Chelses (LF)

Artists (LP)

This Week

LOVER BE MINE-Gloria Gaynor -- Polydor (LP)

9 YOU TO ME ARE EVERYTHING-Real Thing-United Artists

12 I DON'T WANNA LOSE YOUR LOVE - Emotions-Columbia

CHERCHEZ LA FEMME/SOUR & SWEET-Dr. Butrard's

15 IF YOU CAN'T BEAT 'EM, JOIN 'EM-Mark Radice-United

MONTREAL

1 MIDNIGHT LOVE AFFAIR-Carol Douglas-RCA

3 MAKES TOU BLIND-Glitter Band - Capitol

G.R.T. (12-inch)

IL VELIERO-Lucin Battisti-RCA

WEA

2 LOVE BUG-Bumblebee Unlimited-Trans Canada

5 DANCE LITTLE LADY DANCE-Tina Charles-CBS

6 DISCO DUCK-Paul Vincent-Trans Canada

7 DOWN TO LOVE TOWN - Onginals-Motown

9 NICE & NAASTY-Saisoul Orchestra-RCA.

11 DAYLIGHT-Vick: Sue Robinson-RCA

12 I'M CRYING-Mike Harper-REA

13 KILL THAT ROACH-Miami-RCA

14 SUN, SUN, SUN-Jakki-Quality

15 A CHACUN SON ENFAVCI-Recreation-CBS

10 RUN TO ME/YOUNG HEARTS RUN FREE-Candi Staton-

4 MY SWEET SUMMER SUITE -- Love Unlimited Orchestra-

13 MANHATTAN MILLIONAIRE-Disco Tex & the Sex O

Original Savannah Band-RCA (LP)

3 RUBBERBAND MAN-Spinnets-Atlantic (LP)

Bros (LP)

(LP)

4 GETAWAY-Earth, Wind & Fire-Columbia (12 inch) 5 BEST DISCO IN TOWN - Ritchie Family - Martin (LP)

Discos

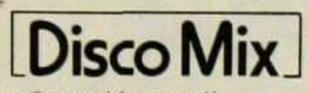
SINATRA A DISCO DRAW

PHILADELPHIA-Frank Sinatra is the source of inspiration for a new discotheque just opened in suburban Andalusia. The room, designated the Chairman Of The Board Room, is decorated with memorabilia that spans the Sinatra years.

Sinatra records are played exclusively by Bob Hamill, the club's deejay. The Chairman of The Board Room operates Tuesdays through Saturdays.

Sinatra Records are also featured at Marky's Office, a discotheque in Allentown, Pa., that utilizes an old Wurlitzer jukebox that can accommodate up to 50 disco singles. Present day disco artists also share space with Sinatra in the jukebox.

The records cost only a dime a play in this novel club where elaborate lighting and sound systems take a back seat to nostalgia.



 Continued from page 41 is a high energy level on this tune which is maintained throughout.

The new Charles Earland LP "The Great Pyramid" on Mercury Records has a strong cut titled "Drifting." Here is a beautiful tune that borders on the mellow side with some percussion instruments that give way to a strong rhythm and vocal sound as the record builds.

By JEAN WILLIAMS

Integration Is Decreasing

Profit, Black Owner Says

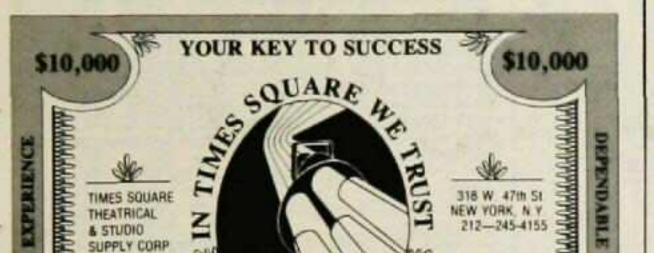
LOS ANGELES—"Integration has decreased black businesses dramatically because whites are now accepting blacks into their establishments." says Richard Bowling, new owner of the Florida Street Shopping Center, in which one of his two discos is located in Greensboro, N.C.

"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 hurridly 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 to 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, Cosmos I and Cosmos II. Both clubs offer free membership cards. At Cosmos II, the newest club, admission during the week is \$1 with a card and \$2 without. Weekend charges are \$2 with a card and \$3 without. Cosmos I charges \$2 and \$3.



Cosmos I is geared to live entertainment but has an in-house deejay on Wednesday and Friday nights. The club offers a computerized dance floor with a capacity of 200 dancers and a restaurant that will accommodate 500.

Cosmos II is a converted grocery store in the shopping center. Bowling claims he has spent more than \$200,000 in renovations, with the entire ground level of the two-story building housing a dance floor capable of holding 1,000 dancers.

The club seats 1,200. It has a live remote broadcast on WRQK-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 of Greensboro. A chunk of his business also comes from college students.

The clubs are equipped with Technic turntables, Clubman 2 mixers and Altec speakers. He explains that he is being serviced by a few labels but he is also purchasing records from local retail 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 Hollywoood Pete, 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 the 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 keep 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.

Rock Singles Best Sellers

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As Of 10/25/76

Complied from selected rackjobbers by the Record Market Research Dept. of Billboard.

- 1 DISCO DUCK-Rick Dees-RSO 857
- 2 IF YOU LEAVE ME NOW—Chicago— Columbia 3 10390
- 3 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8 50225
- 4 I ONLY WANT TO BE WITH YOU-Bay City Rollers-Arista 0205
- 5 ROCK 'N' ME-Steve Miller-Capitol 4323
- 6 DEVIL WOMAN Cliff Richard Rocket 40574
- MUSKRAT LOVE—Captain & Tennile—A&M 1870
- 8 A FIFTH OF BEETHOVEN— Walter Murphy & The Big Apple Band— Private Stock 45073
- 9 THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot— Reprise 3169
- 10 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856
- 11 A LITTLE BIT MORE—Dr. Hook— Capitol 4280
- 12 MAGIC MAN-Heart-Mushroom 7011
- 13 BETH-Kiss-Casablanca 863
- 14 STILL THE ONE-Orleans-Asylum 45336
- 15 DO YOU FEEL-Peter Frampton-A&M 1867
- 16 LOVE SO RIGHT—Bee Gees—RSO 859
- 17 DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079
- 18 THIS ONE'S FOR YOU—Barry Manilow—Arista 0205
- 19 FERNANDO-Abba-Atlantic 3346
- 20 DON'T GO BREAKING MY HEART-Elton John & Kiki Dee-Rocket 40585

- 21 (Don't Fear) THE REAPER-Blue Oyster Cult-Columbia 3 10384
- 22 MORE THAN A FEELING—Boston— Epic 8 50266
- 23 I'D REALLY LOVE TO SEE YOU TONIGHT-England Dan & John Ford Coley-Big Tree 16069
- 24 (Shake, Shake Shake) SHAKE YOUR BOOTY-K.C. & The Sunshine Band-TK 1019
- 25 YOU ARE THE WOMAN-Firefall-Atlantic 3335
- 26 A DOSE OF ROCK & ROLL-Ringo Starr-Atlantic 3361
- 27 SHE'S GONE-Hall & Oates-Atlantic 3332
- 28 THAT'LL BE THE DAY-Linda Ronstadt-Asylum 45340
- 29 LOWDOWN—Boz Scaggs—Columbia 3-10367
- 30 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262
- 31 WHAM BANG SHANG-A-LANG-Silver-Arista 0189
- 32 JEANS ON—David Dundas— Chrysalis 2094
- 33 STAND TALL—Burton Cummings— Portrait/CB5 7011
- 34 GETAWAY-Earth, Wind & Fire-Columbia 3-10373
- 35 I GOT TO KNOW-Starbuck-Private Stock 45104
- 36 JUST TO BE CLOSE TO YOU-Commodores-Motown 1402
- 37 WHENEVER I'M AWAY FROM YOU-John Travolta-Midland International 10780
- 38 YOU MAKE ME FEEL LIKE DANCING-Leo Sayer-Warner Bros 8283
- 39 LOVE BALLAD-LTD-A&M 1847
- 40 WITH YOUR LOVE—Jefferson Starship—Grunt 10746

Rock LP Best Sellers

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As Of 10/25/76

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

1 FRAMPTON COMES ALIVE—Peter 21 ROCKS—Aerosmith—Columbia PC Frampton—A&M SP 3703 34165

t. of Billboard. Columbia PC

NOVEMBER 6, 1976, BILLBO

43



THE DISCO LIGHTING WAREHOUSE.

BOSTON 617 277-3100 LITELAB CORP 1 LA SALLE ST, ANGOLA N.Y. 14006 716 549-5544

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 Fritz disco here.

Disks by Glenn Miller, Artie Shaw, Tommy and Jimmy Dorsey, Benny Goodman and others are featured at the weekly big band event, with cha-chas, Charlestons and polkas also in the mix.

John Volpe Jr., owner of the ninemonth-old disco, says the big band night draws crowds ranging in age from 35 to 70, which often fill his 265-seat club. There is no cover charge.

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

Volpe says The Fritz 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.

- 2 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516
- 3 FLEETWOOD MAC-Reprise MS2225
- 4 CHICAGO X-Columbia PC 34200
- DREAMBOAT ANNIE-Heart-Mushroom MRS 5005
- 5 THEIR GREATEST HITS 1971-1975-Eagles-Asylum 7E-1052
- 7 SPIRIT—John Denver—RCA APL1 1694
- 8 SONG OF JOY-Captain & Tennille-A&M SP 4570
- 9 CHILDREN OF THE WORLD-Bee Gees-RSO RS 1-3003
- 10 SONGS IN THE KEY OF LIFE-Stevie Wonder-Tamla T13-340C2
- 11 SILK DEGREES—Boz Scaggs— Columbia PC 33920
- 12 HASTEN DOWN THE WIND-Linda Ronstadt-Asylum 7E-1072
- 13 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249
- 14 THIS ONE'S FOR YOU-Barry Manilow-Arista AL 4090
- 15 SPIRIT-Earth, Wind & Fire-Columbia PC 34241
- 16 ONE MORE FOR THE ROAD-Lynyrd Skynyrd-CA 2-6001
- 17 ENDLESS SUMMER—Beach Boys— Capitol SVBO 11307
- 18 FIFTH OF BEETHOVEN-Walter Murphy Band-Private Stock PS2015
- 19 GREATEST HITS-War-United Artists UA LA648 G
- 20 THE OUTLAWS—Waylon Jennings. Willie Nelson, Jessi Colter & Tompall Glaser—RCA APL1 1321

Disk Execs To Throw a Party

NEW YORK-The Fraternity Of Recording Executives (FORE) will hold a disco fund raising party Friday (22) 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 Pace Scholarship Awards, will feature such entertainers as the Isley Bros., Fatback Band, Melba Moore and the B.T. Express.

Through FORE's annual Pace Scholarships 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. Copyrighted material

22 A NIGHT ON THE TOWN-Rod Stewart-Warner Bros BS 2938

- Stewart-Warner Bros. BS 2938 23 SPITFIRE-Jetterson Starship-Grunt BFL1-1557
- 24 LOVE WILL KEEP US TOGETHER-The Captain & Tennille-A&M SP 3405
- 25 BOSTON-Epic PE 34188
- 26 HARD RAIN-Bob Dylan-Columbia PC 34349
- 27 HISTORY-AMERICA'S GREATEST HITS-America-Warner Bros. BS 2894
- 28 BEAUTIFUL NOISE-Neil Diamond-Columbia PC 33965
- 29 BREEZIN'-George Benson-Warner Bros. BS 2919
- 30 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900
- 31 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW-Donny & Marie Osmond-Kolob PD 6068
- 32 BEST OF B.T.O. (So Far)-Bachman Turner Overdrive-Mercury SRM-1-1001
- 33 WILD CHERRY-Epic PE 34195
- 34 ALIVE!-Kiss-Casablanca NBLP 7020
- 35 AGENTS OF FORTUNE-Blue Oyster Cult-Columbia PC 34164
- 36 FONZIE'S FAVORITES-ARC Sound
- 37 BIGGER THAN BOTH OF US-Dary! Hall & John Dates-RCA APL1-1467
- 38 HOT ON THE TRACKS-Commodores-Motown M6-867 S1
- 39 ALL THINGS IN TIME-Lou Rawls-Philadelphia International P7 33957
- 40 DREAMWEAVER-Gary Wright-Warner Bros. BS 2868

Sound Waves 2 Semi-Pro Units Added

By JOHN WORAM

NEW YORK-The line blurring between professional and consumer products is again evident as Panasonic introduces two new tape recorders to its Technics line-model RS-1500US, an open-reel half-track stereo and the RS-9900US cassette system.

The wealth of features on both these machines as well as the price tags-about \$1,500 each-place them near the top of the consumer product line. However, the smooth tape handling and the presence of a playback head on the cassette deck, should attract the attention of the professional or "semi-pro" user as well.

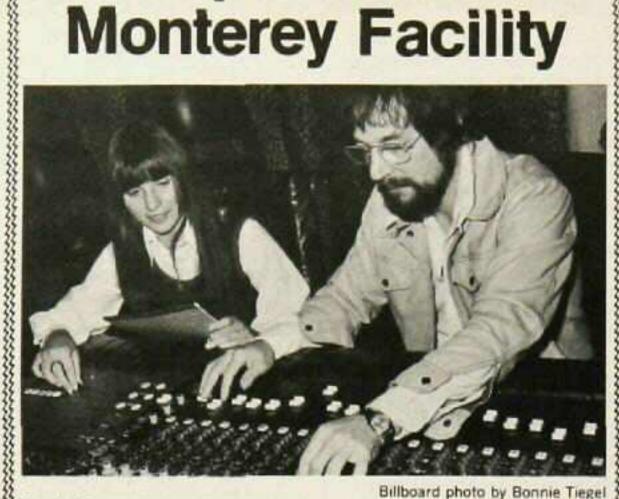
In fact, though Technics has labeled the machines "high fidelity," both were introduced to the professional user first, at the AES convention here that concluded Monday (1).

And at least one professional recording project is already in the discussion stages, where the RS-1500US is being considered for some on-location classical piano recordings. Most piano recordings will reveal the slightest variations in speed unmercifully, and the RS-1500US should prove to be particularly effective for this type of work. The open reel, half-track stereo

The open reel, half-track stereo RS-1500US deck features an isolated loop tape drive system. Other consumer tape recorders using this (Continued on page 49) **Studio**

BILLBOARD

Sound Business 'HIDEAWAY' STUDIO A Super Site For



Family Team: Iris and Dick Sontag work together in their Monterey, Calif., studio.

By ELIOT TIEGEL

MONTEREY, Calif. – Super Sound, a 3½-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. building a home in the area. Newly reactivated Harpers Bizarre did several projects to keep the room active and buzzing with contemporary sounds.

And Michael Nesmith lives in Carmel and has been mixing some works here also.

In addition to these nationally known names, the facility is also being used by local musicians, interjects Iris, who is getting into production and is the house cook. Yes, the studio has its own kitchen and Iris says she custom prepares food for clients so they don't have to waste time going out to eat.

Other selling features: a lounge with a 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 embedded 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 "semivacation" and golf facilities at Pebble Beach. Investor Walton proudly rattles off these features.

Billboard Top50	Billboard SPECIAL SURVEY For Week Ending 1 6/7
Liste	stored in a retrieval sys- tem, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
These a	

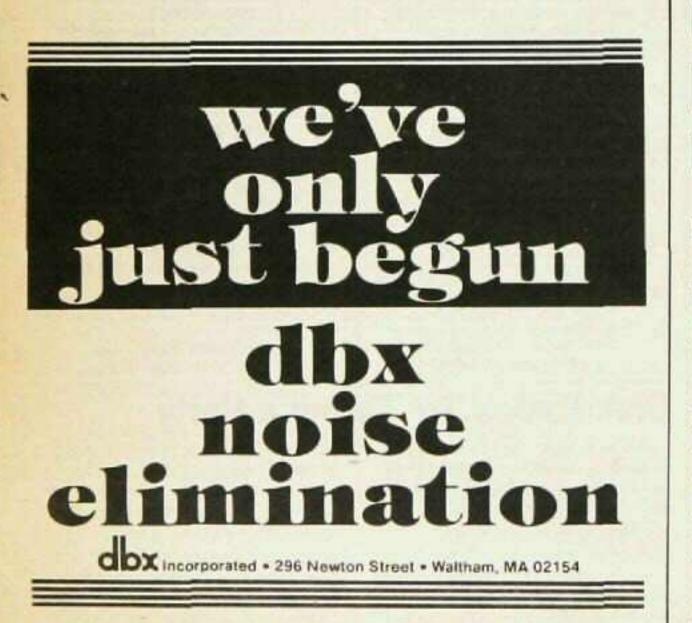
		Chart	These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.
Week	iek.	5	
This We	Last Week	Weeks	
É	3	×	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	MUSKRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
2	2	10	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
3	3	8	THIS ONE'S FOR YOU
4	7	9	Barry Manilow, Arista 0206 (KamiKazi, BMI) AFTER THE LOVIN'
5	4	8	Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI) DON'T THINK FEEL
6	6	11	Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP) YOU ARE THE WOMAN
17	17	5	Firefall, Atlantic 3335 (Rick Roberts, BMI) YOU'RE THE ONE
1		100	Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)
8	10	9	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40614 (MCA) (Don Kirstner, BMI)
9	15	9	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
10	8	10	LIKE A SAD SONG John Denver, RCA 10774 (Cherry Lane, ASCAP)
11	13	8	THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
12	18	5	SO SAD THE SONG
			Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, 8MI, (Print St., ASCAP)
13	19	4	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
14	14	6	BETH Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
15	11	10	I GOT TO KNOW Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
16	12	9	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
17	16	6	LOVE ME Yvonne Elliman, RSD 858 (Polydor), (Stigwood/Unichappell, BMI)
18	5	13	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
19	9	11	NADIA'S THEME (The Young & The Restless)
20	20	5	Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI) CALIFORNIA DAY
21	31	4	Starland Vocal Band, Windsong 10785 (RCA) (Cherry Lane, ASCAP) STAND TALL
22	22	5	Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI) LOVE SO RIGHT
23	23	12	Bee Gees, RSO 859 (Polydor) (Casserole/Unichappell, BMI) THE END IS NOT IN SIGHT (The Cowboy Tune)
24	26	3	Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP) BREEZIN'
25	35	2	George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI) EVERY FACE TELLS & STORY
26	29	6	Olivia Newton-John, MCA 40452 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP) DO ME WRONG
27			Johnny Mathis, Columbia 310404 (Edwin H. Morris & Co./Zapata, ASCAP)
	21	12	THAT'LL BE THE DAY Linda Ronstadt. Asylum 45340 (MPL Communications, BMI)
28	28	6	MR. MELODY Natalie Cole, Capitol 4238 (Jay's Enterprises/Chappell, ASCAP)
29	34	4	I NEVER CRY Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
30	25	7	HERE'S SOME LOVE Tanya Tucker, MCA 40598 (Screen Gems Columbia, BMI)
31	40	4	SING YOUR OWN SONG Mark Lindsay, Greedy 106 (Anheuser, ASCAP)
32	36	4	EVERY NOW AND THEN Mac Davis, Columbia 3 10418 (Screen Gems Columbia/Song Painter, BMI)
33	27	6	I ONLY WANT TO BE WITH YOU Bay City Rollers, Arista 0205 (Chappell, ASCAP)
34	38	3	GROOVY PEOPLE
35	32	10	Lou Rawls, Philadelphia International 2604 (Epic) (Mighty Three, BMI) HEART ON MY SLEEVE
36	24	11	Gallagher & Lyle, A&M 1850 (Irving, BMI) GOOFUS
37	41	6	Carpenters, A&M 1859 (Leu Ferst, ASCAP) I TAKE A LOT OF PRIDE IN WHAT I AM
38	39	5	Paul Delicato, Artists Of America 127 (Blue Book Music, BMI) I CAN'T LIVE A DREAM
39	42	5	Osmonds, Kolob 14348 (Polydor) (Silver Blud/Arnold Jay, ASCAP) CAST YOUR FATE TO THE WIND
40	30	7	Roger Williams, MCA 40625 (Unichappell, BMI) MY SWEET SUMMER SUITE
41	47		The Love Unlimited Orchestra, 20th Century 2301 (Sa-Vette/Ianuary, BMI)
- 13-14	-17.50	2	WHENEVER I'M AWAY FROM YOU John Travolta, Midland International 10780 (RCA) (Midsong, ASCAP)
42	46	2	TONIGHT'S THE NIGHT (Gonna Be Alright) Rod Stewart, Warner Bros. 8262
43	37	5	SAD COUNTRY LOVE SONG Tom Bresh, Farr 009 (Screen Gems-Columbia, BMI)
44	45	2	A DOSE OF ROCK & ROLL Ringo Starr, Atlantic 3361 (Millmerran/Bloomsbury, BMI)
45	ACH EN		SLOW DANCING Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
46	48	2	NEVER GET YOUR LOVE BEHIND YOU Farragher Brothers, ABC 12210 (Brainfree/Faraflap, BMI)
47	NUM D		ARIA Ackerbilly, Pye
48	NUM CO		TORN BETWEEN TWO LOVERS
40	49	3	Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawo, ASCAP) ANYTHING YOU WANT
49	1996		ANYTHING YOU WANT John Valenti, Ariola America 7625 (Capitol) (Minta, BMI)
50	50	2	DON'T FIGHT THE HAND Hamilton, Joe Frank & Dennison, Playboy 6088 (EeeCee, BMI)
	-	_	



LOS ANGELES-Things have been cooking at the Record Plant here. In addition to opening the doors to its fourth 24-track room, Studio D, recent LP projects have included Dave Mason with producer Ron Nevison who also engineered with help from Richard Smith; Ste-(Continued on page 70) 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 Alun Davies. Jack Daugherty, the Carpenters' former producer, now lives in nearby Carmel and brought up a whole group of top L.A. studio musicians to record a big band LP.

John Harris, Paul Anka's musical director, has been by checking out the facilities; Anka is

Beginning with 4-track equip-(Continued on page 61)

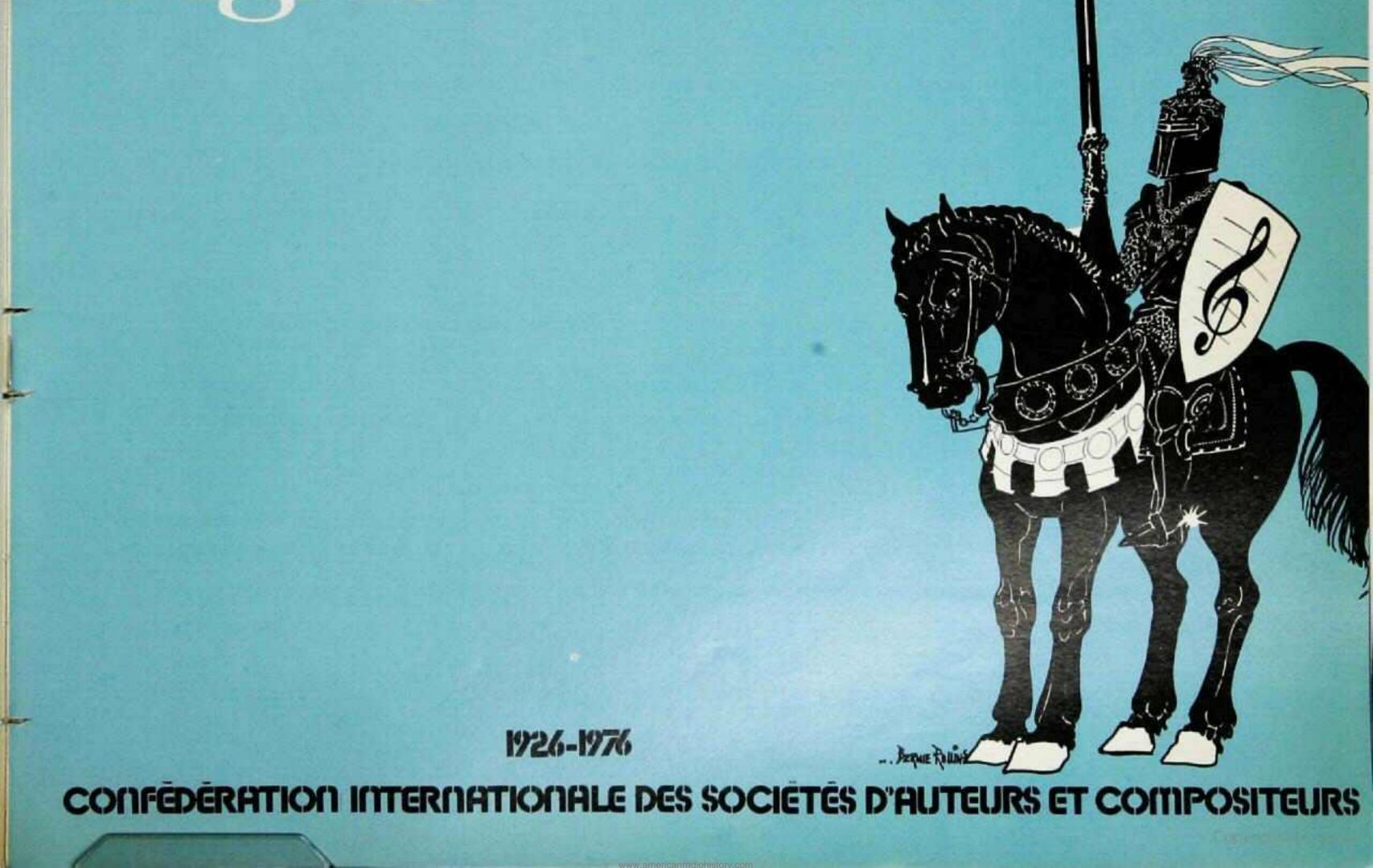


CBS' New '6' Ready To Roll In New York

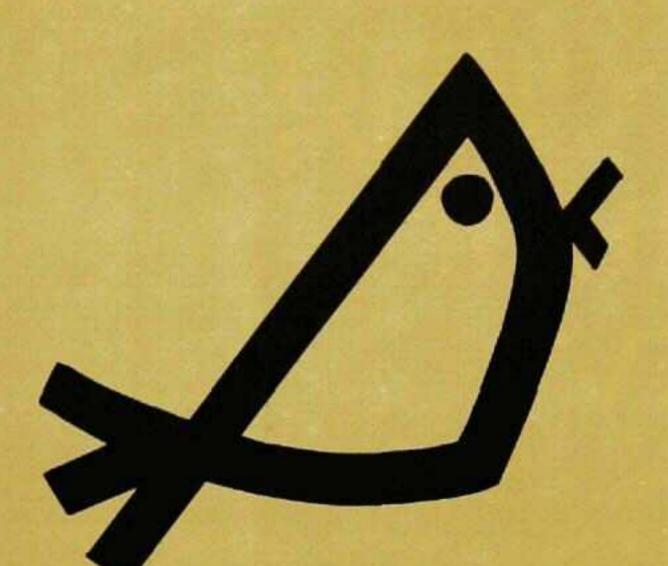
NEW YORK-The CBS a&r staff put its stamp of approval on the extensive physical and technical renovations to Columbia's Recording Studio "B" here, after a recent tour by Bruce Lundvall, CBS Records president, and Cal Roberts, vice president, operations marketing.

Planned and designed by Erik Porterfield, director of recording engineering, and Bob Southern, manager, recording operations services, 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 70) 50Years Of Protecting Intellectual Property Rights



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By MIKE HENNESSEY

The 50th anniversary of CISAC was celebrated on Sept. 27 this year during the Confederation's 30th international congress in Paris. This is the story of CISAC, 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, were men of principle, men of 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 afford the maximum protection for the creators of works of art.

They foresaw the growth in international cultural exchanges that was likely to flow from improved communications, from the development and proliferation of sophisticated sound carriers—and they recognized that authors would have no hope of collecting just remuneration for the performance and reproduction of their works unless they acted as a united front.

But it is doubtful if any of the distinguished men at that inaugural international congress in 1926 had the slightest inkling of the phenomenal development in the international dissemination of intellectual and artistic property which was to take place over the next 50 years—a development solely in the field of recorded music which would generate a sound carrier in sales turnover in 1976 well in excess of \$6.0 billion at retail level in the Western world alone—and this apart from performance fees and neighboring rights.

What those pioneers did realize, however, was that the en-



CISAC is celebrating a golden 50th anniversary. This photo shows CISAC-BIEM world congress in Hamburg last year.

Confederation, but when peace returned, CISAC 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, CISAC 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 CISAC'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, CISAC had been composed of four constituent federations—1. Authors' and composers' societies for theatrical rights. In safeguard and contribute to the defense of the legal and financial interests attaching to such works, both nationally and internationally.

3. To co-ordinate the technical operations of member socleties and to ensure collaboration among them, always on the understanding that each society has total authority over its own international organization.

4. To set up an international information and study center

"Despite the diversity of national cultures and of historical, judicial and economic traditions which are the heritage of the member societies," says CISAC's general secretary. Jean-Alexis Ziegler, "and notwithstanding the conflict of ideologies which have created agitation in the world in the course of the last 50 years, CISAC has been able to resist all those elements which inevitably tend to divide the members of an international organization and has maintained a remarkable unity of endeavor in the service of authors and the protection of their rights.

"This is a remarkable achievement when one considers that so many international institutions, though born in a great spirit of enthusiasm and generosity on the part of their founders, have not been able to withstand the pressures of time and the upheavals of history.

"CISAC, while adapting itself to the exigencies of contemporary life, has been able to maintain its role and to conserve its dynamism—and this is essentially due to the wisdom of its member societies and to all the members of those societies who are more concerned with finding common ground among the member organizations than to look for things which tend to create division and disunity."

The principal activities of CISAC are:

 action in the defense of the juridical and professional interests of creator of intellectual property;

the provision of technical assistance to 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, CISAC maintains regular contact with inter-governmental organizations which concern themselves with authors' rights, such as UNESCO, the International Labour Office, the International Writers' Guild, the International Publishers Association, the World Intellectual Property Organization, the Association Litteraire 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 benefit fairly and justly from the fruits of their labors.

CISAC is vigilant in such matters as the reproduction of protected works, satellite transmission, the establishment of uniform copyright laws in developing countries, cable television, videograms, the avoidance of double payment on works transferred from one country to another and the protection of computer programs. In each case CISAC prepares texts expressing its position in favor of respecting the fundamental principles of authors' rights. By direct intervention in the debates, CISAC endeavors, with considerable success, to counter moves by those who seek to gain from the creative work of others without ensuring the indispensable protection which is due to the creators. On the technical side, CISAC helps to co-ordinate the research of member societies into new techniques of administration and accounting-perfecting techniques of royalty distribution and new methods for promoting repertoire and its ever-increasing uses. One fruit of this effort has been the preparation of a comprehensive list-kept continuously up-to-date-of all authors, composers and publishers who have created or published musical or literary works and who are members of an authors' society. The list has 700,000 names.

Billboard

lightenment 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 divergencies 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 Societies d'Auteurs et Compositeurs decided to open its doors to mechanical right societies and this boosted the number of societies in membership to 46.

By 1939, the societies of 28 countries were represented in CISAC, thanks to the leadership and enterprise of a succession of distinguished presidents, including the celebrated composers Pietro Mascagni and Richard Strauss. Authors' and composers' societies for non-theatrical rights.

Authors' and composers' societies for mechanical rights.
 Literary right societies.

In 1954 it was decided to admit a fifth federation to membership—a federation representing societies and associations of film and television writers.

These five federations enjoy complete autonomy within CI-SAC and give the Confederation strength over a very wide front. Each of the five is administered by a federal bureau which is, in a sense, the executive arm of the federation.

CISAC itself has a confederal council which also has an executive function.

Another important element in the CISAC structure is a Pan-American council which is a consultative body with the special responsibility of providing precise and regular information on the special problems of the American member societies.

Today CISAC has a membership of 95 societies from 47 countries, including 17 developing countries, and its role re mains precisely the same as when it was first founded 50 years ago—to form a solid front for the development of united action in the defense of the different perrogatives attaching to the author's right.

The declared aims of CISAC, as defined in Article 4 of its statutes, are:

 To assure and safeguard the respect and protection of the moral and professional interests of the creators of all liter ary and artistic works. CISAC has also published, in five languages, an authors' rights glossary.

Finally, in the juridical domain, CISAC's juridical and legislative commission involves itself in the study of numerous questions and offers advice and guidance to member societies. The different reports prepared by the commission on various legal aspects of authors' rights constitute a valuable source of reference for member societies and represent a major step forward in developing an international authors' rights information center. The commission is currently engaged in a study of the basic contracts for the production and use of videograms.

The work of the juridical and legislative commission is closely followed by representatives of international intergovernmental organizations which concern themselves with intellectual property, and by all organizations engaged, like CISAC, in the defense and amelioration on an international level of the rights of the creator.

CISAC 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 95 societies in membership.

The war, naturally, seriously disrupted the activities of the

INDEX	egend: Countries signatory to the Bern	ne and Universal copyright	conventions as of 1 May	1975	* Berne + UCC
+ America	* + German (Democratic Republic) 31 * + German (Federal Republic of) 32 * + Greece 33 * + Hungary 33 * + Iceland 35 * + India 35 * + Israel 35 * + Italy 37 8 * Hayan 38 * + Morocco 39 * + Netherlands 40 * + New Zealand 8 * + Norway 41 * + Paraguay 42	+ Peru Poland + Portugal + Senegal South Africa - Spain - Sweden - Sweden - Switzerland - Tunisia - United Kingdom - USSR - Uraguay + Venezuela - Yugoslavia - Zaire	42 OTHER 42 SIGNATO 43 + Algeria 44 + Andorn 46 + Camero 46 + Camero 48 Congo 49 + Costa R 53 + Cuba 54 Dahom 55 + Fiji 55 + Fiji	RS + Guatemala + Haiti + Holy See (Vatican City) + Freland desh + Ivory Coast + Kenya + Khmer Republic + Laos fica + Lebanon + Liberia + Liechtenstein ey + Luxembourg	+ Malta Mauritania + Mauritius + Monaco + Nicaragua Niger + Nigeria + Pakistan + Pakistan + Pahama + Philippines Romania Sri Lanka Thailand Togo Turkey + Zambia

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American Society of Composers, Authors and Publishers

1 Lincoln Plaza, New York 10023 Tel. (212) 595 3050 Branches Hollywood, San Francisco, Miami, At-

lanta, Chicago, Oak Park, New Orleans, Boston, Minneapolis, Cleveland, Houston, Puerto Rico

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

Performing rights only Founded, 1914 Joined CISAC: 1926

Affiliations. Universal

Members: 23,000 (18,000 composers songwriters, 5,000 pub-(ishers)

Catalog: impossible to determine

Annual turnover: \$85 million

Proportion of income, radio \$22 million; tv \$37 million; live, cinema, background and general music \$10 million, membership dues and interest investments \$374,000, symphonic and concert performances \$512,000

Society's expense less than 20% of gross

Foreign royalties-Paid 16 million Earned \$14 Million Length of statutory duration for copyright: U.S. Copyright Law 28 years plus 28 years

(See story page C-6)



Broadcast Music Inc. 40 West 57th St., New York 10019 Tel. (212) 586-2000

Branch offices: Nashville, Hollywood, San Francisco, Chicago, Boston, Houston and Flor-

Edward M. Cramer, president Neil Anderson, wice president San Francisco: Ron Anton, vice president pe ning rights west. Performing Rights Only

Founded 1940 Member of CISAC

44,032 members-28,757 writers and 15,275 publishers Catalog: 850,000 titles

Annual turnover: \$55 million

Proportion of income: 30,000 accounts, 25% billed monthly. 14,000 billed quarterly, remainder semi-annual and annual 80% are radio, tv and live with 500,000 logged hours annually. Breakdown is 7,000 radio stations, 700 tv stations, 21,000 general licensees 8% are a users and 12% other

Society's expense approximately 17% of gross Foreign royalties earned included in 12% "other" income

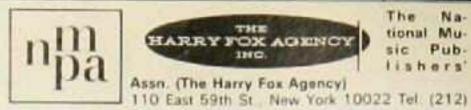
Pay- ent structure:

Radio-Each performance is multiplied by a factor. The factor reflects the ratio of number of stations logged to number licensed.

TV-Fees and terms set by periodic negotation between BMI and officials of the All-Industry TV Stations Music Licensing Committee with fees based on station income, less certain applicable deductions

General-Negotiations with established trade organizations Length of statutory duration of copyright: U.S. copyright law 8. years plus 28 years

(See story page C-10)



751-1930

Salvatore T. Chiantia, chairman; Leonard Feist, president Mechanical Rights Only

Founded 1917 Joined CISAC: 1955

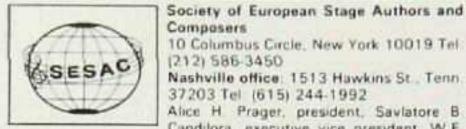
120 members

Mechanical right prevailing rate for disk and tape: 2c ceiling with lees for administration 3½ to 5%

Synchronization rights: terms vary with each situation with commission of 10%

Length of statutory duration for copyright. U.S. copyright law 28 years plus 28 years

(See story page C-14)



Composers 10 Columbus Circle, New York 10019 Tel. (212) 586-3450

Nashville office: 1513 Hawkins St., Tenn. 37203 Tel (615) 244-1992 Alice H Prager, president, Savlatore B

Candilora, executive vice president. W.F. Myers, vice president, director of international relations

Performance and Mechanical Rights

Founded: 1931 Joined CISAC: 1973

Catalog 129,000 titles

Proportion of income: 78% radio, 21% tv 1% all other

Foreign royalties more collected than paid out

Payment structure: Annual Rates-Performance

AM Radio-station's power, hours of operation, market size and station's own rate card

FM radio-station s market and highest one-minute ad rate Commercial tv-Station's market and 40% of its highest onehour ad rate

Non-broadcast-based on total annual entertainment expenditure. Mechanical Licensing

Disk and tape-2c per 5 minutes. Vic each minute thereafter Special disk and tape-less than 2c negotiated (budget, premium, record club, etc.)

Cinema-fees negotiable depending on caliber of picture and amount of music used

Radio transcription-\$10 per composition per year

TV synchronization-sliding scale depending upon extent of usage running from \$25 to \$100 per composition per year

Length of statutory duration for copyright U S Copyright law 28 years plus 28 years (See story page C-20)



Carl Haverlin, BMI's first president, Bob Burton,

BMI's second president. BMI's data entry dept.





BMI's president, Ed Cramer.

NMPA's (from left above) Leonard Feist, Albert Berman and Sal Chiantia.



SESAC's (from left) Sidney Guber, vice president of marketing services; Albert F. Ciancimino, vice president and counsel; Salvatore B. Candilora, executive vice president; Alice H. Prager, president; W. F. Myers, vice president and director of international relations; and Norman Odlum, vice president and director of copyright administration.



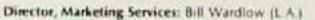
ASCAP's founding nine: (left clockwise) Victor Herbert, George Maxwell, Silvio Hein, Louis A. Hirsch, Raymond Hubbell, Nathan Burkan, Glen MacDonough, Jay Witmark, Gustave Kerker. At right, Stanley Adams, president of ASCAP.



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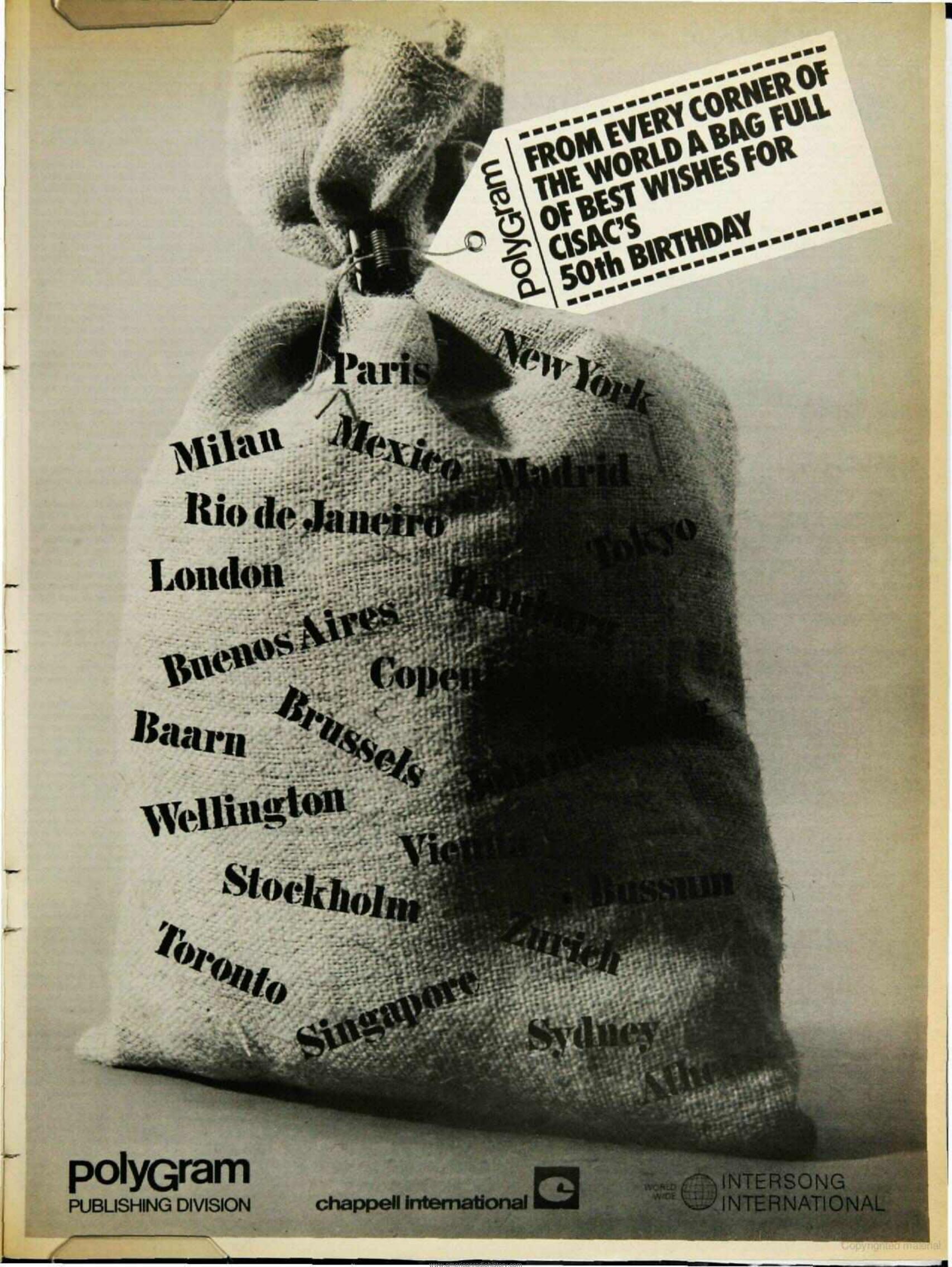
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ARGENTINA



Sociedad Argentina de Autores Y Compositores de Musica

Lavalle 1547. Buenos Aires and 8 branches Anel Ramirez, president, Julian Plaza, vice president, Dr. Fernando Burone, general manager Performing and mechanical rights Founded 1936 Joined CISAC: 1937 Affiliations: Berne and Universal

Members: 15,347.99.2% composers / lyricists: 8% music editors Employes 500 plus 1 500 agents

Catalog: 230,000 domestic and 169,000 foreign Annual turnover: approximately 57 million

Proportion of income: 2% radio, 1% tv: 66% live performances; 2.7% movie scores / commercial jingles: 29% disk mechanicals Mechanical right prevailing for disk: 3 75% per side on 90% of total production, based on retail prices, minus 10% for shipping and 21% for the added value tax

Mechanical right prevailing for tape: 7.5% of the retail price for each record reproduced on each tape, based on 00% of total production, minus 6 5% for shipping and 21% for added value tax Length of protection performance. life plus 50 years

0-8



CISAC's Pan-American Council meeting committee (SADAIC president Ariel Ramirez, insert)

The Republic of Argentina has always been concerned with protecting the rights of persons who create or conceive musical or literary materials, and is constantly updating its laws and regulations regarding practices within the industry. SA-DAIC has been appointed by the government as the commission in charge of making any necessary reform of laws governing the music, theatrical and entertainment industry. The law governing the entertainment industry is strictly enforced, especially with regard to direct protection of the rights of composers and lyricists. Violators are punished with prison terms, varying from one month up to six years, depending on the gravity of the violation.

On June 9, 1936 Sociedad Argentina de Autores Y Compo-

sitores de Musica (SADAIC) was founded by the union of the two previously existing entities, the circulo de Autores and the Asociacion de Autores Y Compositores, Francisco Canaro was the president of SADAIC's original governing body. It is a nonprofit association which operates through an associate assembly made up of those members having the power to vote. There is a board of directors appointed by the associate assembly to serve a term of four years and may be re-elected. Also an executive committee consisting of the president, the secretary and one member from the board of directors. A consultant committee is elected from the membership by the board of directors.

SADAIC's home office is in Buenos Aires with eight branch offices located throughout Argentina. There are approximately 500 persons employed plus some 1,500 agents. Ariel Ramirez is the current president with Dr. Fernando Burone heading up administrative as general manager.

SADAIC joined CISAC in 1937. The Republic of Argentina endorsed the Berne Convention on June 10, 1967 and the Universal Convention on Nov. 13, 1957. At present there are 15,347 members: 99.2% are composers/lyricists, the remaining are music editors. Foreigners may become members if they establish residence in Argentina. In 1975 approximately \$7 million of revenue was collected, a 4% increase over 1974. Due to increasing international licensing of Argentinian literary and musical material, significant revenues are being collected from other countries.

Argentina's law that is equivalent to copyright presently protects an author, composer or lyricist for life plus 50 years. The reform commission of SADAIC is presently proposing a period of 80 years of protection to become the law

The proportion of income for 1975 was as follows: 66% live performances; 2% airplay; 1% television; 29% recording rights; 2% movie scores/commercial jingles. Inspectors are utilized to supervise handling of boxoffice proceeds throughout the country. Recording rights: royalties, usage of material for commercials, and all airplay of product on tv or radio are controlled through the main office and some of the respective branches. Accounting and controlling procedures are handled by an NCR-315 computer. Presently registered are 169,000 foreign and 230,000 national works. Prevailing royalty rate on records is 3.75% per side on 90% of total production, based on retail prices, minus 10% for shipping and 21% for the added value tax. The 21% added value tax is subtracted from the price of sale from the manufacturer to the retailer. For tape it is 7:5% of the retail price for each record reproduced on each tape, based on 100% of total production, minus 6.5% for shipping and 21% for added value tax, both of which are subtracted from the price of sale from the manufacturer to the retailer. Imported product is only acknowledged for

recording rights when re-recorded or commercialized within Argentina

All of SADAIC's provision for enforcement of payment of rights apply also to media not yet in existence. Cable tv exists only in areas where normal transmission does not reach. There are 23 cable stations presently operating and they are required to pay 2% of their income. Videodisks do not exist yet. Any transmissions via satellite require payment of corresponding rights from the station receiving transmission. Some pirate activity exists in production of tapes and cassettes. SADAIC collaborates with all similar organizations in Latin America in order to combat pirate activity.

There is a great deal of effort concentrated in the areas of social and cultural activities. A weekly talent recital is held in the San Martin Theatre in Buenos Aires holding 700 persons and admission is free. There is training in harmony, chorus, music reading, etc. offered to members and the general public in schools without charge. SADAIC operates the Institute of Composers' Rights, which holds courses, conferences and other programs to educate its members as to the rights of composers and lyricists. These activities are attended by lawvers and other persons related to the industry. Independent presentations of song festivals and talent shows is encouraged and controlled.

SADAIC offers assistance to many organizations and societies connected with the industry. In Peru financial contributions were made. Several key personnel of Paraguay's APA came to Argentina to study the structure of SADAIC. There is a formal cooperative agreement with the Bolivian society, SOBODAYCOM. Executives have come to Argentina to learn and two SADAIC executives will go to Bolivia to assist in the betterment of this society. In Ecuador a seminar was provided in 1974 for SAYCE. Funds were advanced against account for the construction of SAYCO's building in Colombia. Financial assistance and guidance in organizational and operational procedures were given to UGASAL in El Salvador.

In 1966 a delegation of SADAIC representing CISAC toured Latin America in its entirety to familiarize itself with the respective societies and persons connected, thus resulting in a mutual sharing of constructive ideas for the general advancement of the industry.

Prior to 1972, it was well-known that there was no enforce ment of payment of right and royalties between the different Latin countries, causing the loss of thousands of dollars. The Organization Recaudadora de Derechos Fonomecanicos Y Representacion Autoral (ORFRA) was founded by GEMA of Germany, SACM of Mexico and SADAIC. In its three years of existence it has developed as the principal protective society in all Latin America. In 1972 ORFRA signed contracts with the (Continued on page C-22)

executive officer of the society is the well-known lyricist Stanley Adams, first elected president in 1953. The managing director of the society is Paul Marks. Bernard Korman is ASCAP general counsel. Officers elected from the board of directors are vice presidents Salvatore T. Chiantia of MCA Music and George Duning. noted screen-television composer; Morton Gould, distinguished composer and conductor; Ernest R. Farmer, treasurer of Shawnee Press; Arthur Schwartz, known internationally for his stage and screen scores, assistant secretary; Leon J. Brettler of Shaprio, Bernstein & Co., assistant treas urer. The full board consists of Adams, Brettler, Arnold Broido of Theodore Presser Co., Chiantia, Emmy award-winning composer Cy Coleman, Oscar and Tony award-winning lyricist Hal David, Duning, Pulitzer Prize-winning composer Jacob Druckman, Farmer, Gould, lyricist-composer Arthur Hamilton, Sidney Herman of Paramount Music Corp., composer Gerald Marks, W. Stuart Pope of Boosey & Hawkes, Irwin Z. Robinson of Colgems Music Corp., Wesley H. Rose of Milene Music, Schwartz, Larry Shayne of Larry Shayne Music, Ed Silvers of Warner Bros. Music, composer-conductor William "Billy" Taylor, composer-critic Virgil Thomson, multiple Academy awardwinning lyricist Ned Washington and Norman Weiser of Chappell & Co. The policies that govern ASCAP are set by the board, which meets each month at the society's headquarters at One Lincoln Plaza (opposite Lincoln Center) in New York City. (ASCAP does not own this building or any other real estate.) The board operates through a number of committees, and president Adams and the chairmen of several committees report directly to the membership four times a year. There are two membership meetings in New York City and two in Beverly Hills.

est on investments, total domestic receipts were \$71,269,000. Royalties from foreign societies were \$13,972,000, producing a 1975 total of \$85,241,000.

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ASCAP

The American Society of Composers, Authors and Publish-

ers is 62 years young, 23,000 members strong and more vig-orous and dynamic than when it was born in New York City on February 13, 1914. Although performing rights in copyrighted musical compositions were recognized in the U.S. copyright musical compositions were recognized in the U.S. copyright act of 1909, there was no performing rights society to seek enforcement of those rights on behalf of American composers. lyricists and music publishers. When the great Italian composer, Puccini, visited the U.S. in 1910, he learned from his U.S. publisher that there was no performing rights body to license and collect for him and he was indignant. Shortly afterwards, George Maxwell, his publisher, consulted with the firm's attorney, able Nathan Burkan. They agreed that a charismatic leader was essential for launching a performing rights society, and decided to recruit internationally famous Victor Herbert,

Composer Raymond Hubbell, whose widow's estate now funds the ASCAP-Raymond Hubbell scholarships for young students of composition, went to Philadelphia on behalf of Maxwell and Burkan to convince Herbert of the need for founding ASCAP. In October 1913, 36 prominent composers, lyricists and publishers promised to attend an organizing dinner to be held at Luchow's restaurant, but heavy rain reduced attendance to only nine. These men, the founding fathers of ASCAP, were Victor Herbert, Silvio Hein, Louis A. Hirsch, Raymond Hubbell, Gustave A. Kerker, Glen MacDonough, George Maxwell, Jay Witmark and Nathan Burkan.

ASCAP has always had a strong interest in the international world of performing rights, and was initially modeled on France's SACEM born in 1851. With this international orientation, it is hardly surprising that ASCAP was among the first members of CISAC when the confederation was founded in 1926.

Unlike sister societies in some other countries, ASCAP licenses only the right to perform copyrighted musical works. Although ASCAP does not license the right to record, it is firmly opposed to all forms of record and tape piracy and vigorously supports all efforts to eliminate these forms of stealing.

ASCAP's structure has evolved to license performing rights efficiently and economically, as is reflected in operating costs of less than 20% of revenues. Efforts to minimize operating costs are a major focus of the entire organization, and a major goal of the board of directors which governs ASCAP. ASCAP's members elect the board every two years, with the writer members selecting 12 directors and the publisher members choosing the same number. Three of the writer directors and three of the publishers on the board must be primarily concerned with the world of concert and symphonic music. The board elects its officers annually, and the president is traditionally a writer member of the board. The president and chief

Copyright questions, enforcement suits against violators and important rate negotiations are among the concerns of the society's legal department. That department also supervises the ASCAP Nathan Burkan Copyright Essay Competition in law schools throughout the country.

ASCAP's income and licensing are divided into two areas, one that of radio and tv broadcasting (approximately 7,700 licensees) and the other "general" users (approximately 30,000 licensees). Broadcast licensing is supervised by Louis Weber, 1975 domestic license fees for television were \$36,921,000, and income from radio was \$21,724,000. ASCAP's general (non-broadcast) licensing is directed by James Cleary, whose staff operates from 13 offices across the country.

License fees from general and background music were \$9,914,000 and from symphonic and concert performances \$512,000. With the addition of \$374,000 in membership dues (\$10 annually for writers, \$50 for publishers) and inter-

1975 distributions totaled \$70,580,000, including \$5,733,000 paid to foreign societies for ASCAP-licensed performances of their works in the U.S.

ASCAP has membership offices in Hollywood and Nashville, with David Combs serving as regional executive director for the West Coast and Edward Shea as regional executive director for the South. They report to director of membership Paul Adler in New York. Responsibilities of the membership dept. include liaison with current members, and processing the applications of new members. ASCAP welcomes writers and publishers engaged in every branch of music. ASCAP's London representative, Lawrence Ross, who reports to the director of membership, is basically concerned with liaison and information sharing with foreign societies and foreign publishers who might wish to license through ASCAP in the U.S. ASCAP normally makes six distributions of royalty income per year to its members, four on a quarterly basis covering domestic receipts and two a year of foreign income. Distribution manager Lawrence Goldberg supervises three departments, index, program and royalty.

ASCAP's relations with CISAC itself and some 35 individual affiliated performing rights societies throughout the world are the direct responsibility of the foreign dept., headed by Arnold Gurwitch. In addition to liaison and coordination for distributions made by foreign societies for ASCAP members and ASCAP distributions to foreign societies, the foreign dept. handles negotiation and implementation of ASCAP's agreements with sister societies, notifies them of new works in the ASCAP repertory and changes in ASCAP membership and coordinates ASCAP's participation in the varied activities of CISAC.

To cope with the enormous and complex problems involved in efficient operation of a major music licensing organization in 1976, ASCAP's creative and well-equipped information systems dept. has working units to handle systems and programming and data processing operations. Major responsibilities of the information systems dept. are data processing, systems analysis, equipment selection, programming and operations. This sophisticated operation is headed by Edgar Aya. and its priorities include developing a total system to minimize operational costs in distribution, membership activities, accounting, radio billing, general licensing, microfilming and document retention. Information systems also works on maximizing the potential for computer utilization, and innovative solutions for international information exchange between ASCAP and other societies and organizations.

Working in tandem with the broadcast licensing and general licensing teams, ASCAP's symphonic, concert and educa-(Continued on page C-8)

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.

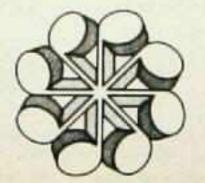
Get to know ATV Music Group.... Our companies: Our writers:

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AUSTRALIA NEW ZEALAND



Australian Music Publishers Assn. Ltd. Rudolph E. Bare, chairman; Alan J. Turner, executive officer; Jim McFadden, secretary Mechanical Rights Only

Founded: 1956 Joined CISAC: 1968 15 full members and 12 associate members



Australian Performing Right Assn. Ltd. 25-27 Albany St., Crows Nest, Sydney NSW 2065 Tel (02) 439-8666

New Zealand office: 3-17 Fansh St., Wellington, Tel 42-48 John Sturman, managing director, Glenda Calloghan, secretary, Alex Jeliba, financial controller Performing Rights Only

Founded: 1926 Joined CISAC: 1934 Affiliations: Berne and Universal

3,500 full and associate members-3,350 composer and songwriters, 150 publishers

Catalog: 170.000 titles; approximately 40% active Annual turnover: \$5.8 million

Proportion of income: Performance-33% radio, 40% tv; 2% live. 3% cinema: 2% jukebox and background music. 20% miscellaneous

Society's expense: approximately 14% of gross Foreign royalties: Paid-40% of gross: Earned-less than 2% of gross

Payment structure

radio broadcast-2% of ad revenue tv broadcast-1.5% of ad revenue live performance-1 5% of box office or 2% of gross expenditures background music—615 per annum plus 25¢ per speaker cinema- 3% of box office jukeboxes-925 per annum halls-50¢ each 100 persons per performance Length of protection performance: life plus 50 years

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 under the New South Wales Company Act called "Copyright Owners Reproduction Society Limited'' (CORS) as a company limited by guarantee without a share capital. The company was formed primarily for the general purpose of promoting





APRA's board: (from left) J. Egginton, J. H. Argent, L. Breen, W. B. Ahrens, R.E. Bare, J. Sturman, G.S. Cooper (chairman), G. Callaghan, Sir Alexis Albert and C. Vaughan-Smith.

Sturman, managing director (insert). P.A. Bell, New Zealand branch manager, is second from left top of page.

and protecting the interests of parties owning or controlling the rights for mechanical reproduction of musical works in Australia and New Zealand.

Membership of CISAC was approved in November 1967 effective Jan. 1, 1968.

CORS represented its principals before the Spicer Committee of Enguiry which was set up by the Australian Government in 1958 to make recommendations for a new Copyright Act to replace the 1912 Act, following the enactment of a new United Kingdom Act in 1956. Obviously a considerable amount of CORS activities during the period between its formation and the 1958 hearing was devoted to the preparation of the music publishers submission to the Committee of Enquiry.

CORS voted Nov. 29, 1973 to change its name to Australian Music Publishers Association Limited (AMPAL) and at the same time adopted new memorandum and articles of association under which specific powers were given to AMPAL and its council formalizing representation of members by an agent for various licensing purposes. The J. McFadden Agency, which had represented the members of CORS in that capacity for several years, continued to do so under the authority of individual agency appointments between the agency and AMPAL members, but subject to the general direction of the council of AMPAL. Administration of AMPAL continued through a council of eight full members, including

the current chairman Rudolph E. Bare who has held that yosi tion since 1962, assisted by Jim McFadden, part time secretary since the formation of CORS.

Effective Jan. I, 1975 AMPAL opened an office staffed by full-time employees and at the same time formed a licensing division called "ANZ Musical Copyright Agency" (ANZMCA) to take over the licensing and royalty collection activities previously carried on by the J. McFadden Agency. This followed the appointment of Alan J. Turner (known widely in the Australian recording and music industry for the past 20 years as Jack Turner) as executive officer of AMPAL on Oct. 1, 1974.

Current membership is in two classes, full and associate, thereby providing the opprotunity for membership to the small independent Australian and New Zealand music publishers. Numbers are 15 full and 12 associate with approximately eight pending additional associate members.

Apart from representing interests of music publishers generally, AMPAL has taken on specific functions in the field of copyright protection on behalf of its members. While record manufacturers in Australia and New Zealand account to each publisher direct in respect of records and tapes made for retail sale, AMPAL-via its collecting division, ANZMCA-licenses miscellaneous imports, exports of Australian made (Continued on page C-22)

APRA

Although Australia's oldest performance society was formed during the advent of radio in 1926, the Australasian Performing Right Assn. Ltd. (APRA) embraces elements that are unusual even in nations from which APRA's philosophy derives. As old as CISAC, which APRA joined in 1934, the Australian society reflects the heritage of English law. The society represents both Australia and New Zealand.

Statutory legislation in both territories has superseded any common law rights which may have previously existed even in unpublished works. And it is expected that in the future legislators will continue to seek to achieve copyright legislation which strikes a balance between the fundamental rights of the author as the first copyright owner, and the public interest in accessing such works. Since the territories administered by APRA are mainly "user" areas, we anticipate continuing difficulty in persuading governments to recognize the right of the creator against those of the user whose economic advantage is so often wrongly identified with the public interest.

An example of the above thinking may be found in the compulsory licensing provisions of the Australian copyright act, which are unique even among those countries whose laws incorporate a system of statutory royalties as opposed to freely negotiated rates. Under the Australian law first consent to

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tional dept. licenses U.S. symphony orchestras, foreign orchestras on U.S. tours, promoters and artists in the recital field and educational institutions offering concerts. It also maintains the relevant "program logs" required for proper royalty distribution. Manager of the symphonic and concert division is Gerald Deakin. The public relations dept. provides information to journalists, authors and broadcasters about ASCAP members and their works, produces the magazine titled ASCAP Today, prepares press releases about the society and its activities, assists the licensing and membership depts, with brochures and maintains biography and photo files of members. It supervises the annual ASCAP-Deems Taylor Awards celebrating the best non-fiction books and articles about music and its creators, answers inquiries from both the press and the general public and provides speakers for radio and tv programs and special events, including campus talks by symphony and concert coordinator Martin Bookspan and public relations committee chairman Gerald Marks. As for inspection of music users, ASCAP's sole interests is whether commercial users have entered into license agreements and whether licensees are properly calculating and reporting their license fees. ASCAP's auditing dept. has an active field staff spot-checking those broadcasting firms and other licensees whose license agreements provide for percentage-related fees. When an establishment has rejected all requests to comply with the copyright law, the society's efforts for legal enforcement of its members' rights often involve obtaining evidence to establish that copyrighted music has been used without permission to violation of the law. The costs of annual licenses vary greatly, ranging from millions of dollars per year for a major television network to less than \$100 a year for a small restaurant or store offering recorded music. A variety of objective factors relating to the economic importance of music to the user affect license fees. In the case of nightclubs, for example, the number of seats, the number of nights music is offered, the number of musicians, the scale of prices and whether admission is charged are among the factors that are relevant. In all cases, users are licensed on a non-discriminatory basis. As for membership, ASCAP has shared in the music boom of the past quarter of a century and its membership has actually trebled in the past 12 years. As of the end of June, the society had some 18,000 writer members (composers and lyricists) and approximately 5,000 music publisher members. It is impossible to determine exactly how many titles are included in the ASCAP repertory because works are added daily. as they are written. Technically, a work is in the repertory when a member completes it even if it is known only to the author and composer. The repertory's size can only be characterized as very large. With so many hundreds of thousands of

thousands of copyrights involved, it has become essential to use computerization in many phases of collection and distribution.

ASCAP does not sponsor or commission works or benefit concerts, but it contributes Victor Herbert Scholarships under a program administered by the National Federation of Music Clubs, and itself directs the Raymond Hubbell Scholarships program which assists student composers at universities and conservatories. Earlier this year, president Adams announced establishment of a new ASCAP foundation to provide a legal structure for ASCAP members and other individuals to contribute to music-related philanthropic programs. As for prospects for increased protection of the works of ASCAP members, they look promising. After more than a quarter of a century of ASCAP's determined educational and legislative efforts, it seems likely that the Congress will finally pass a copyright revision bill that would increase the U.S. term of copyright to the life of the creator plus 50 years, remove the so-called jukebox exemption and modify the "for profit" limitation. The current statutory duration of U.S. copyrights is 28 years, with provision for renewal for another 28 years. In the rare cases in which allegations of plagiarism may arise, the merits are determined by the federal courts and not by ASCAP. The problem of many different songs sharing the same title has not proved to be too difficult for the ASCAP index dept., since file cards also indicate such information as the writers, publishers and record labels. ASCAP has always believed that music should flow freely around the world, and considers quota systems designed to guarantee broadcast of a fixed percentage of locally written musical works inappropriate. People should be able to hear and enjoy whatever they wish.

It should be noted that the copyright situation in the U.S. is currently being reevaluated by Congress (the national legislature), and there may well be changes likely to bring American copyright law closer to the statutes in other countries. At the present time, the U.S. is not a signatory to the Berne Copyright Convention or the Rome Convention on Neighboring Rights but has acceded to the Universal Copyright Convention. The controlling 1909 statute does not provide for performance rights income in either recording musicians or artists.

As for private domestic recording, the U.S. copyright act gives the copyright proprietor of a musical composition the exclusive right to record that work. Thus any private domestic recording is a technical infringement. U.S. law does not provide for any levy on tape or tape recorder sales, and under American law recording rights are licensed by the individual copyright proprietor, not performing rights organizations.

Under the U.S. copyright act, the copyright proprietor of a non-dramatic musical composition has the exclusive right to perform the work publicly for profit. In some cases, such as the performance of a work as part of a religious service in a church, the "for-profit" limitation may apply. Finally, in 1964, the U.S. Court of Appeals for Third Circuit held that one who has acquired the right to sell records of a musical composition may not publicly perform such records for profit merely because such performances constitute an effective means of advertising the sale of such records, especially when the performances serve the purpose of providing background music to the establishment.

Under a 1975 decision of the U.S. Supreme Court, the use of licensed radio broadcasts over loudspeakers as background music by a commercial establishment is not a "performance" under the present copyright law, and so does not require a license from the copyright owner or his representative.

ASCAP receives income from many sources, including radio and television broadcasters (both network and local stations). background music companies, popular and serious concerts, symphony orchestras, college and university orchestras and concerts, circuses, ice shows, amusement and theme parks, and other users of copyrighted music who perform the works in the ASCAP repertory publicly and for profit.

ASCAP is concerned about all present methods of delivering music performances, and is carefully monitoring technological developments that may permit other delivery systems to develop in the near future. Coordinating research on the new technology is one of the responsibilities of ASCAP's staff economist, Dr. Paul Fagan, who provides material for rate negotiations and a variety of legal and legislative matters.

As for arrangers of copyrighted songs, it is obvious that they make a contribution and should be compensated, but not with an interest in the performing rights unless the underlying work is in the public domain.

ASCAP is actively engaged in a broad public relations program designed to encourage the use of its members' works, a coast-to-coast effort in both the symphonic and popular fields. Continuing liaison with music critics and music directors of major orchestras is part of this program, and the society also funds the ASCAP Symphony Orchestra Awards, cash grants to orchestras which program significant amounts of contemporary music. ASCAP draws new composers of promise to the attention of the press, radio and tv in a variety of ways.

ASCAP has been working with other performing rights societies when called upon. It is obviously essential for established societies in industrialized countries to share their experience and expertise with each other and with newly established societies in developing countries. The world of music in general and the world of performing rights in particular is clearly an international community, and there can be no doubt that increased international cooperation lies ahead. It will benefit all of us, and it will benefit the global audience that enjoys our member's music

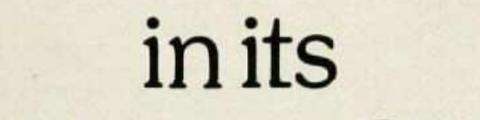
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Sociedad General de Autores de España

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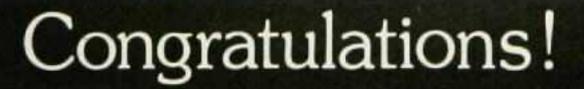


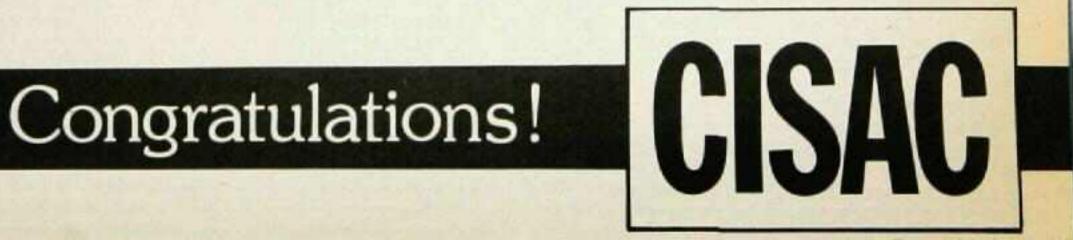
International Confederation of Societies of Authors and Composers











AUSTRIA



Staatlich Genehmigte Gesellschaft der Autoren, Komponisten & Musikverleger

Baumannstr, 8-10, A-1031 Vienna 3 Tel (0222) 73 15 55

Prof. Dr. Marcel Rubin, president, Dr. Peter Herz, Dr. Johann Juranek, Prof. Norbert Pawlicki, vicepresidents; Ernst Huemer, general manager

Performing rights only Founded: 1897 Joined CISAC: 1927 Affiliations: Berne, Universal and Rome 268 members (70% composers) 160 employes Catalog: 600.000 titles: 250.000 active

Annual turnover: \$11 million

Proportion of income: 47.1% government owned radio and tv. 28.2% pop music, 11% records, tapes, public radio and tv. 10.2% jukeboxes: 2.2% cinema; 1.3% classical music and \$5,500 from Catholic church voluntary

Society's expense approximately 25.7% of gross Foreign royalties-Paid: \$3 million Earned: \$1 3 million Length of statutory duration for copyright: 70 years Length of statutory duration for recorded performance: 50 years

C-10

AUSTRO-MECHANA

Gesellschaft zur Verwaltung und Auswertung Mechanisch-Musikalisher Urheberrechte.

Same address as above Tel 72 35.87 Hormann Schneider, president, Prof. Franz Zelwecker, vice president, Dr. Helmut Steinmetz, general manager Mechanical rights only

Founded: 1934 Joined CISAC: 1935

Affiliations: Berne, Universal and Rome Members: 3.000 (2.950 composers/songwriters, 50 publishers) Employes: 30 with 30 associates

Catalog: 400,000 titles

Annual turnover: approximately \$6 million

Proportion of income: record industry 55%; radio / tv 42%, other

Society's expense: 15% per Austrian member Foreign royalties earned: approximately \$2.91 million Mechanical right prevailing for disk/tape: 8% of retail minus deduction allowed by VAT-BIEM Length of statutory duration for copyright: 70 years

Length of statutory duration for recorded performance: 50 years

AKM

In Austria, copyright matters are handled by a variety of societies and four-AKM, Austro-Mechana, LVG and Literar-Mechana-are members of CISAC. The first two are involved in music copyright collection and the latter represent playwrights and literary rights. (Continued on page C-24)

LITERAR - MECHANA

Wahrnehumungsgesellschaft für Urheberrechte

Linke Wienzeile 18. A-1060 Vienna 6. Tel: 57 21 51, 57 22 49 Prof. Hanc Fuchs, president, Dr. Wilhelm Peter and Dr. Hans Perner, lawyers: Franz-Leo Popp, general manager Franz-Leo Popp, general manager Performance and mechanical rights Founded: 1959 Joined CISAC: 1962 1,400 members: (1.340 composers and songwriters, 60 publishers) Employes 12 Annual turnover: \$572.200 Proportion of income: \$572,200 (mechanical rights) \$144,000 (performing rights) Society's expense: 20% per member Foreign royalties: pay twice as much as earn

Length of protection performance: 70 years

Length of protection mechanical: 50 years from fixation/publication



Staatlich Genehmigte Literarische Verwertungsgesellschaft Same address, phone as above

Milo Dor, president, Frank Popp, general manager of Literar-Mechana

Manages rights of broadcasting, public diffusion and public recitation of literary works with the exception of dramatic works Founded: 1937 Joined CISAC: 1956

Members: 246 (40 publishers: 1260 authors)

Employes: none. Administration handled by LITERAR-MECHANA. Annual turnover: \$59,000

Length of protection performance: life plus 50 years Length of protection mechanical: 50 years from fixation/publishing.

AUSTRO-MECHANA

Austro-Mechana, a society which protects mechanical rights at audio/visual levels, was set up in 1936. Prior to that, Austria's mechanical rights had been handled by Germany's AMMRE.

The reason for founding the new organization was a new German law which forbade the exporting of more than 1,000 Deutsch marks out of the country.

First general manager of Austro-Mechana was Bernhard Herzmansky Jr. from the Doblinger music-publishing company. But the society's first phase lasted only two years. In 1938 it was disbanded and incorporated in the German STAGMA, but was set up again as a separate entity in 1946.

Current president is Hermann Schneider, with Prof. Franz Zelwecker as vice president and Dr. Helmut Steinmetz as gen-(Continued on page C-26)

publishers who could not share in this source of revenue, it was impractical for these individuals to negotiate performing rights licenses with the thousands of establishments that utilized music commercially. Forms of music that are widely popular today were generally unknown, except to small and isolated audiences. Country music was referred to as "hillbilly." rhythm and blues as "race." These and other manifestations. of the great American musical genius were frustrated by the lack of economic encouragement and cultural acceptance. Such a state of affairs could be resolved only by the creation and development of meaningful competition and economic opportunity, and by government intervention, which would lead to the democratization of American music whose fruits. the world enjoys today. In 1940, some 600 enterprises, principally engaged in broadcasting, initiated this change by forming BMI. The organization filed documents with the Securities and Exchange Commission, the official government body which oversees the sale of its stock. It was declared that no dividends were ever expected to be paid on the original investment which averaged some \$500. None has. Nor has BMI ever operated as a profit-making body. By achieving the classical feature of competition-a free and unrestricted market for intellectual property-BMI opened its doors to all creators of music, including those who had previously been denied an opportunity to share in performing rights income. It adopted a method of compensating these writers and publishers which would equitably credit them with actual performances-whether live or recorded, whether national, regional or local. It offered non-discriminatory licenses to all users. Most significantly, it served the public by encouraging every kind of music.



AKM's Prof. Dr. Marcel Rubin, president (left top); Ernst Huemer, (top middle) director who will be replaced this year by Dr. Rudolph Pitterman now general manager (left below). Hermann Schneider, (top right) president, Austro-Mechana; Milo Dor, LVG president (second below); and Hans Fuchs, board president, Litera-Mechana.

LITERAR-MECHANA

Prior to 1959 the rights of public use and mechanical reproduction of literary works were not protected collectively in Austria. Then on April 24, 1959, Literar-Mechana was formed.

Main organizers were the author, Prof. Vinzenz Chiavacci, who became the society's first director and 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. Wilhelm Peter and Dr. Hans (Continued on page C-18) Perm

LVG

Austrian writer Friedrich Schreyvogel founded LVG, the Staatlich Genehmigte Literarische Verwertungsgesellschaft (LVG) in 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 diffusion, and rights of public recitation of literary works, with the exception of dramatic (Continued on page C-18) works.

blues, jazz, rock'n'roll, gospel, contemporary popular and concert music, electronic and experimental sounds. It is their . work that makes up the majority of America's contemporary musical tradition.

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Thirty-six years . . .

That's not much time for an organization to become a potent force on the music scene, yet Broadcast Music, Inc. (BMI) has done it. And in the process it has become the world's largest music licensing organization, representing nearly 45,000 writer and publisher affiliates.

In less than four short decades, BMI's hallmark has become service to both the creators and users of music and dedication to all the many worlds of music; all of the rich output of American men and women, all of the music that is heard and applauded around the world

But let's step back those 36 years and a bit more.

The formation of BMI in 1939 was not the first attempt to provide a competitive source of music licensing in the U.S. Some four years earlier the Warner Bros. music companies, representing about 40% of popular American music, had offered separate licenses. Theirs was the most recent in a series of similar short-lived ventures that had begun in the early 1920s and involved, among others, such musical figures as Carrie Jacobs Bond, the Oliver Ditson music companies and Henry Waterson of Waterson, Snyder & Berlin.

It was inevitable that the nation which was first to espouse the principles of antimonopoly and competitive enterprise in its legislation would be the first to support competition in music licensing.

The most amazing story in the vivid history of American music is that of the growth of BMI during a period of some three dozen years. Starting with little more than the determination to provide competition and opportunity, BMI today represents the largest group of composers, writers and music publishers in the world. In this growth BMI has been abetted by a number of factors-technological, social, political and economic-which have changed the scope and character of popular music around the world.

A far different music world than the one we know today existed in the late summer of 1939 when attorney Sydney M. Kaye unveiled plans for a new music licensing body to be known as Broadcast Music, Inc. At the time, three companies dominated the recording industry. They provided virtually all records bought by the public, used by those of the 700 existing radio stations that chose to broadcast recorded music, and in the 400,000 machines of the burgeoning jukebox industry.

Fewer than 150 music publishers and slightly more than 1.000 songwriters shared in an annual performing rights income of about \$6,000,000. Most of that money was distributed only on the basis of live performance during evening hours on the country's four radio networks. Recorded performances did not count, nor did those on independent radio stations.

Although there were thousands of composers and music

In the classic American tradition, BMI began by grubstaking, that is financially assisting small, independent music publishing ventures.

An initial statement of BMI policy addressed to the American public said:

"BMI is a complete new force in American music. It is also a means of giving you who make up the musical public an opportunity to hear its music, and most significant of all, an opportunity to grow familiar with the work of composers who previously have not been privileged to put their music before you.

'BMI has dropped the bars, and now the new men, the younger men, the men you may not have heard, can bring you their music."

The past 36 years have seen a dramatic realization of that promise. Because of BMI's existence and because of its concern, the many sounds of American music have been heard. accepted and acclaimed. New writers have become successful internationally. New music publishers, most of them starting as small businesses, have made a cultural contribution. Together they have brought the public country, rhythm and

Because of its open door policy, BMI was able to pioneer in the encouragement and development of the music that has gained the greatest international popularity in history. The first and most significant creators of country music, rhythm and blues, rock'n'roll and other manifestations of contemporary music licensed their works through BMI. As a result both the BMI repertiore and its affiliated writers and publishers were able to grow in a manner without precedent.

At the start of this bicentennial year 15,275 publishers licensed their music through BMI, an increase annually of about 1,000 new affiliates.

As of Jan. 1, 1976, 28,757 writers were affiliated with BMI, and their numbers grow annually at an average of 2,500.

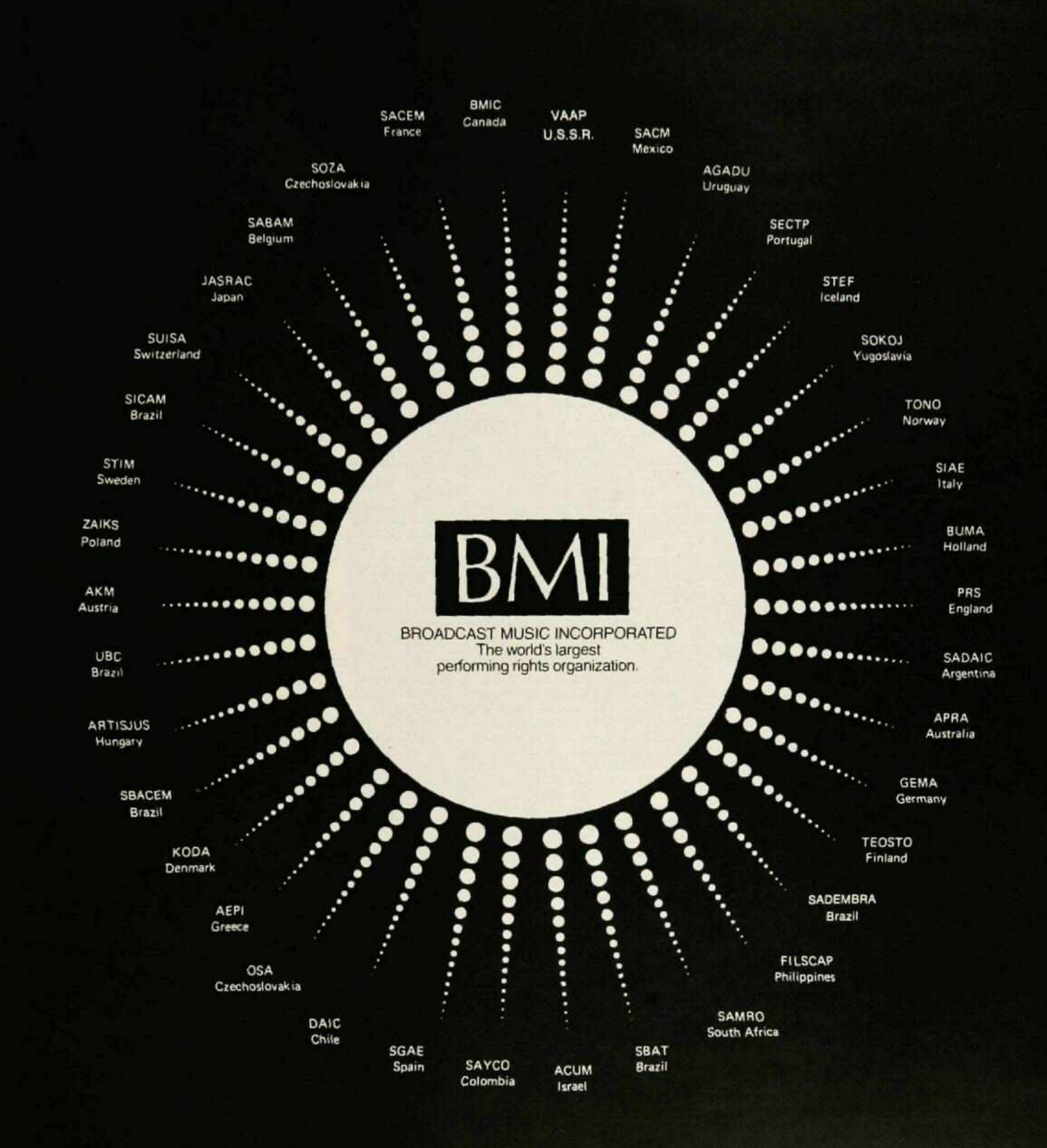
The chief reason for this growth is BMI's open door policy. Not only do Americans affiliate with BMI, but foreign nationals as well. While BMI tries to encourage foreign nationals to join the society of the country of their residence, the guide lines set for this organization by the U.S. Federal Court re quire that it affiliate any legitimate publisher or writer. No exception is made for foreign residents.

BMI's income has grown commensurately with this growth of affiliates and repertoire. More than 7,000 radio stations 700 television broadcasters and more than 21,000 general licensees are estimated to pay \$55 million this year. Eighty percent of this came from broadcast users, about 8% from general users, the balance from foreign and other sources.

BMI pays out the great bulk of the money that it receives to the creators and copyright owners of the music it licenses. It does not pay dividends and it is not a profit-making organization. All income is distributed except operating expenses and a small general reserve. Except for a modest handling charge. all foreign monies are distributed to writers and publishers.

BMI makes regular quarterly payments to copyright owners. These are determined from logged reports of some 500,000 hours submitted annually by radio and television networks in the U.S. and Canada, plus local AM outlets in both countries and FM outlets in the U.S. Because there are so many stations, it is impossible to keep track of everything each one of them plays every day of the year. Instead a scientifically chosen, representative cross section of stations is logged each quarter. The stations which are being logged sup ply complete information as to all music performed. These lists or logs are put through an elaborate data processing system in which eventually each performance is multiplied by a factor which reflects the ratio of the number of stations logged to the number licensed. If, for example, BMI licenses 500 stations of a certain kind and 10 of them were logged during a given period, every performance of a song listed would

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BMI brings American music to the world by maintaining reciprocal agreements with 38 licensing societies in other countries.

BELGIUM



Societe Belge Des Auteurs, Compositeurs et Editeurs

61 Rue de la Loi, B-1040 Brussells Tel 511 18 10 512 51 30

Marcel Poot, president, Edgard Hoolants, Director-General

Performance and Mechanical Rights Founded: 1922 Joined CISAC: 1950

Catalogue 1.5 million titles (375.000 titles in working index) Membership: 1,870 full members, 2,380 associated; 2,330 holders by inheritance or legacy

Proportion of income: 68% radio, tv and jukeboxes, 27.38% mechanical 14.62% manufacture and sale

of records? Foreign Royalties: 32 08% of collections paid to foreign societies.

Annual turnover: \$17,371,906

Payment structure: 8% of retail price Length of protection performance: life plus 50 years, or 50 years after first publication.

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 Emiel Hullebroeck and other pioneers, including Flor Alpaerts, Lode Baekelmans, Jan Broeckx, Lode Monteyne, Lodewijk Mortelmans, Frans Van Dyck and Edward Verheyden.

The aim was simply to set up a unitarian association involving all kinds of copyright and open to authors, composers and editors. The range of activities now covered is wide: performing rights (theater), film rights, executive rights (music with or without lyrics), radio and tv, literary rights, graphic reproduction, and mechanicals.

There were 187 members in 1925; 505 in 1930; 2.870 in 1945. By 1955 the number had grown to 5,000. And by the end of 1975, the total was 11,680. The Belgian society, originally NAVEA and now SABAM, has been a member of CISAC since the beginning in 1927

At present there are 6,580 people with rights covered by the society-full name Societe Belge Des Auteurs, Compositeurs et Editeurs-of which 3,625 are of the French area and 2,955 of the Flemish part of the country.

Belgium became a member of the Berne Convention for protection of literary and artistic works on December 5, 1887. and ratified the acts of revision of Brussels (August 1, 1951) and of Stockholm (with the exception of Articles 1-21 and additional protocols) on February 12, 1975. The Universal Convention on copyright was ratified on August 31, 1960, but the Convention of Rome has not been ratified.

SABAM has three categories of members: full, enjoying all social rights; associate, qualified authors and composers but whose royalties are relatively small; and people who hold copyrights through inheritance or legacy. The numbers are 1,870, 2,380 and 2,330 respectively.

To be a member or associate member, one has to be a citizen of the European Common Market, or someone with no other residential status or qualification.

The general board handles society regulations. The board of administration comprises 16 members, each elected for four years, and this board nominates the director general, currently Edgard Hoolants.

Society collection turnover was \$7,578,476 in 1966 and is now \$17,371,906, an increase of 229%, but in recent years the pace of the increase has slowed down. In 1974, 32.08% of the collection (for payment last year) went to foreign societies. Rights divided to members from foreign countries add up to two-thirds of what the society pays out abroad.

SABAM has 22 agencies scattered over the country and handle direct contact with music users, giving the necessary permission for executive rights. Each collecting office is under the control of a director, who has various sub-agents according to area and population and they visit restaurants, concert halls, ballrooms and so on as a spot check on what music is being used.

Where music is permanently used, either on records or by orchestras, yearly agreements are laid down. Charges depend on the size of the hall, the type of equipment, the size of the town and so on.

The actual documentation department comprises some 1.5 million titles, of which 500,000 are Belgian works. Registrations from members between 1973-75 averaged around 50,000 a year. A simple but ingenious machine was invented by a SABAM inspector 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 payable by radio and television. The broadcasting systems BRT and RTB pay fixed annual amounts.

Mechanical rights collected in 1975 totalled \$4,550,109, or 27.38% of the total annual income. Roughly \$2,975,294 came from the manufacture and sale of records in Belgium and abroad, and the remainder from radio, ty and jukeboxes.

It is noted that Belgians buy roughly two records per person per year which gives an annual sales figure of 19 million, bro-

ken down into 10 nollion singles, 8 million albums and 1 million cassettes. Under the BIEM contract, royalty rate is 8% of the retail price.

As yet there is no mechanical royalty payable on the sale of recording apparatus so there is no "cover" on private recordings. But SABAM is trying to have such a royalty ratified by law.

Music in hospitals for patients is considered to be private usage, but not music used in waiting rooms and lobbies. A special, low payment is made for music used during church services. In record stores, royalties are collected for permanent background music but not where a record is played as a sample prior to purchase. All establishment owners using radio must be registered by SABAM. Rights paid direct from the radio services do not cover public broadcast in public places.

The society insists on copyright payments on cable-tv and similar usage, based on part of the Berne Convention. This year there has been serious negotiation between the society and the top executives of the Belgian cable tv service. The society feels that videotape and videodisk systems are still comparatively new phenomena and there is much work still to do organizing proper collection.

Piracy also occupies the society and offenders are prosecuted as often as possible. The Correctional Tribunal in Belgium gave favorable legislation governing pirated records from within the country.

SABAM does much to encourage its members, offering prizes of financial bonuses (both for Dutch and French members) every six years for serious music, light music, theatre, literature, radio, television, film and fanfares, and every three years fro the "chanson."

There is also a fund to provide financial support for widows and orphans (if under the age of 18 in the latter case).

As Belgium copyright law is one of the oldest in Europe, it has long been important and no radical changes have been made since 1886. But there are moves to extend the duration of protection to 60 or 70 years after the death of the author as is happening in other countries. It could also be that SABAM will join the Rome Convention eventually.

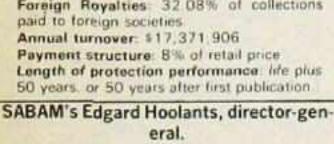
In 1956, however, a special interpretation of the mechanical right was created. According to this, a special license from the author of his representatives (publisher or reproduction right company) for the public use of reproduced work is necessary for the public broadcast of a record, as well as the license for performance.

The reasoning was that the recording of a work on a record gives the owner only rights for private use of the record. There is a distinction made between the purely executive right of live music and the public performance of mechanical music that (Continued on page C-26)

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accounts receivable ledger consists of some 30,000 accounts, all maintained on the computer. About one-guarter of these licensees receive monthly bills, some 14,000 are issued computer-prepared bills once each calendar quarter. The remainder are subject to semi-annual and annual billings. The licensing of music users, both broadcast and general, is the responsibility of a field staff of over 50 representatives working out of six regional offices which cover all of the U.S. The users with whom they deal include radio and television stations, hotels and motels, restaurants, nightclubs, cocktail lounges and taverns, discotheques, ballrooms, skating rinks, background music services, airline-inflight music, theme parks, symphony orchestras, concert halls and promoters. sports arenas, trade shows, traveling attractions like ice shows, circuses and rodeos. All of the many kinds of attractions of which music forms a commercial feature is dealt with. In addition to stations already on the air, licenses are issued to all new stations and must be issued anew each time a station changes hands. Annually, BMI licenses 500 stations which change ownership, and provides information and assistance to those others of the 7,700 licensed by the FCC. The fees and terms of broadcast licensing agreements are not set arbitrarily by BMI. They are the result of periodic negotiation between BMI officials and the all-industry tv stations music licensing committee and the all-industry radio stations music licensing committee. These committees consist of owners and or executive personnel of radio and tv stations from coast to coast. Fees are based on station income, less certain applicable deductions. Current agreements with individual radio and tv outlets run through Dec. 31, 1977.

Among other duties, BMI field representatives regularly check music-using establishments to determine whether -



Billboard Spotlight

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be multiplied by 50 and the writer and publisher would receive credit for 50 performances every time the work appeared on a log.

Television theme and cue music is logged with the aid of cue sheets prepared by the producer which list all work performed in the program. The number of performances of music in motion pictures, syndicated film series and certain other types 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 symphony orchestras, concert and recital halls, etc. to ascertain actual performances of works by BMI composers.

The music used and logged represents the broadest possible spectrum. It is the creation not only of American composers but of others around the world who are members of the 38 foreign societies with whom BMI has contractual agreements.

Both BMI's collection and distribution systems are fully computerized. Indeed, since its start BMI's performing rights royalty distribution has used the most modern data processing technology. It was in 1964 that BMI pioneered the exchange of royalty accountings in machine-readable form among its sister societies. Today, of course, computer tapes are the preferred medium for transmitting such information.

Since 1973, BMI repertory of 850,000 licensed works, together with the names of the writers and publishers involved. has been maintained in an electronically accessible data base. New works registered with BMI at the rate of 40,000 a year are added to this repertoire directly by means of cathode ray tubes CRTs, or screens, connected to a main data base. Information updating, for example the new address of an affillated composer or that of a major promoter in the field of popular concerts, is also handled by these CRTs. At this writing BMI employs 28 CRTs to access and maintain all information. Two of these screens are located outside the New York headquarters office, with more to be placed in other locations. The world wide growth of the music business has made use of computer technology an absolute necessity.

The technology provides the best service to affiliated writers and publishers, to BMI's sister licensing bodies, the users of music and the general public in search of accurate information

An example of the international scope of this information is reflected in the list of 192 BMI-licensed songs which have received in excess of one million broadcast performances as of Dec. 31, 1975. To do so, a song must have been performed and been paid royalties for some 50,000 hours of playing time. Songs from Belgium, Brazil, Canada, France, Germany, Italy, Japan and Spain have received BMI awards denoting this significant accomplishment.

BMI's collection work is handled by a billing system whose

General licenses are established as the result of negotiations with established trade associations, organizations or other groups covering specific situations.

To cite an example: in arriving at the fees to be paid by hotels and motels for the use of music. BMI officials meet and negotiate periodically with officials of the American Hotel and Motel Assn. Similarly, BMI officials regularly negotiate fees with representatives of the American Symphony Orchestra League and the National Ballroom Operators Assn. Where an established trade group does not exist. BMI will seek to negotiate rates with major representatives of that field.

Because of the wide variety of music users and situations, there can be no single way of calculating fees. They must be carefully tailored to specific circumstances and in assessing fees BMI uses the most appropriate yardstick of payment for each type of music user.

For instance, hotel, motel and cafe fees are based upon the annual expenditures for musicians and entertainers. Other fees will be based upon the seating capacity of the concert hall, or the percentage of gross annual income, as in the case of ballrooms. The BMI fee structure is carefully shaped to accommodate all factors within the situation, assuring equal treatment of all users of the same type.

those performing BMI material are properly licensed. Where this is not the fact, the user is promptly mailed the necessary license forms for completion and return. When required, vig orous legal action is pursued under provisions of the U.S. copyright law. BMI believes such steps are its responsibility to affiliated writers and publishers, to its sister licensing organizations whose music may be infringed upon and to the vast majority of American music users who recognize and assume their responsibility under the law.

From the beginning BMI has brought new concepts into music licensing. It welcomes new writers and publishers. It treats all music users as customers entitled to fair treatment. It is concerned about the public and strives to deserve its good will.

BMI has involved itself in active cooperation with all the constituent members of the American music industry in a drive for meaningful copyright legislation and government concern toward the protection of intellectual property. BMI speaks on behalf of its affiliates on matters currently pending in copyright revision. It offers position statements to legislators involved in the creation of laws affecting music and copyright at the national and state levels. Its executive personnel works to make BMI and the problems of its members better known to government officials and legislators.

BMI has cooperated with various departments of the U.S. government in many projects. These have involved the White House, the State Dept., Treasury Dept., Dept. of Health, Education and Welfare, the Dept. of Defense, the National Endowment for the Arts, the U.S. Information Service, and the U.S. Mission to the United Nations, among others,

During the bicentennial year, BMI celebrated the occasion in similar cooperation with the government. BMI-sponsored exhibits taken from the Carl Haverlin Collection of the BMI Archives are touring the country and Western Europe as one of 215 officially recognized programs.

BMI executives are members of the boards and advisory councils of many public and private organizations involved in music and music education. BMI has been an active force in the American Symphony Orchestra League, the General Federation of Music Clubs, the Country Music Assn., the International Music Council, the World Jazz Assn., the American Music Center, National Academy of Recording Arts and Sciences, the Copyright Society of the USA, the National Commission of UNESCO, the Academy of Popular Music and many others.

The staff of BMI regional managers, which deals with music users on a day to-day basis, also appear before mass communication classes on college and university campuses through out the country. In the past 10 years a total of 600 BMI appearances have been made before 30,000 students.

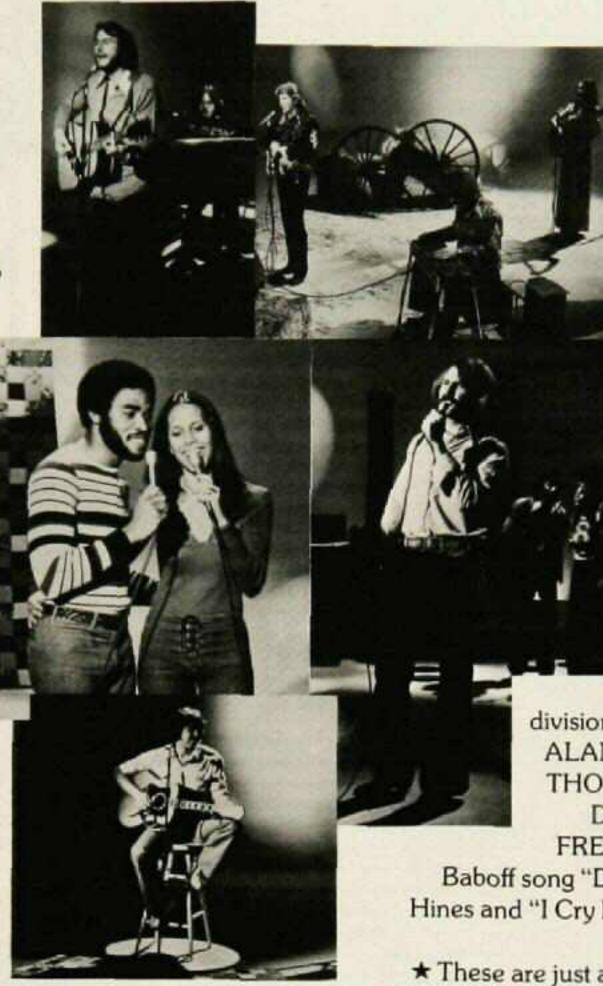
The 1975 American Song Festival. A lot of good things happened.

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 GALDSTON 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". Robbin has now signed an exclusive recording contract with Nemperor Records and should have his first album released soon.

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* 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 worldwide 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 BETTYE 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 entry form, m	information plus an o ail to:	fficial
(an internation	Song Festival al songwriting compe Blvd., West Pavilion Ca. 90036	rtition)
Name	(Please print)	
Address		
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BULGARIA



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DIBOOND

Agence pour la Protection des Droits d'Auteur

11 Slaveikov Sq. P.O.B. 872 Sofia 1000 Tel. 87 91 11 87 55 66 Cable Jusautor-Sofia

Lalju Dimitrov, president, Trayan Ivanov, Todor Popov, Andrei Goulyashki, Ivan Kovachev, deputy chairmen, Trayn Ivanov, director general

Performing and mechanical rights Founded: 1964 Joined CISAC: 1976

Affiliations: Berne and Universal Members: 1,354—414 composers; 940 lyricists & writers; no publishers

Employees: 83 in 7 departments, plus 22 member board Catalog: 58,886 titles

Proportion of income: 18.93% radio/tv. 7.75% live performances: 11.04% theatres: 21.38% restaurants. etc., 17.20% foreign authors in Bulgaria, 10.45% Bulgarian authors abroad Society's expense: approximately 25% of gross Royalties paid to foreign. Western foreign 40% more than incoming, with Socialists countries equal to sums transferred out Payment structure:

Radio / tv: percentage of taxes paid goes to author's fees. System of eight obligatory tariffs in other areas

Mechanical right prevailing rate for disk. 8% for author's work. 4% for arrangement of Bulgarian folk music. For tape: none Length of protection performance: life plus 50 years Length of protection mechanical for recordings. 25 years as from January 1st of the year of first publications or performance

One of the newest copyright societies is the Bulgarian JUSAUTOR, set up by the government there in 1962, and affiliated with CISAC only since May 1976.

Its activity was originally restricted to the field of book publishing and theatrical performances but since 1972 has been reorganized into a complex authors' institution aimed at protection of rights nationally and internationally in order to carry out state management of copyright protection and representation of Bulgarian authors abroad.

Director-general is Trayan Ivanov. Bistra Avramova is chairman of the board as well as deputy president of the committee for the press. Deputy chairmen: Trayanx Ivanov, Todor Popov, Andrei Goulyashki and Ivan Kovachev.

The board directs the society's activities. It has a chairman and 22 members, mostly composers, writers, journalists and representatives of various creative unions, notably the Union of Bulgarian Writers, the Union of Bulgarian Composers, and the Union of Bulgarian Journalists.

The society breaks down into seven departments with a total of 83 employes. The legal division works out and presents drafts for rates of fees, tariffs and regulations in copyright



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

matters. It studies Bulgarian participation in international conventions, and in international non-governmental organizations dealing with copyright and neighboring rights.

The literary department promotes works by Bulgarian artists abroad; submits their works to foreign publishers and theater, radio or ty organizations, also handling translation where necessary.

Then the musical department concerns itself with the popularizing of Bulgarian music abroad as well as making agreements for the staging of Bulgarian works, or recording of symphonic and chamber music. It also mediates on agreements between the Balkanton record company and foreign firms for disk production under Bulgarian and foreign ficenses. This section also provides Bulgarian Opera houses and groups with music from foreign publishers.

The encashment department collects fees earned, performing and mechanical; and the distribution department looks after the technical side of registration of works by authors. The type, genre and originality of works submitted are determined by the registration commission made up of four representatives of the Union of Bulgarian Composers and three from the Union of Bulgarian Writers.

The distribution division works out royalty information and presents it to the distribution commission, which comprises five representatives from the composers' union and five from the writers' union and which determines methods of distribution and suggestions for altering the distribution table of royalties paid to different sections of authors.

The finance department handles the actual payment of fees and royalties, and provides the financial and accoun-(Continued on page C-26)





Unaio Brasileira de Compositores 107 Rua Visconde de Inhauma 70 andar. Rio de Janeiro Tel 223-1693 Cables: Compositores Rio de Janeiro Dr. Humberto Teixeira, president, Nazareno de Brito, secretary Performing and mechanical rights Founded: 1942 Joined CISAC: 1946 Affiliations: Berne



South American Congress this past March.

Oswaldo Nery Santiago, founder and honorary president of the Brazilian Composers' Union (Uniuao Brasileira de Compositores), died of a heart attack recently at the age of 74, fearing that his organization was downed to be closed at the end of the year.

Shortly before his death. Santiago told Billboard 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 year of service.

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

Santiago 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 Playwrights.

Eight composers', authors' and industry organizations published a posthumous tribute to Santiago, pointing out that he (Continued on page C-26)

BMI

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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. handled by officers responsible for the organization's principal departments.

The officers, listed alphabetically, are: Neil Anderson, vice president, San Francisco; Ronald Anton, vice president, performing rights West; Edward Chapin, secretary, Oliver Daniel, vice president, concert music administration; Helmut Guttenberg, vice president, foreign performing rights administration; Robert J. Higgins, vice president, licensing; Richard Kirk, vice president, West Coast; Edward Molinelli, vice president, finance and treasurer; Frances Preston, vice president, Nashville; Lawrence Sweeney, controller; Russell Sanjek, vice president, public relations; Theodora Zavin, senior vice president, performing rights administration. and expanded into all parts of the country, so, too, has the membership of NMPA. Today, its 120 members include the very large publishing entities with their many subsidiaries as well as small, newer houses. While in 1917 the American popular music publishing was centered in New York and Chicago, and a very few other cities, today the roster of NMPA's members covers 17 states and includes publishers of all the many and varied types of music which is generally called "popular." Responsibility for the affairs of the association is vested in the 18-member board of directors which is elected at two-year intervals by the membership. The board of directors, in turn, elects the officers, all of whom are members of the industry, except the president, who is the salaried chief executive.

This international involvement is shown by two recent events. In order to encourage study of copyright matters dealing with Latin American performing societies, BMI established the BMI/CISAC Pan American Council Scholarship. An annual grant is made for the best paper submitted and at the end of the first three-year period BMI is making an additional payment to the Council to defray the cost of publishing the results of the studies.

Most recently, BUMA, the performing rights society of Holland, laid the groundwork for a new society in the Dutch Antilles region. For the present it will operate under BUMA sponsorship, but is expected to become an independent entity in five years. BMI encouraged the new organization with a financial contribution in its formative stage.

On the occasion of BMI's 20th anniversary the distinguished publication Musical America hailed BMI's contribution, saying:

"Broadcast Music is a business with a conscience, fully aware of the pressing need to make dollars work for contemporary composers and music. . . In a scant 20 years since its founding BMI has taken a mature and responsible stand on the state of contemporary, and, most important American musical thought. It has realized that only through realistic support of our writers, through money, performance and recordings can the composer of today find an opportunity to flourish and work for America's culture and stature in the world of art."

That support continues. That realistic concern has brought into being a number of projects, in none of which is there any requirement of BMI affiliation for participation.

Since 1951, BMI annually awards to student composers under the age of 26 in the Western hemisphere, cash prizes to encourage the creation of concert music. More than 200 talented young composers have been presented with these awards to be applied toward their musical education.

The BMI Musical Theater Workshop offers regular sessions in New York, Los Angeles and other places to young composers and lyricists. These are designed to stimulate proven writers and to develop new talent for the musical theater.

For the past several years BMI has sponsored the Alternative Chorus Workshop in Los Angeles. There new composers and authors have their works performed before audiences of publishers and record company executives.

Overall management of BMI is in the hands of Edward M. Cramer, president. Preceding him have been Carl Haverlin (1947-1964), Robert Jay Burton, (1964-1965) and Robert B. Sour (1966-1968). Under Cramer, day-to-day operations are Through various executives, BMI has long had a close association with CISAC. Cramer is a member of CISAC's administrative council; Sydney M. Kaye, chairman emeritus of the BMI board, is a member of CISAC's legal and legislative commission.

Helmut Guttenberg is an active member and participant in the BIEM/CISAC Work Group which concerns itself with technical problems affecting the data and information exchange among societies. Too, Guttenberg has contributed papers on various topics at the sessions of CISAC's EDP Symposium and Technical Commission. He headed the Standardization Work Group dealing with the exchange of royalty accountings in machine-readable form and created the standardized format now in use.

Leo Cherniavsky, Guttenberg's predecessor, chaired Cl-SAC's glossary Work Group, which produced a dictionary and concordance in five languages covering the accounting and technical terms most frequently used by the performing and mechanical rights societies.

NMPA

In May 1917 the trade papers announced the organization of the Music Publishers' Protective Assn., the name by which the organization was to be known until 1966 when it was changed to the National Music Publishers' Assn. The announcement stated in part: "The general objectives of the Association shall be to maintain high standards of commercial honor and integrity among its members; to promote and inculcate just and equitable principles of trade and business, 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 involved in the normal publication of musical works.

As the music publishing industry in the U.S. has flourished

While the association was concerned with and undertook the two common objectives of all trade associations 1) to protect and 2) to advance the interests of their industries, the music publishing business is unique in that its very existence is fundamentally based on a law—the copyright Jaw.

The U.S. copyright statute, which still prevails at this time, was passed in 1909, only eight years before the estab lishment of NMPA. There is often a considerable difference between the intent of legislators in drafting a law and the manner in which it works in practice. Moreover, in the more than six decades since 1909, technological changes have continued at an accelerating pace. Thus, one of the major functions of NMPA since its earliest days has been to cope with uncertainties where the copyright law is less than clear, to seek interpretation of the law as new developments and uses of music create problems not contemplated in 1909, and to deal with the practicalities of the administration of copyrights.

Since the mid-fifties, the process of a comprehensive revision of U.S. copyright laws has been in progress. NMPA has been active in this revision process since its inception and has spoken for music publishers throughout the long preliminary and legislative proceeding which will, it is hoped, finally result in the passage of a new law to become effective Jan. 1, 1977.

Infringements of copyrights—whether for profit or convenience—has been a concern of NMPA from its earliest days. A major step toward improving the law in this area was achieved in 1971 when, together with the recording industry, NMPA successfully urged the passage of a law which, for the first time, made unauthorized duplication of records and tapes illegal. This law also included a section of great importance to music publishers. Previously, the copyright law had provided only treble damages as a penalty for infringing music copyrights in recordings. For the first time, the full scope of remedies became available in this field, \$250 minimum statutory damages, criminal penalties, etc.

As a matter of policy and practice, NMPA has continued to be involved constructively in all legislative matters which touch upon copyright directly or indirectly.

Two unrelated problems involved in copyright have led (Continued on page C-16)



THROUGH



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

B. Bronnaya, 6A. Moscow, 103104, USSR Cables: Moscow Avtor Telex, 7627 Avtor SU Phone: 2034599





Composers, Authors and Publisher Assn. of Canada 1240 Bay St., Toronto, Ontario M5R 2C2 Tel. (416) 924-4427

Vancouver branch: 1 Alexander St., B.C. V68 182 Tel. (604) 689-8871 John Mills, general manager

Performing rights only

Founded: 1925 Joined CISAC: 1944 Members: 6,000 (5,200 composers/songwriters, 800 publishers) Employes: 70 Annual turnover: \$10.5 million Proportion of income: license fees and interest 93%, other 7% Society's expense: 14.8% of gross Foreign royalties earned: \$689,072 Payment structure: Independent broadcaster radio--1.85% of receipts

Independent broadcaster radio—1 85% of receipts Independent broadcaster tv-1 6% of receipts Government owned radio/tv-\$4 94 each Canadian resident Live performance-1 33% paid to talent Background music-tariffs Cinema-per seat basis All others-tariffs

C-16

SCFPDA

Societe Canadienne-Francasie de Protection du Droit d'Auteur 436 Est, rue Sherbrooke, Montreal, H2L 1J6 Tel (514) 849-4566

J.Z.-Leon Patenaude, executive director, Me Claude Beland, president. Me Guy Boivin, executive secretary Performing rights only

Founded: 1969 Joined CISAC: 1971 Proportion of income: in three areas only radio, tv and book excerpts

Society's expense: 5% of gross Foreign royalties earned: 15% of gross



CAPAC's general manager John Mills, Q.C., photographed with Ann Wilson, lead singer and the main writer with Heart. Songwriter Terry Jacks (left

in left photo) accepts BMI Canada's award from presenter Al Waxman.

CAPAC

"What a dreadful position the individual composer, author or publisher of music would be in if he did not belong to some association ... these associations are important; essential to the safeguarding of the rights of individual composers, authors and publishers."

The speaker was 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 Judge Thorson's words were spoken more than 10 years ago they have remained something of a beacon for CA-PAC, the Composers, Authors and Publishers Assn. of Canada.

And today, as CISAC celebrates its 50th anniversary, CA-PAC moves forward to new strength as Canada's senior performing right organization, with nearly 6,000-odd members, annual revenues close to \$10.5 million, and a strong pattern of growth in all areas—revenue, membership, and, most importantly, influence.

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 only in the licensing of performing rights of individual musical selections, and is therefore not involved in any way with grand rights, synchronization rights, mechanical rights or printing rights.

A new Canadian Copyright Act is on the horizon, however, and CAPAC continues to be deeply involved on a formal and informal level. The effort is a long and complex one, and is likely to go on for some time. Studies by the Economic Council of Canada and the establishment of a committee on copyright, within the government's Department of Corporate and Consumer Affairs, are now behind it. The next step will be a working paper setting forward the government's philosophy behind a new copyright act. That's 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 final passage by Parliament—which, believes CAPAC's general manager John Mills, could well take five years.

John V. Mills, Q.C., a 52-year-old lawyer born in Windsor, Ont., joined CAPAC in 1957, and was made general manager in 1968. He has become one of the best-known figures in the music industry in Canada, and was recently honored by RPM, Canada's best-established music trade publication, with the first "Canadian Music Industry Hall of Fame Award" as a "pioneer who has fought on behalf of the entire music industry in Canada."

(Continued on page C-28)

SCEPDA

The Societe Canadienne Francaise de Protection du Droit d'Auteur (SCFPDA) was established July 20, 1969 as a legal body by virtue of letters patent granted by the Canadian Ministry of Consumer and Corporate Affairs. SCFPDA was constituted so that a Canadian francophone body could pursue the task of representing and defending the interests of writers and publishers. It does this as far as government bodies and other organizations interested in the question of authors' rights are concerned.

Other aims of the society are, equally, to act as a consultative body relevant to the question of authors' rights with regard to the public in general, to purchase or obtain by other means, in total or in part, rights to musical, literary, artistic and theatrical works and make them available by sale or other means.

J. Z. Leon Patenaude, executive director, was the president of the society from the date of its foundation until 1974. Since 1969 Pierre Tisseyre (president of the Conseil Superieur du Livre and vice president of SCFPDA) together with Patenaude have represented SCFPDA before all international and national bodies interested in the question of authors' rights. (Continued on page C-29)



CAPAC directors and officials, photographed at a board meeting in 1974: From left, standing: composers Marc Fortier, Christine Charbonneau, and Bruce Mather, Michel Pare (director of CAPAC's Montreal office), publishers Al Mair and Rosaire Archambault, Michael Rock (assistant general manager), and publishers Bailey Bird and W.J.I. Croombs. Sitting, from left: John Bird, Micheline Coulombe-Saint-Marcoux, John Weinsweig, persident C.C. Devereux, and Matt Heft. Bruce Mather is no longer a director of CAPAC.

976. BILLBOARD

Continued from page C-14

the first time at the Berne Convention Revision Conference in Stockholm in 1967, a representative of American music pub-

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 concerning licensing forms to be used by the industry and the first glimmer about the advisability of auditing certain record companies. However, it was only in 1938 that the licensing of recordings and the collection of mechanical royalties and their distribution was undertaken by the new agent, Harry Fox. When Fox died in 1969, Albert Berman, his longtime colleague, was appointed managing director and, more recently, has been elected president of the Harry Fox Agency, Inc. It was in the tenure of Fox that the phonograph industry exploded and the trade association of the popular music publishing industry, NMPA, found that it had developed a licensing service, the Harry Fox Agency, which became one of the largest organizations of its kind in the world serving more than 3,500 publishers in the field of mechanical reproductions. HFA publishers were not and are not required to be members of NMPA nor NMPA members obliged to use the HFA services. The two operations maintained separate identities, but both are geared to the service of music publishers and, thus, to the authors and composers whose works are represented by the publishers. Since the 1909 copyright provides for the compulsory licensing of recordings with the statutory royalty ceiling of 2 cents, licenses are issued by the Harry Fox Agency for each recording released. At times such licenses are issued below the statutory rate, but the terms of each license are determined by the individual publisher. Royalties are paid to HFA by each record company for each recording licensed and these collections are distributed by HFA to each publisher client, who in turn distributes composers' and authors' royalties directly. For its services in issuing mechanical licenses, collecting royalties and distributing them to the publishers, as well as for the periodic audit of record manufacturers, HFA presently charges basic fees ranging from 31/2% to 5% which are the low est charged by any mechanical licensing organization throughout the world. While the licensing and distribution of royalties from recordings are fully computerized, licensing of synchronization rights is not, since each license must be negotiated according to the instructions of the copyright proprietor. The terms vary greatly from one situation to another and for its services in the synchronization field, a commission of 10% is charged. HFA is presently engaged in two new licensing areas which are in the process of development-synchronization rights for pay television and for video recordings. No industry pattern has yet emerged in these areas, but it is contemplated that they will become increasingly important and that publishers will work out their own licensing policies in the near future.

NMPA and the Harry Fox Agency on behalf of individual publishers to seek relief before the courts on an almost continuing basis. The first—and most interesting—has been the desirability of seeking interpretation of the copyright law through litigation, either because the law itself was unclear in its language or intent, or because changing uses of music had created new questions as to the application of the law in areas which had not been foreseen by those who drafted the law. As a result, NMPA and HFA, its licensing service, have been involved in many lawsuits over the years on behalf of individual publisher plaintiffs and as amicus curiae. Listing the important actions and decisions would require more space than is available here. Indeed, the decisions are well-known among members of the copyright bar of the U.S. and probably overseas.

NMPA and HFA have spent even more time in the courts in order to cope with their second problem: actions against those who infringe on the rights granted copyright proprietors under the statute.

Piracy has been rife since the beginnings of printing and has been an ever-present problem for NMPA since its establishment. A primary concern has been the unauthorized duplication of printed product. It has always been the policy of NMPA to help protect the copyrights of its members wherever and whenever infringements of various types have menaced their interests. Today, the development of photo duplication presents a new threat and NMPA is prepared to cope with this new, widely available means of infringement which, more often than not, is undertaken for convenience rather than for profit, but which deprives writers and publishers of legitimate return on their work and their markets for it.

Both NMPA and HFA, on behalf of individual publishers (members and clients), have been active in continuing efforts through invocations of the legal process to hold for copyright infringement unauthorized duplicators of recordings and tapes as well as printed music.

Although the U.S. was not a member of any international copyright convention until 1955, its international relations have been an important factor throughout NMPA's history. The popularity of American songs throughout the world and the impact of native musical developments such as jazz created an international market for American copyrights over a half-century ago. Protection was secured through the so-called "back door" of the Berne Convention by simultaneous publication in a country which was a Berne member. When the Universal Copyright Convention (UCC) was drafted as an international instrument specifically designed in consideration of the special provisions of American copyright law, NMPA was among the active proponents of ratification by the U.S., which was accomplished in 1954.

Since then, NMPA has played an even more active role. For

lishing interests was included in an American delegation of observers. Subsequently, the association was, and continues to be, represented on the U.S. State Department Panel of Advisors on International Copyright. NMPA was represented on the U.S. Delegation to the Berne and UCC Revision Conference which took place in Paris in 1971 as it has to other subsequent international conferences concerning copyright and related maters.

In four other categories which affect the music publishing business—taxes, tariffs, censorship and support of the arts, NMPA has maintained constant activity.

Of great importance to NMPA members is the study of technological developments and evaluation in terms of their potential future impact on the industry. The history of NMPA is obviously the history of almost six decades of American popular music, and that history is largely a consequence of the manner in which the communication of music has changed. As long ago as 1922 the association was examining the problems and potential of radio broadcasting as it came into being. The consequences of the use of music in talking pictures was studied when they first appeared. The advent of the long-playing record also required study as to its implications. Most recently, videocassettes, cable tv and satellites have been the subjects of a comprehensive symposium and report.

Throughout the years, NMPA, whether by financial support or the personal involvement of its officers with other organizations devoted to music and its composers, has maintained continuing activity in the service of music of all descriptions.

For the year 1976/77, the officers of the association are: Salvatore T. Chiantia, chairman of the board; Leonard Feist, president; Wesley H. Rose and Norman Weiser, vice presidents; Leon J. Brettler, secretary; Ralph Peer II, treasurer.

In 1927, when motion pictures first began to talk and sing, there was considerable confusion about the use of music in these "talkies." The producers recognized that it was necessary to obtain some sort of license to use copyrighted music in their films, but considerable confusion existed. The publishers as well were caught in the confusion and turned to NMPA to come up with an efficient vehicle which producers could employ in seeking rights for music and which music publishers could utilize in licensing such rights. E. Claude Mills, then chairman of the board of NMPA, was appointed to carry out this service which was made available to all publishers, whether or not they were members of the association, as all services of the Harry Fox Agency are today. The licensing service proved to be of great value to all concerned, and in 1936 it was extended to include the licensing of records produced solely for radio broadcast which were called electrical transcriptions. This area proved to be extremely lucrative during the golden days of radio and blossomed under the direction of Mills' successor, John G. Paine.

THE REAL PROPERTY AND INCOME. A CRUNGE OF HEART ADIOS: SO LONG. GOODBYE A DOLLY WHE YOU **AFTER ALL WE'VE BEEN THROUGH AFTER THE RAINS** A GUN DON'T MAKE A MAN A HOLE IN MY POCKET **AINTCHA EVER GONNA** AIN'T IT FINE AIN'T IT THE TRUTH A LITTLE THING LIKE LOVE **ALLIGATOR ANNIE** ALL I HAVE TO DO IS DREAM A LONESOME BOY (Like Me) ALWAYS IT'S YOU **A MAN IS NOTHING MORE** A MAN NEEDS A WOMAN AMIGO NO. 1 A MILLION YEARS AGO A MUSHROOM CLOUD A NAME AND A NUMBER AND SO DO YOU ANDY JACK ANGEL, ANGEL ANOTHER GLASS OF BEER ARE YOU A STEADY BABY A TASTE OF THINGS TO COME **AUTUMN SOUVENIRS**

10

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BABY, BABY BABY ME. BABY BABY SISTER **BABY SITTER** BABY WON'T YOU TELL ME SO BACK UP BUDDY BALTIMORE BEAUTIFUL BABY **BEFORE THE RING ON YOUR FINGER** TURNS GREEN **BEFORE YOU GO BEHIND THE CURTAIN** BELIEVE IN ME **BELLA BELINDA BESSIE THE HEIFER BIG EYES BIG RIVER ROSE BILL'S GONNA SOON BE HOME** BILLY GOAT **BIG WILLY BROKE JAIL** BIRD DOG BLAME IT ON THE MOONLIGHT BLUE, BLUE TOWN BLUE DIAMOND BABY BLUE DOLL (BLUE BOY) **BLUE DREAM BLUE GYPSY** BLUE KAZOO **BLUE KIMONA** BLUE MUSIC BROKE UP BURN 'EM UP **BUS'NESS MAN BUSY SIGNAL** BUTTERCUP VALLEY BYE BYE, LOVE BYE NOW, BABY

FIG LEAF RAG FOLLOW ME FOXY FRANGIPANI FRESH RED APPLE CHEEKS FROZE FUNNY MAN

GEE, BUT I'M LONESOME **GEORGIA PINEYWOODS** GET AWAY **GETTING USED TO BEING LONELY GHETTO IN THE HILLS GHOST TRAIN** GIVE MY LOVE TO JOEY **GO AWAY, JOHNNIE GONNA HAVE MYSELF A BALL GUITAR LESSONS GYPSY LOU**

HANGOVER BLUES HAS BEEN HAVE A GOOD TIME HAWK-EYE HE KISSED ME HELLO, HELLO HEY DADDY, DADDY HEY JOE HEY LONESOME **HEY MISTER CUPID** HEY SHERIFF HIGH ON THE HILL HILLBILLY RHYTHM HIP CAT'S WEDDING HOLIDAY MARCH HOLLOW WORDS HOT DIGGITY DOG HOT SPOT HOT TEARS HOW MANY MORE HOW'S THE WORLD TREATING YOU

JUNIOR'S A BIG BOY NOW JUST AS MUCH AS EVER JUST DOWN THE ROAD JUST IN CASE JUST WAIT TIL I GET YOU ALONE JUST WONDERFUL

KILL HIM WITH KINDNESS KISS ME

JULIE

LAUGH A LITTLE MORE LAY DOWN THE GUN LEFT OVER HASH LET'S POSTPONE OUR WEDDING LET'S THINK ABOUT LIVING LIKE STRANGERS LISTEN TO MY HEART LITTLE BIT WALTZ LITTLE BROTHER LIVELY PLAYED THE COMBO LIVING DOLL LIZZIE LOU LONELY HEART LONELY ISLAND LONELY NIGHTINGALE LONESOME LADIES LONESOME IS LOOK, BABY LOOKIN LOOKIN AROUND LOOKING FOR A GOOD BOY LOVABLE YOU LOVEBIRDS LOVE HURTS LOVE IS ALL I NEED LOVE IS A SPARROW LOVE IS JUST A SOMETIMES THING LOVE IS ON MY MIND LOVE, LOVE, LOVE LOVE ME NOW

CONGRATULATIONS

CISAC

ON YOUR 200TH ANNIVERSARY!

BOUDLEAUX & FELICE BRYANT BMI

OLD GEORGE DICKEL **ONCE UPON A TIME** ONE LITTLE MUSTARD SEED ONE MORE YEAR TO GO ONE TIME TOO MANY ONION **ONLY A PAST TIME** OOH LA LA ORDINARY **OUT AT THE POOL OUT BEHIND THE BARN OVERWEIGHT BLUES**

UN, HAT COULDA T IT

PAPA TOO PARTY HEART PAY DAY PEEPING TOM PEGGY PIE PEACHIE PIE PIE PING PONG PLEASE POLYNESIAN SUITE POOR JENNY PROBLEMS PROMISES PUT AWAY THAT GUN, BOY

RAINING IN MY HEART READY FOR LOVE RED BEADS **RICARDO'S MOUNTAIN RIGHT KIND OF LOVE** RIVER (TAKE ME HOME) **RIVIERA SUNSET ROCKABILLY BUNGALOW** ROCKY TOP **ROLL WITH THE TIDE ROSES FROM A STRANGER RUN ALONG, JUNIOR** RUN, HONEY, RUN **RUNNIN AND HIDIN**

PARL MILLOVE TALIHINA TALLAHASSEE BROWN TEARS TEARS OF THE CITY TEEN-AGE WEDDING DAY TEEN-EX TELEPHONE TELL 'EM NO TELL ME WHO **TENDERHEARTED BABY** TENNESSEE HOUND DOG THAT MAN RIGHT THERE THAT'S GOOD ENOUGH FOR ME THAT'S WHY I'M HAPPY THAT'S WHY I'M LEAVING THE BIG SHOW THE BLACKEYED GYPSY THE BLUES KEEP HANGING ON THE BLUE WALTZ THE KUMQUAT SONG THE JACKIE LOOK THE LADY OF THE HOUSE THEME FROM A DREAM THE MUCHER WE DO IT THE OWL AND I THE PARTY'S OVER THERE AIN'T NO USE IN DREAMIN THE RICHEST MAN IN THE WORLD THE SIXTIES THE WILLOW WEEPS THEY DON'T KNOW NOTHIN AT ALL THEY JUST DON'T KNOW YOU THEY'RE NOT THERE THEY'RE STILL IN LOVE THINGS ARE DIFFERENT NOW THOSE LITTLE THINGS TIC A TIC A TOC TOC TIME TIME'S A WASTIN TINA **TOO LATE FOR ROSES** TOO MANY TOUCHE TRICKS TRUE CONFESSION TRULY, TRULY TRYIN TO FORGET ABOUT YOU TWENTY-FOUR HOUR SERVICE TWO WORDS ENDED IT ALL UGLY BOY UNTIL MY DREAMS COME TRUE WAITRESS, WAITRESS WAKE ME UP WAKE UP, LITTLE SUSIE WALLFLOWER WARM IS THE WINTER WASTED DREAMS

CAJUN FIDDLER CANDY COATED LIES CARELESS LOVE GOODBYE CASE OF SORROW CAUSE I HAVE YOU CHAPLIN IN NEW SHOES CHEE-WAH-WAH CHICKEN THIEF CHRISTMAS CAN'T BE FAR AWAY CITY GIRL CIVILIZATION COME A LITTLE CLOSER COME LIVE WITH ME COMPLETELY CONGRATULATIONS JOE COPY CAT COUNTRY BOY COUNTRY GENTLEMAN CRAZY DREAM CREWCUT AND BABY BLUE EYES CUTIE, CUTIE

DADDY BLUEGRASS DANCING SHOES DANKE SCHON DARLING, MY DARLING DAY DREAM DEVOTED TO YOU DOES IT MATTER TO YOU DOLL FACE DON'A WAN'A **DONNA DONNA** DON'T FORGET TO CRY DON'T MAKE ME LAUGH DON'T TEMPT ME DON'T WAIT FOR TOMORROW DON'T YOU PLAY WITH BILLY DOODLIN' DOWNHILL DRAG DOWN IN YEBO CITY DO YOU DREAM DOLL DREAM DREAM DREAM

100

20

EACH OTHER EL CHARRO ESPECIALLY WITH YOU **EVERY DAY IS CHRISTMAS** EVERY NOW AND THEN **EV'RYTHING THAT'S GOOD** EV'RY TIME IT RAINS

FAILING IN LOVE FALL AWAY FAMILY REUNION

I BELIEVE IN LOVE I'D GIVE ANYTHING I DIDN'T GO ANYWHERE I DON'T BELIEVE IN WISHING ANYMORE I DON'T LIKE IT I'D RATHER BE BLUE I'D RATHER STAY HOME I DREAMED OF A WEDDING IF I COULD HAVE MY WAY IF IT AIN'T ONE THING IT'S ANOTHER **IF NICKELS WERE DIMES IF WISHES WERE HORSES** I JUST DON'T CARE ANYMORE I'LL CRY MYSELF TO SLEEP I'LL GO I'LL HATE MYSELF IN THE MORNING I'LL NEED YOU FOREVER I'LL NEVER BELIEVE IT I'LL NEVERMORE BE SHACKLED IN A FOOL'S PARADISE I LOVE TO DANCE WITH ANNIE I'M GONNA DO IT TOO I'M GONNA SLIP YOU OFFA MY MIND I'M GONNA STEAL MY BABY BACK I'M GONNA STEAL YOUR SHOES I'M LITTLE BUY I'M LOUD I'M MAKING LOVE TO A STRANGER I'M NOT AFRAID I'M NOT THAT KIND OF A GIRL I'M NOT YOUR BABY ANYMORE I'M SORRY GOLDBYE I NEED TO BE NEEDED I NEVER HAD THE BLUES IN MY PLACE IN THE MEANTIME IN THE MIDDLE OF THE NIGHT IN THE SNOW I SAW HER FIRST IT ALWAYS ENDS TOO SOON IT MAY BE SILLY IT NEVER HAPPENS IT'S A LONG WAY BACK IT'S A LOVELY, LOVELY WORLD IT'S NICER THAT WAY IT'S SUCH A SILLY NOTION IT TAKES YOU I'VE BEEN THINKING I'VE NEVER BEEN LOVED I WANTA GO FAST

I WANT TO KNOW EV'RYTHING I WISH IT HADN'T HAPPENED I WISH'T THEY WOULD

JACKASS BLUES JANGLE BELLS JANUARY JOHNNY MY LOVE

LOVE OF MY LIFE LOVE, THE LEAVES ARE TURNING LOVE WORKED A MIRACLE LOVELY LIPS LOVEY TOLD ME GOODBYE LOVIN' IS LIVIN'

MAGIC WORLD OF LOVE MAKE WITH ME DE LOVE MAKING THE ROUNDS MAMA DOLL MAMA, DON'T CHASE MY LOVE AWAY MARBLE HEART MARGARITA MARGO MARTINIQUE MARY HAS A LOVER MARY, MARY MAYBE YOU WANT ME **MECHANICAL MAN** MEDICINE MAN MEMORIES NEVER DIE MEXICO MIDNIGHT **MIGHTY MIGHTY LONESOME** MISTER BIG MISTER LIGHTNIN' BUG MOMMIE'S REAL PECULIAR MONEY TREE MOON FEVER MOONSICK MOON TAN MOUNTAIN MINUET MR. & MRS. SMITH **MUCH BIG FOOL** MUDDY BOTTOM MY BABY SAID BYE, BYE MY BABY'S GONE MY BABY'S NOT MY BABY ANYMORE **MY FAVORITE DREAM** MY HEART KEEPS HANGING ON MY JOHNEE MY LAST DATE MY MAN TRUE TO ME MY MIND HANGS ON TO YOU

NASHVILLE BLUES NIGHTMARE NOBODY GOES BOO-HOO-HOO NO, NO, NO, NO, NO **NO PLACE LIKE HOME ON CHRISTMAS**

OATMEAL DREAMS OH, IT'S GONNA RAIN OH LOVE OH NO ON TRUE LOVE



SAD EYED BABY SAD SOUVENIRS SALTY BOOGIE SALTY TEARS SAY NO MORE SCHOOL BUS SCHOOL FOOL SCREWBALL'S LOVESONG SECRETLY IN LOVE WITH YOU SEEMS TO ME SEE MY LOVE SENSATION SHE KNOWS NOT WHERE SHE LOVES THE LOVE I GIVE HER SHE'S MY BEST FRIEND SHE WEARS MY RING SHORTCAKE SHOULD I TELL SICK, SICK, SICK SIDEWALK CAFE SILVER SPRINGS SIMPLE AND SWEET SITTIN HOME PRAYIN FOR RAIN SLEEPLESS SLEEPLESS NIGHTS SLOW SUICIDE SNOWBALL SO HOW COME SO IN LOVE SO LONESOME SOMEBODY'S STOLEN MY HONEY SOMEONE LIKE YOU SOME SWEET DAY SOMETHING'S MISSING SOME WAY STANDING IN THE STATION STINKY PASSED THE HAT AROUND STONED AGAIN STORYBOOK LOVE STORY OF THE MAGI STREETS OF PARIS STUDY HALL SUGAR BABY SUGAR BEET SUGARBOWL WALTZ SUNDAY ANGEL SUPER MARKET SWEET NIGHT OF LOVE SWEET NOTHINGS SWEET SAUCE SWEET SUGAR LIPS SWEET THING SWEET WILD HONEY

TAKE A MESSAGE TO MARY TAKE ME AS I AM TAKE ME HOME JIMMY

WHATEVER YOU WERE WHAT'VE I GOTTA DO WHAT WOULD I DO WHEELS WHEN FLORIDA FREEZES OVER WHEN THE GREEN BERETS COME HOME WHEN YOU SAY YES WHEN YOU TOUCH ME WHEN YOU WANT A LITTLE LOVIN WHERE CAN THE LOVELIGHT BE WHERE DID MY WOMAN GO WHERE DID THE SUNSHINE GO WHERE DID THEY GO WHERE IS YOUR HEART TONIGHT WHO'D A EVER THOUGHT IT WHO SAID I SAID THAT WHY CAN'T IT BE SO WHY CAN'T IT GO ON WHY, WHY, BYE BYE WILLIE CAN WILL I EVER WILLY QUIT YOUR PLAYING WINKIN AND A BLINKIN WINTERGREEN WITH LOVE WOLF BOY WONDER BOY YA GOTTA BE MINE

WEBSTER YOU WROTE THE BOOK

WELL, I GUESS I TOLD YOU OFF

WE'VE GOT THINGS TO DO

WE'VE GOT SOME DREAMING TO DO

WE COULD

WELL I DID

WEIRDO

WEEKS AND WEEKS

YESTERDAY IS GONE YOU DON'T HAVE TO LOVE ME YOU'LL NEVER EVER SEE ME CRY YOUNG JUST YESTERDAY YOUR DADDY DON'T LIKE ME YOU'RE THE ONE I LOVE YOU'RE THOUGHTLESS YOUR LOVE WILL STAY YOUR MEAN LITTLE HEART YOUR SWEET LIES YOU THRILL ME YOU'VE GOT EVERYTHING YOU WONDERFUL DOLL YOU WEREN'T ASHAMED TO KISS ME LAST NIGHT

For information contact: HOUSE OF BRYANT PUBLICATIONS (BMI) P. O. Box 36

Hendersonville, Tenn. 37075 (615) 385-3245

CHILE



Universaidad de Chile, Departamento de Derecho de Autor San Antonio 427, Santiago Enrique Lopez, director



CISAC's Panamerican Council.

Universidad de Chile, Departamento de Derecho de Autor (DAIC), the CISAC licensing agency in Chile, deals with a market of over 10 million people in a nation that is 2,650 miles from north to south and averages 110 miles in width. Local record manufacture dates from 1927, when companies began importing masters and pressing their own records. It took some time for Chile to start developing its local talent, but in the last two decades an extensive catalogue of Chilean folk music has been put together, and many Chilean musicians have become popular throughout Latin America.

Chile has 110 radio stations, strong jukebox sales and television and printed media which are helping to develop local artists and hit songs. There are seven record companies (including three majors), three record pressing plants and three recording studios. There are ten indigenous record labels and about 75 foreign owned ones, with approximately 250 retail record outlets serving the area. Publishing is handled by three firms. Locally 44% of the music produced is Latin, 18% U.S. and 8% classical; other types of music together make up the remaining 30%.

LITERAR-MECHANA Continued from page C-10

Once in operation, it became a limited liability company, joining CISAC three years later. Five different societies are members of Literar-Mechana. They are the society of dramatic writers and composers; the society of utilization of literary works L.V.G. (Staatlich genehmigte Literarische Verwertungsgesellschaft); the press club Concordia, an association of Austrian writers and journalists; the federation of Austrian stage publishers (Verband der Buhnenverleger Osterreichs); and the association of Austrian publishers (Interessengemeinschaft Oesterr, Musikverleger).

The society controls the mechanical rights of reproduction for literary works, musical dramatical 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 lyncists.

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-Mechana 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.

0

Sociedad de Autores y Compositores de Colombia Avenida 40 no 15 59 Bognta, D.E. Tel 69 87 30

& 69 87 10

OMBIA

Cables: SAYCO Bogota

Roberto Pineda Duque, president, Alejandro Tobar G., vice-president, Gilberto Cespedes Palma,

Secretary general Performing rights only Founded: 1946 Joined CISAC: 1951

Colombia, the third largest country in South America, formerly included what is now Panama, Venezuela and Ecuador. The CISAC affiliate serving this nation is the Sociedad de Autores & Compositores de Colombia (SAYCO). The most popular music is of Latin origin in Colombia, where the major population centers are all inland and trade revolves around coffee and mining.

There are 16 record companies and 13 pressing plants in Colombia, but a third of the records sold come from foreign sources. Five of the record manufacturers have recording studios and there are 3 independents as well. SAYCO deals with four Colombian publishers in addition to its foreign transactions.

Since 1971 two record companies have been added to the music industry in Colombia and sales have doubled to \$10 million per year. One tape duplicating facility has been in operation since 1969.

LVG

Continued from page C-10

Altogether there are 40 publishers and approximately 1,260 authors who are entitled to receive royalties. Annual turnover in 1937 was \$55,000, and in 1975 it was \$59,000.

It is a society of limited liability, with shares divided among 246 associates (authors and publishers). Direction is by writer Milo Dor, president, and an executive board of four authors and four publishers. It has no employes, and the work is basically done by Literar-Mechana with Franz Popp as general manager, but it nevertheless has a voice in CISAC.

Austrian authors have for years demanded a public-lending rights law. It will be discussed this year, with a sum of \$440,000 planned, of which half goes to writers according to the number of times their books have been loaned out, and the rest to an author's social fund.

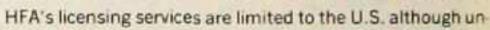
NMPA

Continued from page C-16

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C-18

HANGA



THE MOST ADDRESTVE

MUNC PUBLIMER IN AUNTRALIA & NEW ZEALAND

REPRESENTS ISLAND MUSIC LTD. * CHRYSALIS MUSIC LTD. UNITED ARTISTS MUSIC CO. INC. * COMBINE MUSIC CORP. 20TH CENTURY MUSIC CORP. AND MANY OTHER GREAT PUBLISHING COMPANIES AND CAN ALSO REPRESENT YOU CONTACT PHIL MATTHEWS * BRUCE POWELL



TLX NO: AA 25686 Telephone: (02) 660 5218 16 BULWARA ROAD, PYRMONT, NSW AUST. til April 1, 1976 it was also active in Canada. On that date, the Canadian Musical Reproduction Rights Agency Ltd. began to function as the licensing arm of the Canadian Music Publishers' Assn. and HFA discontinued its role in Canada. In other areas of the world, HFA maintains a cooperative relationship with local mechanical licensing organizations and through them collects royalties for American publishers who have not entered into specific sub-publishing arrangements in foreign territories.

HFA's licensing in the recording field is limited to commercial recordings released for public consumption in the U.S. At the present time, the is no provision relative to private recordings and the pending revision of the U.S. copyright law contains no provision relative to this use of copyrights.

Although it is anticipated that a new copyright law will be enacted before the end of 1976, detailed discussion of its provisions would be premature until its final passage. The provisions of this new law will be of great significance, not only to copyright proprietors in the U.S., but throughout the world since the U.S. is a major market for the musical copyrights of all countries. It does seem assured that the new law will protect the copyright for the term of the life of the author plus 50 years, in place of the present term of 28 years plus a possible renewal term of an additional 28 years. A provision is included in the bill under which an author may recapture his copyright at the end of 35 years. Copyrights subsisting at the time of enactment will be extended for an additional 19 years for a total term of 75 years. Not only will there be compulsory incenses for recording, but also for cable tv, public (non-profit) broadcasting and for jukeboxes which, for the first time, will be obligated to pay performance royalties.



A cheerful social occasion: From left, Dr. Jan Matejcek, CAPAC's executive assistant; member Helen Irving; Mary Butterill, manager of the Canadian repertoire department; and David Combs, of ASCAP's Los Angeles office.



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



Leslie Boosey with H.R.H. The Prince of Wales at a PRS function 1970.



Mr and Mrs Leslie Boosey greet Field-Marshal Sir Gerald Templer. (Lord Lieutenant of London) at the presentation to PRS of the Queen's Award to Industry, 1971.

Copyrighted material



The Performing Right Society

29-33 Berners Street, London, W1P 4AA, England. Telephone (01) 580 5544

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

a SESAC

8

America's bicentennial year, 1976, marks SESAC's 45th anniversary as one of the world's leading music licensing organizations. Founded in 1931, 22 years after the American Copyright Act was made the law of the land, the firm has continued to expand its role as an internationally recognized leader in the music field

The first American performing rights society, ASCAP, was established in the early 1900s, and remained America's only performance rights organization in the U.S. until 1931 when SESAC came into being. Its founder, the late Paul Heinecke, was a young immigrant musician with the unusual faculty of being a good businessman, well trained in the music publishing field, who had already founded a music publishing house in America-Associated Music Publishers-a firm dedicated to the presentation of serious music. He was totally fascinated by a new American invention called radio and saw in it a promising instrument for the exploitation of music for the education and enjoyment of millions throughout the world. He visualized music on radio as the international language, knowing no language barriers.

In 1929 while touring the world he renewed old acquaintances among European music publishers, and frequently the talk turned to his conviction that radio, particularly in America, would become an unparalleled instrument for promoting music. Many publishers shared his enthusiasm for this new < communication art form, but they had an even more pressing problem: either they had no copyright representation in the U.S., or they were dissatisfied with the representation they had. More and more European publishers asked him to represent their rights upon his return to America. He returned in 1930 with a score of prominent European publishers' catalogs to represent. Shortly thereafter, he founded the Society of European Stage Authors and Composers (SESAC) in New York City, and America had its second performance rights organization. ASCAP was no longer alone.

It was not until the 1940s that BMI (Broadcast Music Inc.) was added as the third major music licensing organization in the U.S. While at its inception, SESAC represented only European publishers' works, radio soon changed that and led the way for new growth in all forms of musical usage. SESAC's original name was soon made obsolete with the affiliation of hundreds of American publishers' catalogs, encompassing literally thousands of American works and copyrights. The initials, SESAC, were dropped in favor of the adoption of the name, SESAC Inc., and a new slogan was introduced, "The Best Music In America." Now, more than 45 years later the society feels Paul Heinecke's dream, his vision for a world of music has come full circle. Today, SESAC's broad diversity of publisher catalogs, writers and international licensing agreements, have provided the now widely accepted slogan, "One of the world's foremost music licensing organizations."

SESAC first became affiliated with CISAC as a technicalparticipating but non-voting-member in 1968, and at that time, represented 313 publisher catalogs. In 1973, it was elevated to ordinary membership with full voting privileges and VEW placed on a level with all the sister societies throughout the world. Presently SESAC represents 443 publisher catalogs 02 and thousands of composers and writers both directly and indirectly. SESAC is headed by its president, Alice H. Prager, who is following in the footsteps of her father. Paul Heinecke. Prager is ably assisted by a cabinet of vice presidents, each of whom is in charge of a key area in SESAC's overall operations. They are Salvatore B. Candilora, executive vice president; W. F. Myers, vice president and director of international relations; Norman Odlum, vice president and director of copyright administration; Sidney Guber, vice president and director of marketing services; and Albert F. Ciancimino, vice president and counsel, Myers, in overseeing the foreign area, consistently emphasizes the importance of the international exposure of SESAC's vast copyrighted repertory. Through the international department, mailings are prepared and sent to various publishers abroad in an effort to obtain cover recordings of affiliates' compositions. To date SESAC has been successful in obtaining cover records in 25 different countries around the world. SESAC also acts as an adjunct to its publishers' activities by assisting them in obtaining foreign subpublishing agreements with highly reputable and proven publishing houses throughout the world. A well-trained staff travels constantly to every major area of the globe promoting the SESAC catalog. In addition, agreements have been made with virtually every major performance and mechanical licensing organization outside the U.S. ensuring SESAC's affiliates full licensing representation throughout the world. In Guber's area of marketing services, SESAC uses its best efforts, through its home office and field station relations staff, to enter into contracts and licenses with all users of copyrighted music: radio and tv stations (approximately 98% of all radio and ty stations in the U.S. have SESAC performance licenses), hotels, nightclubs, sport arenas, auditoriums, background music services, theaters, performing groups, restaurants, business offices, steamships, railroads, airlines and, for that matter, wherever the SESAC repertory is used for public performance for profit. The SESAC repertory is that broad in scope and diversity that most music users recognize the essential need for SESAC coverage. SESAC's broadcast licensing procedure is implemented via standardized rate cards. In the area of AM, licensing is based upon the individual station's power, hours of operation, market size, and the station's own rate card. SESAC's schedule of annual performance license fees for commercial FM stations depends upon the station's market and its highest one-minute advertising rate as it's printed in Standard Rates & Data; its schedule of annual performance license fees for commer-



SESAC's Nashville building is dedicated in 1969. In first row: Salvatore B. Candilora (third from left); others from his left: Alice H. Prager, George Drescher (her husband), Norman Odlum and Albert F. Ciancimino.

cial tv stations depends upon the station's market and 40% of its highest one-hour advertising rate as it's printed in Television Rates & Data. In all broadcast areas, SESAC's rate cards provide that like stations in like markets pay like fees. In the non-broadcast area, a licensee's annual rate is generally based upon its total annual entertainment expenditure.

The areas of copyright administration and mechanical licensing are the domain of Odlum, who has the arduous task of organizing the more than 129,000 index cards, each of which lists the pertinent data of a song in the SESAC repertory. Assisted by the latest in data processing equipment, the copyright index department serves as the backbone of SESAC by organizing all of the works contained in each of the publisher and writer catalogs affiliated with SESAC. It has been SESAC's aim, at all times, to seek out and develop music publishers and writers whose catalogs include all types of music. SESAC has never believed that all of the music of America was located in one, two or at the most three of its leading cities. Rather, it believed that, in addition to affiliating publishers and writers in these prime areas, there were and are throughout the U.S. many music publishers and writers with first-rate musical material in the small towns and medium-sized areas from coast to coast and from border to border. As a result, the SESAC repertory is highly diversified. SESAC has literally taken many of these publishers and writers by the hand and shown them the way to a new life and earning power through the development and promotion of their catalogs.

Unlike most other performing rights organizations, SESAC also represents mechanical and synchronization rights. The prevailing mechanical royalty rate is 2 cents for each pressing or duplication, which is set by U.S. federal statute. Only in the case of works which may exceed five minutes duration is the rate more than 2 cents. It would, in such instances, be 2 cents for the first five minutes and an additional half cent for each minute for fraction thereof thereafter.

SESAC occasionally grants a less than 2 cent rate for special circumstances: budget albums; special promotional deals involving a huge number of pressings with either all or part of the royalties up front; record club sales; PX sales; and on occasions when the playing time of a composition is very short. such as in a medley or on an album containing 25 or 30 cuts.

In the area of licensing synchronization rights, SESAC generally deals with program producers in both the radio and ty fields, as well as producers in the motion picture industry. In the motion picture area, fees are negotiable depending on the caliber of the motion picture being produced and the extent of the music being used. In the broadcast area, the transcription recording license fee for radio is \$10 per composition per year. The rates for a tv synchronization license are on a sliding scale depending upon extent of usage running from \$25 to \$100 per composition per year. SESAC's vice president and counsel, Ciancimino, has been one of the outstanding contributors to the congressional hearings on copyright revision in Washington. His counseling and guidance has been sought after, and acclaimed by members of both houses of Congress, and his frequent appearances before Senate and House Subcommittees have received international coverage. SESAC's legal department contributes valuable service to all of its publisher and writer affiliates. Thoroughly versed in all phases of copyright law, this skilled legal staff provides advice to the music publisher and writer concerning questions on copyright procedures and techniques. Reviewing documents, suggesting approaches in the registration and renewal of copyrights, advising on legal requirements in the assignment and conveyance of musical compositions and catalogs, and analysis of the legal status of musical compositions are but some of the areas in which affiliates benefit from this active department. In the area of distribution of royalties through SESAC's recently introduced incentive program, Ciancimino, with the assistance of modern computer processing equipment oversees the crediting and distribution of performance royalties to writers and publishers affiliated with SESAC. SESAC has taken a role of leadership in condemning the practice of record piracy which has been running rampant throughout the country. As chairman of Committee 301 of the American Bar Assn., SESAC's counsel introduced a resolution condemning record piracy which was adopted by the American Bar Assn, and which was a significant factor in the quick passage of a copyright law, the first antipiracy statute ever enacted by Congress which introduced severe penalties for record piracy. Through the American Bar Assn., SESAC was also instrumental in the passage of a resolution in 1973 which condemned the exemption from copyright liability granted to program producers for the use of religious works. In 1972 SESAC, for the first time, began signing writers directly. Prior to that, the firm had been known primarily as a publisher-oriented organization. Since the inauguration of this "writer's program" many of the nation's top established writers, as well as a wealth of new composers, have joined the SESAC roster.

broadcast tacil was infoughout the worker For example when a record by one of SESAC's affiliates is released, promotional mailings are often sent to radio stations throughout the country. The radio stations are selected based on their programming format. The records are accompanied by a comment card, which is returned to SESAC, advising it whether or not the station is performing the record, whether they are receiving listener responses and requests for airplay. This information is then passed along to the publisher and /or record company to assist them in their own promotion of the record in the various markets throughout the country. The promotional mailings are augmented by SESAC's field staff, consisting of nine veteran broadcasters, who visit radio and tv stations throughout the year and distribute copies of SESAC affiliates' latest releases.

SESAC also services its writer affiliates by submitting unpublished works to those publishers who are searching for new material. This has resulted in many long-lasting, beneficial relationships. Contacts are also made with SESAC publishers to enable writer affiliates to have their works reviewed by major artists for recording consideration. SESAC also provides an open door for its affiliates to suppliers of background music-such as, MUZAK and 3M. In this way, these music users can avail themselves of the opportunity to include SE-SAC affiliates' works in their tape services.

In addition, many of SESAC's new writers are given the opportunity of preparing demo recordings at SESAC's home office studio. The studio is designed to supply SESAC's writers with the availability of a fully equipped facility for making 2track stereo demos. These demos are exposed to publishers, record companies, and independent producers. Most recently, through SESAC's efforts, one of our writers was commissioned to do the "Bicentennial Theme" for a major American radio network. This studio, as with all of SESAC's services. is provided free to our writers.

SESAC is constantly trying to increase the opportunities for its new writers. In pursuit of this goal, SESAC was one of the original members of the New York Songwriter Showcase. which provides specially selected writers the opportunity of performing their compositions at one of New York's most popular clubs, to a specialized audience consisting of music publishers, producers, and record company executives.

For new classical composers, SESAC submits scores of their compositions to the conductors of national symphony orchestras throughout the U.S. for their perusal. SESAC has also been represented on the board of advisors of the American Song Festival-an organization which helps expose compositions of aspiring professional songwriters.

None of the three major licensing organizations in America concentrates on any particular kind of music. Instead, each tries to include diversification in its repertory and boasts a generous share of pop, country, religious, band, classics and, in fact, all types of music in its catalogs. SESAC's catalogs contain numerous current hits and more than enough standards to keep its material in front of the listening public at all times.

Presently, SESAC collects more from foreign societies on

SESAC is very much involved in encouraging the use of its affiliate's works by constantly assisting its affiliates in the promotion of their works with artists, record companies and

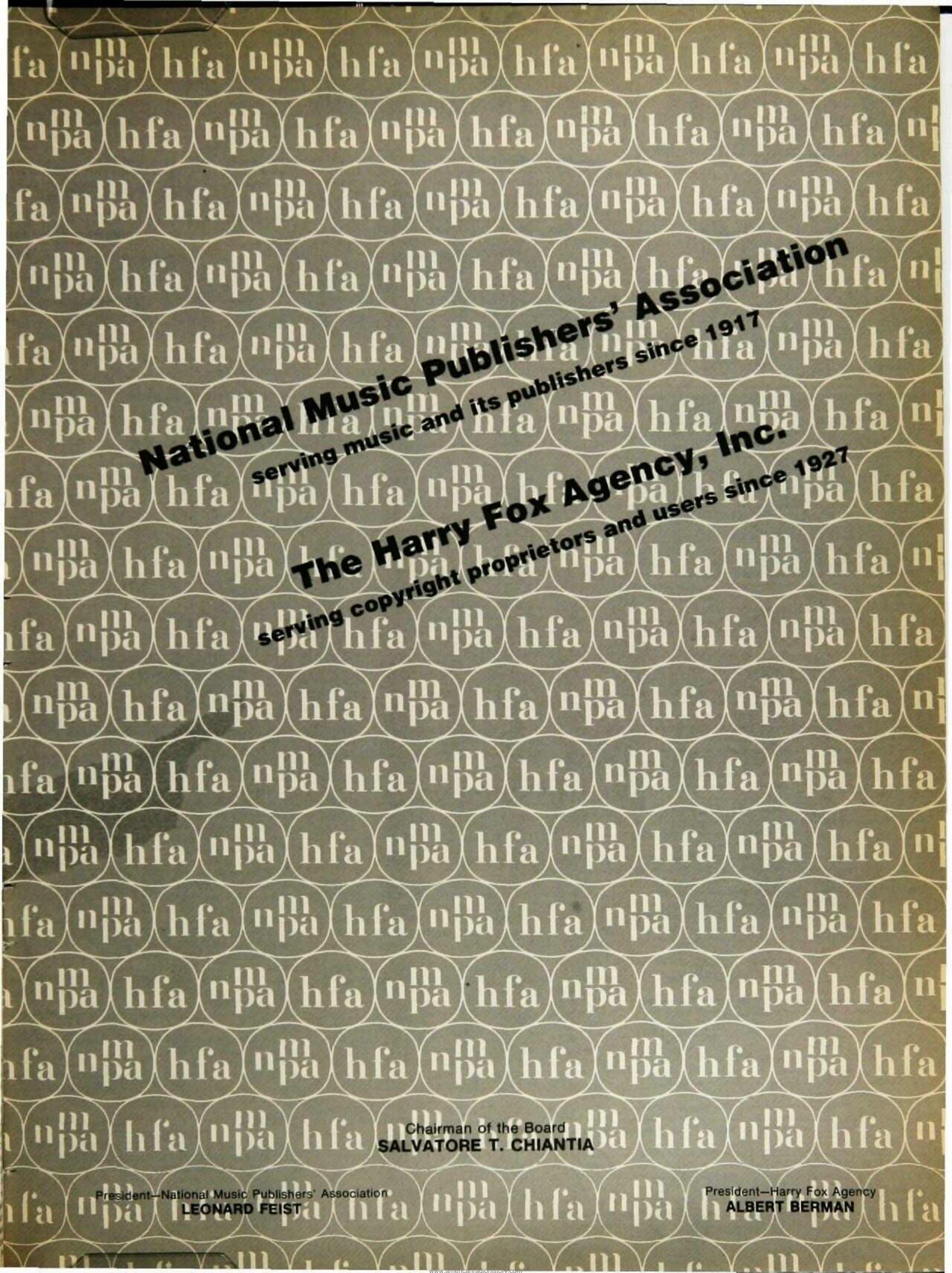
behalf of SESAC's affiliates than it distributes to such societies. However, with the organization's increased international activity and its intent to acquire the representation in the U.S. of important foreign catalogs, it's expected that the exchange of payments will be modified, with more money being paid abroad than is currently.

SESAC's income from revenue sources in percentage terms may be reported simply. Income from radio, 78%; from tv, 21%; and from all other sources, 1%. SESAC maintains an open-door policy. Should a foreign national be interested in becoming a SESAC affiliate SESAC would, of course, talk with the principals of the licensing organization in the country of the interested foreign national. Should there be no problems, a direct affiliation-either as a publisher and /or writer-may be accomplished if the foreign national is unaffiliated elsewhere.

Finally, with the U.S. copyright law currently undergoing a reexamination by Congress, it remains to be seen whether or not some of the time-tested, industry-wide practices will remain part of our new copyright law, if such law is enacted. The area of cable tv, jukeboxes, public broadcasting and compulsory mechanical licensing are all scheduled to be governed by some form of copyright tribunal, the nature of which remains uncertain at this time. Each of these areas of music usage, under the revision bill, will be granted a compulsory statutory license. SESAC, in principle, is against the granting of such a statutory license, and has always felt that the market place should govern the licensing negotiations which historically have taken place between music user and music owner.

SESAC does not favor any kind of quota system with regard to requiring a certain percentage of locally written broadcasts to be used over domestic radio and tv stations. Also, SESAC has always considered the arranger of a song on equal footing with the composer or lyricist, provided that the arranger has contributed substantial new material to the original musical composition.

Since 1931 SESAC has remained sensitive to the needs of the music entertainment and communications industries of the world. These industries, too, have shown phenomenal growth during this period. For more than 70 years SESAC's founder. Paul Heinecke, dedicated his life to the world of music. Thus following his death, in 1972, Prager, has assumed a heavy responsibility for planning the future development of SESAC. SESAC headquarters in New York City, and its regional office in Nashville, boasts staffs of dedicated employes utilizing the most modern and efficient equipment and techniques currently available. During this bicentennial year, which marks SESAC's 45th anniversary, the firm's founding principle and philosophy continues to prevail: "Music is the common denomipator ... the international language."



ZECHOSLOVAKIA

Ochranny Svaz Autorsky



C-22

Billboard Spotlight

4

Trida cs armady 20, 16056 Bubenec, Praha Tel. 325341 Cable OSAUTOR PRAHA Jan Seidal, president, Ivo Jirasek, director Performing and mechanical rights

Founded: 1919 Joined CISAC: 1948 Affiliations: Berne, Universal & Rome conventions Members: 3,184 (2,265 composers: 859 songwriters: 50 publish-11151

Employes: 90

Catalog: approximately 40,000 titles active Annual turnover: approximately 7 5 million Proportion of income: radio 7%; tv 8%; live performance 30%; tim, abroad and miscellaneous 30 mechanical 20% Society's expense: 7 45% of gross

Foreign Royalties: 50% more received than paid out Mechanical right prevailing rate for disk/tape: 8% Length of protection performance: life plus 50 years Length of protection mechanical: 25 years



Slovensky Ochranny Zvaz Autorsky Zirnostenska 1. Bratislava Tel: 541-41. 557-96

Prof. Jan Cikker, president, Andrey Gadus,

director Performing and mechanical rights Founded: 1922 Joined CISAC: 1970 Members: 376 Catalog: 30,000 titles

Length of protection performance: life plus 50 years Length of protection mechanical: 25 years



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

OSA presi-Jan dent Seidl (left) and Ivo Jirasek, director.



OSA

Two dark and damp basement rooms in which mirrors were placed close to the windows under the ceiling to reflect just a little daylight onto two battered desks. That was the first headquarters of OSA, Czech copyright society.

Information about music performances in theaters, bars or cafes 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 Svaz Autorsky, in literal translation "Composers Protective Association," 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 inaugurational 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 Czechoslovakia Republic's law was taken from the Austrian-Hungarian Empire. So two different copyright laws were valid: an Austrian law of 1895 in Bohemia and Moravia, and a Hungarian law of 1884 in Slovakia. Neither coincided totally with the Berne Convention.

One or two lawyers tried to collect fees for author clients in Prague, but OSA's first job was to put copyright protection on a legal basis and then enforce the law on a day to day basis.

Even after Czechoslovakia signed the Berne Convention in 1921, it was hard to persuade 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 music composer Dr. J.B. Foerster took over as president from the first holder of the office, music publisher Karel Barvitius.

Equally important was the administrative work of two of the first directors. Otakar Dvorak, son of composer Antonin Dvorak, and Karel Bailing, entertainer, composer and pianist, with a wide range of languages which equipped him to represent OSA on an international level.

subscribers being Frank Albert, George Allan, Ernest Lashmar, Walter Bassett, Edmund Burke, Herbert Davis, Leslie Smith, Arthur McElhone and Walter Dibley.

By 1922 OSA was able to distribute royalties among /s 300 members, though 2 was still covering only a few big rowns in Bohemia and Moravia, with no real hope of covering the smaller places. In 1922, though, a branch office was opened in the Slovak capital, Bratislava, giving copyright protection to the Eastern part of the Republic. This branch was later to become the Slovak composers' society, SOZA.

In 1924, turnover grossed around \$33,000 ... an unexpectedly rapid rise compared with the \$2,600 collected just two years earlier.

Then, in 1923, came a real danger to OSA's existence. As performances of popular music were virtually OSA's only source of income, popular composers felt that serious composers should not participate in the share-out and founded their own society, TUTTI. But it was soon proved that a split would harm everybody concerned, and TUTTI merged with OSA.

With OSA's help, the Czechoslovakia copyright law came in (Continued on page C-28)

SOZA

The Slovak copyright matters are handled by the comparatively new Slovensky Ochranny Zvaz Autorsky (SOZA). Slovak is one of two republics of which the Czechoslovak Socialist Republic consists.

SOZA, like OSA, is a member of CISAC. Its founding was in agreement with the needs of the quickly developing cultural life of Slovakia.

Since Jan. 1, 1976 a special branch of SOZA protects the rights of performers. The society's legal situation is constituted by special decrees of state authorities and its role, being a Socialist institution, may be somewhat wider than other authors' societies.

By securing copyright protection, SOZA not only creates conditions for the economic base of artistic activities, but follows the aims of general cultural policy. It contributes to continuous development of Slovak music and culture.

In Slovak territory SOZA is the sole institution entitled to issue licenses to users of music in public performance, films, radio and ty and recordings. In cooperation with music publishers and record manufacturers OPUS, SOZA protects the use of musical works on records and tape and it has typical contracts with other areas of show business. It has 27 bilateral agreements with authors' associations abroad.

Membership is 376 and the catalog comprises nearly 30,000 works. The administrative board is split between authors and performers.

Among noted composers who have served on SOZA boards are Mikulas Schneider-Trnavsky, Prof. Dr. Eugen Suchon, Prof. Dezider Kardos, Prof. Jan Cikker (currently president) and the director is Andrej Gadus.

The key executives consists of a managing director, John Sturman; company secretary, Glenda Callaghan; and financial controller, Mr. Alex Jeliba. This top management team oversees all departmental heads, comprising program department manager, repertoire department manager, licensing department manager, accounts department head and New Zea land branch manager. APRA is concerned only with the administration of the public performing, broadcasting and diffusion rights and is not concerned with mechanical or graphic rights which are administered by the music publishers and other copyright owners directly or in certain cases through the intermediary of the ANZ Musical Copyright Agency. The association has in excess of 3,500 members including approximately 150 publisher members. Membership is available to any copyright owner residing (or if a company, carrying on business) in 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 the territory. Membership in APRA is broken down into associate mem bership, writer membership and publisher membership. Since associate members have no vote, no distinction is made between writers, publishers or other copyright owners within this category. However, on appointment to full membership a member is categorized as either a writer or a publisher and . votes accordingly in the election of directors and on other business conducted at general meetings. Apart from the licensing of its repertoire and the collection of resultant royalties, APRA provides its members with a retiring benefit which entitles those qualifying to an annual amount of up to \$1,000 depending on the level of their average earnings.

• AMPAL 盱

disks and tapes, and sundry other usages as directed by the

ANZMCA principals. Recordings made by broadcasting and ty stations (other than those exempt under the "ephemeral" provision of the copyright act) are also licensed by ANZMCA. Members' accounts and remittances are sent out quarterly.

AMPAL's aims for the future include the following: (1) Follow up the submission made to the Australian attorney general in April this year requesting the referral to the Copyright Tribunal of AMPAL's claim for a more favorable rate of mechanical copyright royalty payable by manufacturers of records and tapes in line with the actions taken in this regard both in the U.K. and the U.S.A.

(2) Continue the specific program commenced July 1975 to enforce the rights of its members with respect to the licensing and collection of royalties on imported disks and tapes in accordance with Provisions 37 and 38 of the Australian copy right act 1968. Avoidance of royalty payments in this area has occurred mainly in respect of deleted and overrun stock items from the U.S.A. and U.K.

(3) Coordinate the actions required by its members to combat the importation of pirated and bootleg recordings.

(4) Increase the flow of information and where necessary initiate communication between AMPAL and overseas music publisher associations.

APRA

Continued from page C-8

Continued from page C-8

record a musical work triggers off the compulsory license. And unlike the provisions of the compulsory licence in the U.K. and U.S., such first consent can be given by an owner any where in the world. Thus contrary to the spirit of the international copyright conventions the statutory licensing provisions of the Australian act have the effect in practice of reducing the rights of copyright owners in the area of record reproduction to a mere entitlement to a fixed compensation.

Another unique aspect of the Australian copyright law is the qualified performing and broadcasting right vested in records as distinct from the musical works they reproduce. Such rights exist in records made in Australia or in a foreign "proclaimed" country.

These latter are countries which in addition to being party to the International Conventions, also contain in their domestic law comparable rights in records. The effect of this is that records of, say, U.S. origin, while they might be protected under the Australian law against unauthorized duplication, may nonetheless be broadcast without the right to remuneration as in the case of Australian or British recordings.

APRA was incorporated on Jan. 4, 1926. The Memorandum and Articles of Association had been drawn up and agreed upon at a meeting dated Dec. 23, 1925, the

The formation of the Association followed closely on the advent of radio. In 1924 two broadcasting stations had commenced operations in Sydney; and it was for the purpose of protecting the rights of composers, authors and publishers whose works were being used by the stations that an organization known as the Musical Copyright Broadcasting Administration was set up. This body was, of course, the forerunner to APRA.

Concurrently with the licensing of copyright material by broadcasters, APRA took steps to license the use of music in such commercial places of public entertainment as cinemas, dancehalls and cabarets. In consequence of this activity the Australian Government became interested in the activities of the association and the Prime Minister of the day convened a conference to which representatives of APRA were invited. At the conclusion of these discussion the chairman made the following statement:

"I desire to pay a tribute to the attitude adopted by the representatives of the Performing Right Assn., and if delegates will go back and tell the parties and interests they represent what important concessions have been made by the Association, they will realize that they are dealing with a very fair and reasonable organization and will have no fears for the future."

Some years later, in 1932, a royal commission was set up by the government to inquire, among other things, into the operation of APRA, and the commissioner in his report to the Governor General made the following comment:

"The evidence has satisfied the Commission that on the whole the Australisian Performing Right Assn. carries on its business on sound lines, is managed by capable and reasonable men, protects to the best of its ability the interests of the copyright owners it represents, accounts, as best it can to those whose money it collects, and attempts to afford information to those who use or seek to use the music it claims to control."

The early struggle for recognition by APRA was thus over but the effort to secure adequate compensation from users had just begun and still continues today.

APRA became a member of CISAC in 1934 and while its geographical isolation has prevented the association from playing a more active role in its affairs, it has strongly supported the principals and ideals of the confederation in the firm belief that the coordination and guidance provided by CISAC is essential to the orderly administration by member societies of the moral and economic rights of copyright owners

The association is governed by an elected board of directors comprising five writer directors, one of whom is appointed by New Zealand writer members, and six publisher directors.

Gross earnings from all sources for the financial year ended June 1975 were \$5,859,607

After expenses, approximately 14% of gross, the association's income is distributed to its members and affiliate so-(Continued on page C-24)

SADAIC

Continued from page C-0

Latin American Federation of Phonographic Producers (FLAPE) and through this is able to control payment of rights and royalties. Any new member is automatically protected by 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 50cieties have incorporated into ORFRA.

A broad invitation is extended to anyone who wishes to enter the Latin American market. ORFRA continues to work toward the goal of having the same type of organization and protection world wide for the industry.



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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

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

to r. Carol Lee Keller - Domestic Administrator, Bernadette Gorman-International Manager, Don Williams-Vice

Dwight Twilley

Willis Alan Ramsey

Phoebe Snow

Leon Russell

Larry Hosford

Bunny Wailer

Lyons & Clark

Mary McCreary

D. J. Rogers

Jesse Barish

Alan Gerber

Richard Torrance

Patrick Henderson

Michael Campbell

Frederick "Toots" Hibbert

THE WEATHER

Benmont Tench

Matthew Moore

J. J. Cale

Peter Tosh

Joe Higgs

Tom Petty

President, General Mgr. Not pictured: Ted Williams-Professional Mgr., Lynn Rodden-Asst. Professional Mgr.

Compositions Hits "A Song For You" "Poetry Man" "Muskrat Love" "I'm On Fire" "I've Got The Same Old Blues" "Could Be Love" "Pressure Drop" "Funky Kingston" "Space Captain" "Bluebird" "Satin Sheets" "Long Distance Kisses" "Back To The Island" "Breakdown" "Love Lines" "Tightrope" "Blues Power" "Moondew" "Two-Fisted Love"

"That's What I Like In My Woman" "Lies" "I'd Have To Be Crazy" "Everlovin' Woman" "I Broke Down" "Louisiana Women"

Awaits Tour

Melba Moore Captain & Tennille Eric Clapton Bob Marley & The Wailers Willie Nelson Johnny Hallyday Robert Palmer Martha Velez Wet Willie Al Wilson Captain Beefheart Bobby Blue Bland Sylvie Varton Bill Medley **Richie Havens** Gabor Szabo Jimmy Buffett Taj Mahal Mina Lani Hall Blue Swede Millican & Nesbitt Jimmy Buffett Wet Willie Ronnie Dyson Lynyrd Skynyrd Al Wilson Donny Hathaway Morgana King Rusty Weir Freyda Payne Merry Clayton Waylon Jennings Michel LeGrand Joe South George Benson

Twilley Band



Twilley, along partners Phil S Bill Pitcock IV bled a colle whie

decade The remaining 3 leave many listeners ing their brains try remember what this s that vocal sounds like. Like The Sun" isn't our late Raspherries, tles / Beach Boys mer, the form of a snappy ro The Fab Four surfac influences often-in John Lennon-ish voca "Could Be Love," the Darling" styled R&R b "Release Me," and the cut, which could have an outtake from the WH ALBUM with a backwi guitar part helping creal drifting, spacey mood.

"You Were So Warm" '65 vintage Hollies faithfi

DENMARK



Selskabet Til Forvaltning Af Internationale Komponistrettighed ea I Danmark

Rosenvaengets Hovedvej 14, DK-2100 Copenhagen Tel (01) Tria 97-02

Svend Westergaard, president, Prof. H. Lund Christiansen, general manager

Performing rights only Founded: 1926 Joined CISAC: 1927 Affiliations: Berne, Universal and Rome Catalog: 100,000 titles Annual turnover: around \$4.16 million Society's expense: 17.7% of gross Foreign royalties paid: 60% of gross Length of protection performance: life plus 50 years

Billboard Spotlight

C-24

Nordisk Copyright Bureau

A L Drewsens Vej 1, DK-2100 Copenhagen 0 Tel (01) 26-25-00 Kurt B Reifer, general manager Mechanical rights only (administration for Den-

mark, Finland, Norway, Sweden and Iceland) Founded: 1915 Joined CISAC: 1933 Members: 14,500 Affiliations: Berne and Universal Catalog: 150,000 titles Annual turnover: \$8.5 million 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



NCB's headquarters in Copenhagen's Osterbro area.

KODA

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.

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 way and without any question of the Nordic 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 payment in proportion to use, and individual distribution to the copyright owners accordingly."

That is the future. As to the past, KODA (Selskabet Til Forvaltning Af Internionale Komponistrettigheder I Danmark) was founded Nov. 30, 1926, at a meeting attended by Otto Rung, author; J. Ravn-Jonsen, journalist and author; Asger and Svend Wilhelm Hansen, music publishers; and P.J. Carvil, then manager 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 performing rights.

Top management of KODA is the council, this year comprising Svend Westergaard, president; Sven Buemann, Lone Wilhelm Hansen, Mogens Winkel Holm, Harry Jensen, Ole Mor-(Continued on page C-26)

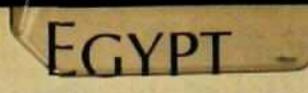
N.C.B

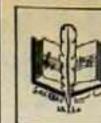
The Nordisk Copyright Bureau (NCB) was set up Dec. 7, 1915, by P.J. Carvil, who had already gained experience in the copyright field in his time as manager of a theatrical publishing firm.

At that time, NCB protected performing rights as well as mechanical works in Scandinavia. It was a limited company with the majority of shares held by EDIFO, but when the latter company ran into financial problems, changes were made.

The Scandinavian performing rights societies of the time, KODA, STIM and TONO, founded in the 1920s, took over the EDIFO shares. By 1936, NCB was completely restructured and handled only mechanicals.

In 1958 it changed from limited company into a company owned by KODA, STIM and TONO and, in 1972 TEOSTO (Finland) joined on equal terms with the three performing right societies. All four have transferred their mechanical rights to NCB, so the bureau now protects those rights in Denmark, (Continued on page C-30)





Societe des Auteurs, Compositeurs et Editors de la Republic Arabe d'Egypte

10, rue Elli Bey, Cairo Tel: 55230, 56266. Cable SACERAU, Cairo

Abdel Hamid Abdel El Rahman, vice president; Mahmoud Loutfi, juridicial counsellor Performing and mechanical rights (distribution of royalties through SACEM, France)

Founded: 1959 Joined CISAC: 1965 Affiliations: Universal with Berne in Parliment to be ratified Members: 700 (250 composers: 380 songwriters: 10 publishers. 60 composer (songwriters) Employes: 16 plus a juridical council, a director, and an administrative council of 5 authors & 5 composers Annual turnover: \$190,000 Proportion of income: radio, live and mechanicals 17%, tv 12%.

and cinema 37% Society's expense: 21% of gross

Mechanical right prevailing rate for disk / tape: 8% on retail price

In Egypt, in 1959, the Societe des Auteurs, Compositeurs et Editeurs de la Republique Arabe d'Egypte (SACERAU) was set up by six music industry figures.

Their names: Mohamed Abdel Wahab, Farid El Atrache, Ahmed Rami, Riad El Soumbati, Maamoun El Chinawi and Moustafa Abdel Rahman. It became a member of CISAC in 1966 and despite its youth in the copyright field has been of great help in forming other authors' societies in Arab countries.

SACERAU is currently considering adherence to the Berne Convention, the minister of culture submitting a bill to parliament, and with the hope that formalities will be completed before 1977. It is a member of the Universal Copyright Convention.

Now the society has 700 members and the 1975 turnover was around \$190,000. Turnover has increased steadily since the year of founding when it was around \$22,000.

Operating costs run to about 21% and the greatest income (37%) comes from cinema royalties, with mechanicals and radio broadcasting second at around 17%, along with performance fees, and 12% coming from tv.

Of the membership, there are 250 composers, 380 lyricists, 60 composer/lyricists and 10 publishers.

Collection is done by mail and by individual collectors, but distribution is through SACEM (France) because of its great facilities and low-cost operation. Mechanical rights are also handled by SACERAU, following contracts finalized with the record companies based on an 8% royalty on the retail price.

(Continued on page C-30)

BILLBOARD 1976. ô,

APRA

Continued from page C-22

cieties on approximately a 45/55% basis. The amount recieties on approximately a 45/55% basis. The amount re-ceived from affiliate societies abroad and distributed to the association's members represents less than 2% of gross in-o come. The fees paid to the association's own members in respect of works created by them is approximately 10% of the total fees generated. In order to facilitate the collection and distribution of fees to members and affiliated societies. APRA early recognized the need to "mechanize" these procedures. Early in the 1960s it adopted unit record equipment as the most effective means for achieving this. A few years later, in 1965, an agreement was entered into with a service bureau to provide electronic data processing as a more suitable alternate to unit recording. This resulted in substantial cost reductions and better control over input and file maintenance. Following several modifications input was achieved by manually recording the numeric code against titles on broadcast logs or other source media and subsequently transferring this information onto punch paper tape. Following consistent review, APRA is now in the process of adopting on-line facilities for performance data input with five terminals being connected on to the on-line computers based at a service bureau.

dents or inmates where persons reside or sleep, e.g., hotels and motels.

Video tape and videodisks released for sale to the general public must of course be licensed by the copyright owner and they are specifically excluded under the Act from falling within the operation of the compulsory licensing provisions. In common with all copyright owners, APRA is directly opposed to piracy and is supporting the suggestion that record companies' rights in records be secured under the legislation in such a way as to permit them to take effective action against persons or companies responsible for such piracy. Music copyright owners themselves are largely powerless to take action against pirates having regard to the compulsory licensing provisions of the legislation, which can be relied upon by pirates to obtain the necessary statutory consent to issue copies of the original recording. In common with British copyright legislation copyright protection in both Australia and New Zealand endures for 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 in public, broadcast nor recorded for sale to the 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.

matter of public record that the association regards quota systems which oblige the performance of one segment of its repertoire as opposed to another as counterproductive and

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

New Zealand and Australia operate under the benefit of copyright acts which were passed in 1962 and 1968 respectively, and both acts were 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 without the license of the copyright owner, applications to copyright owners for this purpose are rarely if ever made, notwithstanding the fact that domestic recording of this nature is widespread and represents a significant loss to copyright owners of potential royalty earnings. The legislation makes no provision to compensate such owners by way of a levy on tape or tape recorder sales.

Where APRA's repertoire is performed in public at hospitals for the exclusive entertainment of the patients or at churches as part of the service, no charge is made. Where performance takes place at record shops in consequence of a sales demonstration the association similarly makes no charge. However, where such performances are piped to the street or other sections of the store not concerned with record sales, then a license fee is required.

One of the exclusive rights vested in the copyright owner in relation to a musical work is the "right to cause the work to be transmitted to subscribers to diffusion service." The effect of this is to permit APRA to license cable television and radio use provided such diffusion is not provided exclusively for resi-

Copyright in subject matter other than works, i.e., records and films, subsists until the expiration of 50 years after the expiration of the calendar year in which the recording or film are first published.

Copyright 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.

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 Neighboring Rights. The Australian Government nonetheless indicated its desire to become a member of this latter convention and a draft Bill has been prepared which, if carried into law, would grant performers a copyright in their performances. It would not, however, grant performers any statutory royalty entitlement in consequence of performances of "fixations" of their works by broadcasters and in effect would only give them protection against the unauthorized use of their performances in much the same way as the Performers Protection legislation currently does in the U.K.

While APRA is concerned that its own writer members' share of its revenue is approximately only 10%, it does not believe it to be APRA's function to actively campaign to have this situation in any way remedied by the adoption of quota systems. APRA considers itself to be obligated to give equal treatment to its entire repertoire regardless of source. Indeed it is a against not only public interest but also the individual interests of the writers themselves. APRA's concern, therefore, over the relatively minor use of its own members repertoire on radio and television, finds expression in direct subsidies and commissions designed to assist members to compete an equal terms with the best from overseas. In addition to help in this manner APRA also funds and otherwise assists in awards and song competitions designed to bring its own members' works more prominently before the public with whom the final choice must inevitably rest.

AKM

Continued from page C-10

The oldest Austrian society is AKM, founded Dec. 15, 1897 and, in fact, one of the first copyright societies in the world. Founder was music publisher Josef Weinberger, also Impenal Counsellor (Kaiserlicher Rath), whose publishing set-up bore his name.

AKM was one of the founding members of the original setting 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 organization STAGMA.

Today AKM, in charge of non-dramatic performances and performing rights, has 160 employes in Austria and 50 in spectors, some full-time, some part-time. The society has licensing departments in the various counties of the country.

President is Prof. Dr. Marcel Rubin, and vice presidents are Prof. Peter Herz, Dr. Johann Juranek and Prof. Norbert Pawlicki. General manager is Dr. Rudolf Pittermann, who retires this year and will be replaced by Ernst Huemer.

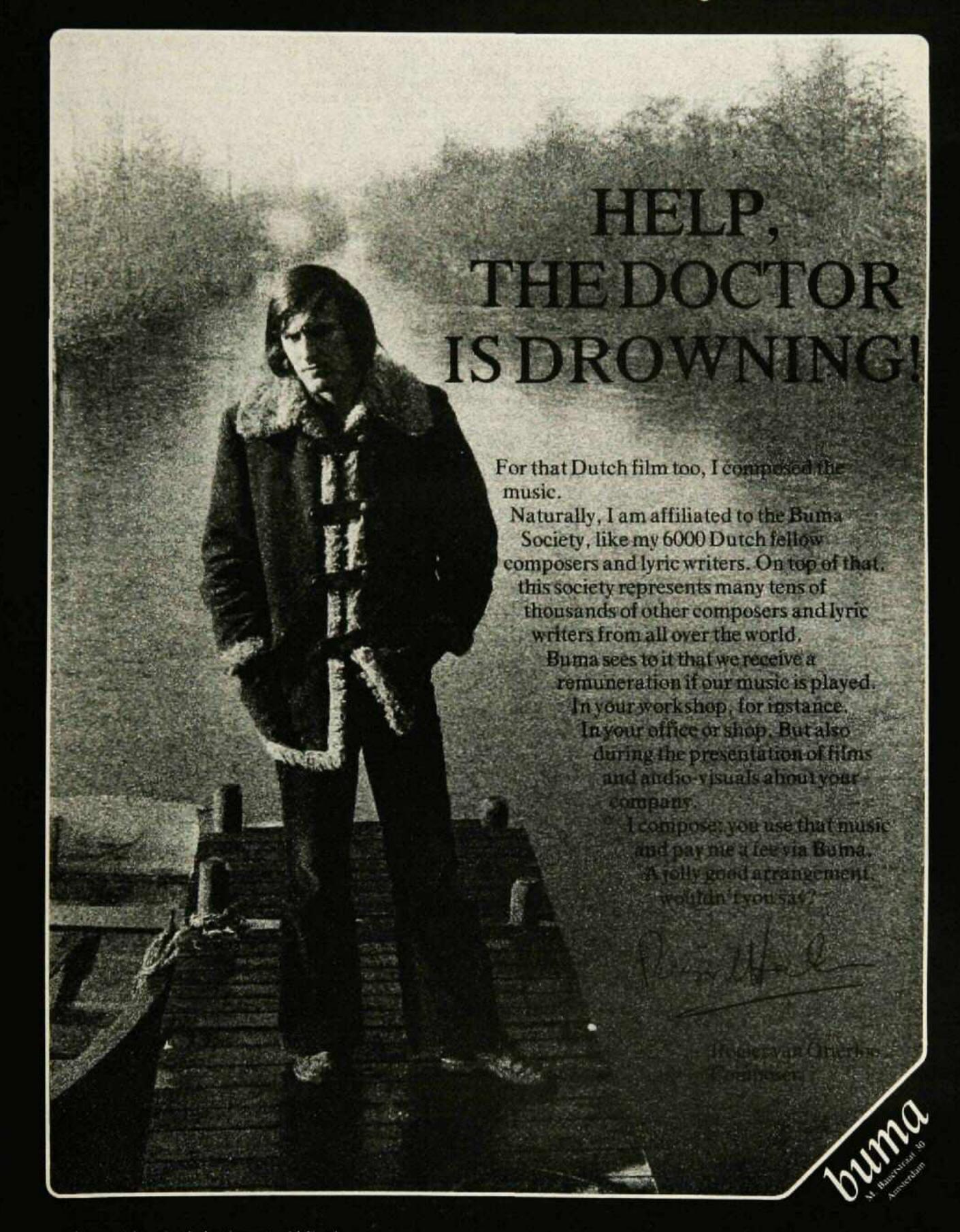
Austria has been a member of the Berne Copyright Convention since 1920 in the 1948 Brussels version. In 1951 Austria became a member of the Universal Copyright Convention. and in 1973 joined the Rome Convention on Neighboring Rights.

AKM has 268 full members who share in general assembly decisions and policies, and 3,450 receivers of royalties. Some 70% of the full members are composers and the remainder split fairly evenly between lyricists and publishers. 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. A breakdown shows the greater share comes from Austrian radio and tv (47.1%), followed by pop music (28.2%); records, tapes, public tv and radio (11%); jukeboxes (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



JUSATOR

4

Continued from page C-14

tancy discipline for the society. Administration keeps records and handles mail and the information/advertisement department issues a quarterly magazine, "Bulgarian Horizons," which gives information on recently-published books in fiction, poetry, science, art and drama by Bulgarian authors.

Bulgaria is a member of the Berne Copyright Convention and of the Universal Copyright Convention. It is not a member of the Rome Convention on Neighboring Rights.

Membership is 1,354, all Bulgarian authors of musical, musical-dramatic and literary works. Foreign citizens are not, as yet, allowed membership. A percentage of taxes paid by radio and ty subscribers goes to authors' fees.

In balance of payment terms, the situation varies between different countries. With the Socialist countries, the revenue gathered is equal to the sums transferred abroad. But with Western countries, royalties going abroad are some 40% higher than income from foreign sources.

For 1975, revenue sources emerge as follows: theaters taurants, etc. 21.38%; publications of foreign authors in Bulgaria 17.20%; Bulgarian authors abroad 10.45%; concerts 7.75%

Operating rates and costs vary each year but never go over 25% of the annual revenue. Control of music usage in restaurants and other public places is undertaken by inspectors operating all over Bulgaria who inspect the quality, precision and duration of submitted program information

Publishers are not members of JUSAUTOR. In fact, a last count of membership breakdown showed 414 composers and 940 writers and lyricists.

As of July 1, 1976, there were 58,886 titles of Bulgarian and foreign authors registered with the society. Royalties are worked out by electronic calculators. Collection of mechanicals is regulated by a tariff which provides 8% for authors' works and 4% for arrangements of Bulgarian folk music, both based on the retail prices of records sold.

And as in most countries, there is no levy on tapes or taperecords at retail sale level. But no royalties are collected in Bulgaria for use of society members' music in shops, as well as for music used in churches or hospitals.

JUSAUTOR collects authors' royalties for film music only in cases where the music is used on radio or tv, publicly performed or mechanically recorded. Videodisk and videotape is a not, as yet covered, by society regulations.

Piracy against copyright is punishable as a crime in Bulgaria, under the regulations of the Penal Code. Bulgaria is not a member of the international convention against piracy of tv programs by satellites, but approves of suggestions put forward by the Soviet Union, German Democratic Republic. Czechoslovakia and Hungary at the Diplomatic Conference in m May 1974.

In general JUSAUTOR has no money put by for sponsorship of authors or works, the separate creative unions having their i own funds. And the committee for art and culture places orders for the writing of works under special contracts. But the in fund system outside is at such a high level that authors can create works with their minds free of every day financial prob-2 lems. In Bulgaria there is a special law concerning the creative funds, which are collected by regular installments from the users. Authors are organized in 10 cultural unions which are independent social organizations with elected boards of their own. Efforts are directed to securing the best conditions for creative work as well as for setting up clubs and recreation homes for members and their families. Authors in Bulgaria are included in the State social security system, through which they are allowed free health services, financial aid when ill, disablement pensions or old age pensions at 60 for men, 55 for women. Copyright is a constitutional right of each Bulgarian citizen and protected by the State. The Socialist system in the country provides for copyright protection in the interest of the authors themselves as well as in the interest of the entire nation. Current copyright law was set up in 1951, and amended, with regards to radio and tv principally, in 1972. Being part and parcel of the socialist law system, copyright in Bulgaria aims at contributing to the establishment and growth of the socialist culture, at helping spread knowledge of works of literature, art or the sciences, while at the same time protecting authors but at the same time working within the interests of the people. Certainly Bulgarian copyright legislation secures protection of both moral and material rights of authors at the level of all advanced countries. Certain aspects of the Bulgarian copyright system are regarded as unusual, if not unique. In this system, while the author himself is the only person who can grant his rights to publishers or others, the term of the grant is limited strictly to five years. Outright sale of the copyright is, in principle, not allowed. And authors' fees are set within a system of eight obligatory tariffs. This means that authors can work independently of the users of music in the sense that socially or culturally important works can be encouraged by a different rate to works of less lasting ment. The society can take steps to impose sanctions on unlawful acts in this respect.

Bulgarian Composers or similar organizations. No work is performed in public without the final acceptance of a commission.

Basically there is no plagiarism among Bulgarian authors. but where different songs share the same title, the problem is solved by discussion by interested parties.

On a more general level, JUSAUTOR is proud of the fact that the Bulgarian creative unions have wide programs of encouragement for all their members, with particular energy coming from the Union of Bulgarian Composers. The society produces photocopied musical material and prints out, for its own uses, musical scores and parts and provides records and recordings whenever necessary.

AUSTRO-MECHANA Continued from page C-10

eral manager. Though records are uncertain, it is believed Austro-Mechana became a member of CISAC in 1936.

It is a private limited liability company with 30 associates, made up of eight lyricists, four classical composers, ten music publishers and eight pop/light music composers. It has 30 employes and, apart from the board of directors, has departments for collection and control, documentation and distribution. The general assembly-highest authority for society decisions-appoints the nine-member supervisory board and the seven members of the executive board, who take the main decisions on matters carried out by the staff.

There are some 3,000 members of the society. About 50 of the members are publishers, the rest composers and lyricists. Austrian collections come roughly 55% from the record industry and 42% from ORF, the Austrian radio and tv system. Fees collected internally rose from \$2.06 million in 1972 to \$2.91 million in 1975-and this is roughly twice the amount of royalties received from abroad.

The record royalty fee is 8% from the retail price, after deduction of Value Added Tax and BIEM deduction for record and cassette covers. No royalty is payable for private recordings on tapes or cassettes from radio or records. But Austro-Mechana has been trying for years, using Germany as an example, to obtain a royalty payable on tape and cassette recorders at retail sale.

Considering that four times as many blank cassettes are sold in Austria compared with pre-recorded product, and that each blank tape is recorded on an average three times, the importance of some kind of royalty becomes obvious. But there is still no sign of success in Austro-Mechana's fight.

However, rights on cable ty and radio use will be managed in the future by the society in the same way as those of the national network. Film music rights in Austria are not handled by the society, but in the hands of either publisher or copyright owner. But it is obvious that rights concerning video usage will be more and more important in the future and these will come within the society's structure.

Foreigners may become members of Austro-Mechana, but while the administration fee for Austrian nationals is 15%, the fee differs for "outsiders" depending on contracts existing with foreign societies.

UBC

negotiated most of Brazil's international royalty agreements The tribute made veiled reference to the new arrangements underway for collections and payments.

"The death of Oswald Santiago occurs at serious time for royalty rights in Brazil," said the tribute. "His leadership was needed more than ever to reestablish justice of the kind that springs from the sacred respect for that inalienable right of man-that of creation-which is based on clear, simple and complete jurisprudence. While it can not be reversed, it is not irreparable, if we know how to follow the examples of tenacity and confidence in justice."

The CISAC anniversary finds UBC engaged in a struggle to head off a government takeover of the collection and payment of royalties.

The UBC and allied private organizations have asked the courts for the right to organize and control the projected "Central Office for Collections and Payments" ECAD—"Escritorio Central de Arrecandacuao e Distributicao." Created by law three years ago, the central office is scheduled to start operating with the new year.

The "National Council of Authors' Rights," a federal agency, had held that it holds the right to organize the Central Collection Office and control royalties. The private organizations argue that this would amount to an invasion of the constitutional rights of private property.

The UBC is making its fight under the leadership of Dr. Humberto Teixeira, its new president, a composer and lawyer. Dr. Teixeira takes the place of the later Oswaldo Santiago. founder of UBC.

The main UBC office is located at 107 Visconde de Inhauma, Rio de Janeiro. Branches are located in Sao Paulo, Porto Alegre, Belo Horizon te, Salvador and Recife. Agents are throughout Brazil

UBC adheres to the Berne Convention. Besides handling royalties, the UBC has a social welfare fund for its members who number some 4,000.

Besides representing CISAC members, the UBC represents ASCAP of the U.S. and VAAP of the U.S.S.R.



One other unusual aspect is that amateur groups, youth organizations and entertainment community centers can use authors' works without paying royalties. Other cultural and educational institutions can claim this right so long as entrance fees are not charged.

Bulgaria has a system of approving musical works for public performance. It involves the collective opinion of special commissions set up of musical workers, elected by the Union of

Fees are collected manually and payments are calculated through a computer. The full index contains 400,000 titles, but these are not memorized by the computer.

Relations between the society, the record industry and Austrian radio and ty are settled through a normal BIEM contract. Following the BIEM example, Austro Mechana has also made deals with the record pressing plants and tape custom duplicators. The aim of overall cooperation is to forestall and put an end to piracy.

As a collection agency, Austro-Mechana sticks to that, rather than involving itself in outside activities such as benefit shows or benevolent funds. Its work in collection is based on the Austrian copyright law of 1936 and the three subsequent amendment laws.

For the future, though, Austra-Mechana is to step up its fight for some arrangement for a levy on tape and cassette recorders for private use. And there is an aim to get royalties for copyright owners from hirers of recorded audio and audiovisual material.

Incidentally, arrangers of songs other than public domain material basically receive no royalties from Austro-Mechana.

SABAM

Continued from page C-12

also includes a customer's right. On this basis, a higher charge is foreseen by the society for use of mechanical music than for performance rights.

The SABAM has a procedure for dealing with allegations of plagiarism is noted, the file of comments goes to a permanent committee, made up of administrators, who call the different parties together. The idea is to settle on an amicable agreement but if the parties cannot get together then a legal verdict is sought.

As for arrangers, a royalty share is payable in certain circumstances where a version is permitted by the publisher. The arranger can share in performances whether his name is mentioned on the program or not; in all performances where it is clear that his arrangement was programmed; and in performances of a specific kind of music, for example harmony or fanfare performances, when the version was specifically written for that kind of performance.

On a more international level, SABAM has given, notably after the independence, help to the establishment and organization of the Zaire authors' society. Even now Belgian experts are regularly sent to Zaire to offer advice.

Hector Stamponi, secretary of SADAIC, Argentina.

KODA

Continued from page C-24

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tensen, Poul Rovsing Olsen and Erik Tjalve. General manager is Prof. H. Lund Christiansen; Else Larsen, the office head; Ib Bo, head of collection; and E. Hoybye, head of distribution.

KODA, acceding to the Berne 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 GRAMEX

Turnover in 1975 was about \$4.16 million, with a 17.7% operating cost. Distribution between Denmark and foreign countries works out roughly to a 40-60 ratio.

Membership involves four organizations. Dansk Komponistforening for composers of serious music: Danks Revyforfatter og Komponistforbund for composers and lyricists of popular music; and two societies representing music publishers. Apart from members drawn from these organizations, there are many affiliated members.

Distribution procedure is computerized, with some 100,000 titles in the index.

Denmark is fortunately free of piracy but KODA, along with other Scandinavian societies, is considering its position about future attitudes to rights over cable tv, videotape and videodisk.

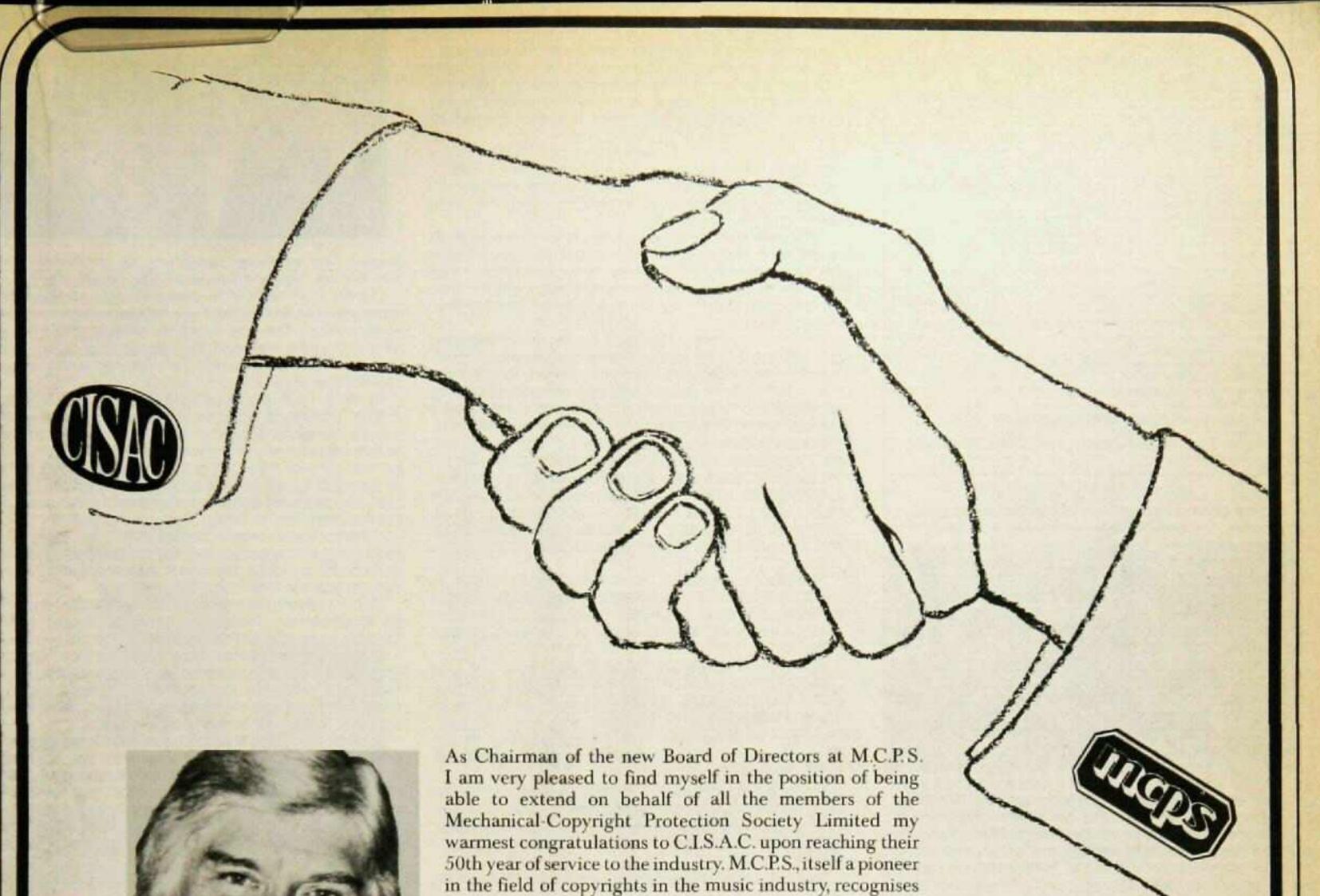
Net income of KODA is reduced by 10%, the money used for national musical purposes, disposed of by organizations affillated to KODA. Encouragement of new composers and use of members' works is left to the affiliated bodies to handle in their own way.

But at present, KODA has been operating fifty years and the authorization ran out in June, 1976. However the problems of society could not be immediately solved, so the Danish Minister of Culture has extended the authority to June of next year.

In recognition of the atmosphere which existed at the general meeting in February this year, there were no big anniversary celebrations.

Meanwhile work 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 songs which share the same title.

And the society does not involve itself in terms of plugging for more Danish created material to be used on radio or tele-VISION.



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

A. L. Minit

Chairman

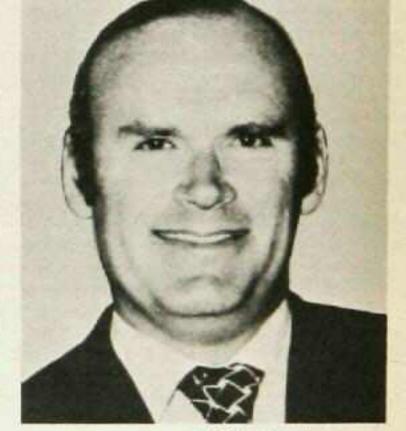
In May of this year, the Music Publishers Association took over control of the Mechanical-Copyright Protection Society Limited. This move follows the trend of major countries abroad where organisations responsible for the collection of music royalties, but which were in the hands of private shareholders,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

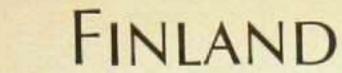
fob Unergemen Managing Director



R.W. Montgomery

Mechanical-Copyright Protection Society Limited

ELGAR HOUSE · 380 STREATHAM HIGH ROAD · LONDON SW16 6HR Telephone: 01-769 3181 Telex No: 946792 Cables: MECOLICO LONDON SW16





C-28

Billboard Spotlight

Saveltajain Tekijainiokevstoim isto Lauttasaarentie 1, 00200 Hel sinki 20 Tel 6922-511 Joonas Kokkonen chairman

Roger Lindberg, vice chairman, Pekka Kallio, managing director Performing rights only (mechanical rights through NCB, Denmark) Founded: 1928 Joined CISAC: 1929

Affiliations: Berne, Universal & Rome conventions

Members: 101 (949 composers: 417 songwriters: 95 publishers, 809 combination composers (authors (publisher) Total of 2,300 copyright owners

Employes: 46 with 2 full-time inspectors Catalog: 400,000 titles

Annual turnover: \$2.92 million

Proportion of income: radio tv 37.7% five performance 15%, cinema 4.8%, restaurants 25.2%, public transportation .9% libraries 4.3%, sports 2.1%, other 10% Society's expense: 27.5% of gross

Foreign royalties earned: 1262,000 annually Payment structure: tariffs

government owned radio/tv-2 25% take live performance-3-4% of salaries paid disk recordings:-\$3 a minute (collected by GRAMEX) cinema:-2% of gross profits other:-based on floorage, number of employes, number of selections available

Mechanical right prevailing rate for disk/tape: 8% on recommended retail price, excluding purchase tax and sleeve costs Length of protection performance: 25 years Length of protection mechanical: 25 years from year of recording



TEOSTO's most recent signing of a reciprocal contract, with VAAP in 1975, with (left to right above top) TEOSTO's Pekka Kallio, Joonas Kokkonen and Juri Zharov, vice-chairman of VAAP. Retirement ceremony (top) for Martti Turunen, for 37 years managing director of TEOSTO, who left in 1969 as "the grand old man of Finnish music." Left to right: Pekka Kallio, Turunen, and Joonas Kokkonen. Free use 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 Saveltajain Tekijainiokeustoimisto TEOSTO r.y., started operating on behalf of composers and lyricists.

In 1919, soon after Finland gained its independence, a committee was set up 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 until 1926.

Final contents of the law were formulated by the minister of education, Prof. E.N. Setala, who left out some key issues in the original text—for instance, that the state will inherit a work when the statutory duration of copyright ceases and its future income will be used for supporting intellectual works through a special fund.

But the development of the copyright theme in Finland was followed closely by the local musicians' and composers' guild, Suomen Saveltaiteiligain Liitto, and particularly its active secretary, Lauri Ikonen. Preparations were made for the setting up of a local copyright bureau, TEOSTO, and it was to follow the example of STIM in Sweden and its initial experiments.

The formation meeting was held March 7, 1928 at the Musiikki Fazer offices. Present were: composers Lauri Ikonen, Erkki Melartin, Leevi Madetoja, Yrjo Kilpinen, Armas Maasalo, Erik Furuhjelm, Heino Kaski, Toivo Haapanen and Evert Katila; music publishers G. Fazer and Toivo Voss-Schader (Musiikki Fazer), G. Westerlund and Axel Karlsson (Westerlundin Musiikkikauppa) and Vihtori Suomalainen (Kustannus-Oy Otava).

First director was Ikonen, unanimously elected. He went to the CISAC conference in 1928 and met with the executives of Genossenschaft der Deutschen Tonsetzer (G.D.T.), the society with whom TEOSTO signed its first reciprocal contracts.

By the end of its first year, the society had deals with AKM (Austria), BUMA (Holland), GEFA (Switzerland), KODA (Denmark), MARS (Hungary), NAVEA (Belgium), OSA (Czechoslovakia), SIAE (Italy), STIM (Sweden), and ZAIKS (Poland). Through authorization with STIM, it also represented SACEM (France) and PRS (U.K.). It also had a unilateral contract with GEMA (Germany).

Locally it had agreements with 60 Finnish composers and publishers. It also tried to arrange control of mechanical copyright at the national level, an easy task because Finnish publishers and controls had loyally transferred the right to TEOSTO.

Next step was an agreement with an international copyright



bureau. First the society signed with IBA in Germany, then with Nordisk Copyright Bureau (NCB)in Copenhagen.

Starting in 1938, TEOSTO gained the right to collect from film companies and Oy Yleisradio Ab (government-controlled radio station). This was necessary because movie-makers were embittered over what they described as "intolerable" tariffs from NCB, and because Yleisradio had started making its own recordings.

By 1942, TEOSTO started controlling the mechanicals in Finland and made agreements with Rytmi and Saaristokauppa, two music stores who also acted as record producers. In those days there were no record companies as such, just a handful of major music stores that represented the catalogs of leading U.K. and German companies. All Finnish records were also produced and pressed abroad, so that entire orchestras were sent to Poland, Germany or London.

However, Finnish records pressed abroad and imported to Finland had a lower custom duty and this greatly helped sales. At the end of the 1930s, the market share of domestic records was a staggering 90%.

TEOSTO was offered a partnership in NCB but feared losing its independence. Today, like STIM, KODA and TONO, TEOSTO is one of NCB's shareholders.

The starting of collection from music users caused a big shake-up. There was heavy opposition from owners of eating houses and bars. After the society failed to reach an agreement with the Finnish Restaurant Assn. in 1929, it was prompted to issue its famous "last warning."

That had the desired effect. Agreements were signed by the hundreds around 1929-30. But there were still rebels and one. Oy Paivansade, who owned an establishment called Paris, was taken to court. Plaintiff was AKM, the Austrian performing right society, and the composers involved were Paul Abraham, Franz Lehar and Rotter-Kaper. Both magistrates' court and the Court of Appeal ruled against the defendant and compensation was paid.

(Continued on page C-30)

CAPAC

Continued from page C-16

Mills is a patient man, and is well aware that the battle for

floor of a midtown office block. The bulk of CAPAC's 70-odd employes works out of this office, which houses a sophisticated computer facility. A bilingual staff based in CAPAC's buting performing rights royalties, the organization has undertaken a number of other activities to assist both its members and the industry as a whole. These obviously include the

updated copyright legislation is a long one. Mills, like the organization he serves, is used to long battles.

CAPAC was founded in 1925 by PRS, the British performing right organization, as CPRS, the Canadian Performing Right Society. Harry T. Jamieson, 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 right license fees. His successor, William St. Clair Low, became general manager in 1947. He undertook the next phase in the organization's growth, its "repatriation" 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 fifties, the emphasis at CAPAC began to change, with 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 1924 Copyright Act revised.

CAPAC's growth in the last 10 years has been little short of phenomenal. CAPAC's income grew from \$5,360,000 in 1968 to some \$10,501,072 in 1975. The growing success of Canadian music is indicated by the fact that the income for CAPAC publishers grew from \$1,511,000 to \$2,203,508, while the income for writer members increased from \$364,000 to \$1,509,991 in the 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 1968 to \$689,072 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 5,000 composer-author members, and some 800 publisher members. The membership ranges from the giant international publishing houses like Chappell and Southern Music to small independent companies and composer-owned firms.

Individual CAPAC members include such well-known Canadian writers as Galt MacDermot ("Hair," "Two Gentlemen from Verona"), Gordon Lightfoot, pianist Glenn Gould, veteran country singer-composer Wilf Carter, Murray McLauchlan, Dan Hill, the Stampeders, Heart, country singer Stompin' Tom Connors, and Quebecers Gilles Vignault, Felix Leclerc, Robert Charlebois, Claude Leveillee, Harmonium and Beau Dommage.

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

Montreal office serves the needs of Quebec members, who are the dominant force in the province's booming French-language music field. And an office in Vancouver was opened nearly two years ago and has already proved of major assistance to a growing number of composers and publishers based on the West Coast.

The first CAPAC members signed by the new office on the West Coast were the members of Heart, who had significant success on Billboard charts during the summer.

CAPAC is certainly not an inward-looking organization. It retains strong links with performing right organizations throughout the world, negotiating reciprocal agreements with similar societies serving almost 100 different countries. The personal links with ASCAP in the U.S., PRS in Britain, and SACEM in France—three countries where Canadian music is gaining an ever-stronger degree of acceptance—are particularly strong.

And CAPAC's understanding of the importance of an international approach to copyright matters is underscored by the active role it has played within CISAC. CAPAC first joined the body in 1944, and for the last 20 years has been continually represented on senior levels of the organization. John Mills is a member of the administrative council of CISAC, as well as being a member of the 10-man Executive Bureau, along with representatives from ASCAP, SACEM, PRS, GEMA in Germany, SIAE in Italy, and performing right organizations Hungary (Artisjus), Sweden (STIM), Belgium (SABAM), and Spain (SGAE), CAPAC's voice contributes to the international efforts to gain equitable copyright legislation.

As CAPAC moves into the future it looks forward with some confidence. The upcoming copyright act, whatever its final form, will certainly be a forward movement, with the act hopefully clarifying copyright in such areas as cable television, and the use of what the 1924 act calls "music by means of a gramophone," which currently is not subject to a license fee.

License fees in Canada are set by the Copyright Appeal Board, set up by the government in 1938. Currently, CAPAC is entitled to 1.6% of receipts of privately owned tv stations in Canada, 1.85% of receipts of privately owned radio stations, and an amount equal to 1.33% of the money paid by clubs for live entertainment. The publicly owned CBC radio and television networks pay a license fee to CAPAC, based on \$4.94 for each person living in Canada, based on the latest population statistics. Cinemas, drive-ins, and theaters pay on a per-seat basis. Other regulations, listed in the Canada Gazette, cover tariffs for background music, fairs, exhibitions, arenas, steamships and airplanes.

The growing strength of the Canadian music scene in the seventies has been assisted by CAPAC in a number of ways. Although its primary purpose is that of collecting and distriinvolvement of CAPAC in a variety of appearances before a number of federal and provincial government commissions relating to aspects of copyright, but also in other areas.

CAPAC released a book, "You and the Business of Music," written two years ago by John Mills as a guide to newcomers to the music industry—so far more than 15,000 copies have been distributed. And a 48-page magazine, "The Canadian Composer," is published 10 times each year, and in addition to its distribution to members, is sent to parlamentarians involved with the administration of copyright, as well as more than 1,000 media people. The aim of the magazine, published in both English and French, is not only to stress the involvement of the individual composer and publisher in his association, but also to offer a source of valuable promotion for both individual members and the Canadian music scene as a whole. The magazine has been published continually for more than 10 years.

In addition, CAPAC offers young composers two annual scholarships for additional graduate work in composition, and has run a series of highly promoted annual lectures which have featured internationally know musical figures, ranging from songwriter Arthur Schwartz, this year's speaker, the Canadian singer Maureen Forrester. Other guest speakers have included Ravi Shankar, Zoltan Kodaly, George Ligeti and Galt MacDermot.

The future for Canadian music—in both the pop and serious fields—is a positive one. And CAPAC, the senior performing right organization in Canada, is continuing its efforts to make the future for Canada's composers and publishers an even brighter one.

OSA

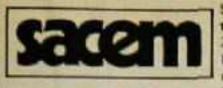
Continued from page C-22

1926 and contracts were set up with radio and record companies. Bilateral contracts with Austria, Germany, Sweden, Switzerland, the U.K., Hungary, France, Finland and Italy had been concluded and when CISAC was formed, OSA was a founder member.

OSA is not merely a collection and paying agency on performing and mechanical royalties. It has its own legal department which gives a free consultative service to all members in legal problems. As income from artistic activity is taxed at a special low rate in Czechoslovakia, OSA also serves as a central pool of evidence for more than 7,500 royalty recipients. and handles their taxation matters.

Membership is of 2,265 composers, 859 lyricists and 50 publishers, whose catalogs are represented by Supraphon and Panton. So far, only compositions on records and cas-

FRANCE



Societe des Auteurs, Compositeurs et Editeurs de Musique 25 Av Charles de Gaulle, 92521 Nevilly / Seine Tel: (01) 747-56-50. ables: MUSICA-Paris Composer Georges Auric, president of honor Jean-Loup Tournier director general

Performing rights only Founded: 1851 Joined CISAC: 1927 Affiliations: Berne, Universal & Rome conventions Members: 39.000 (36.000 composers, 21.000 songwriters, 1.300 publishers)

Employes: almost 1,200

Catalog 3 5 million titles

Annual turnover: \$67 million

Royalties paid members: on a point system after deduction for operating costs and special funds

Society's expense: 22% of gross

Length of protection performance: life plus 50 years, with extension in case of war

Societe pour L'Administration du Droit de Reproduction Mecanique 225 Av Charles de Gaulle. 92521 Nevilly/Seme Tel

(01) 747-56-50

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Jacques Enoch, president; Jean Ferration, director general Mechanical rights (including those of Societe des Auteurs et Compositeurs Dramatiques (SACD) and Societe des Gens de Leetres de France (SGDL)

Founded: 1935 Joined CISAC: 1936 Annual turnover: \$35 555,555 Mechanical rate: 8 of retail price of recording

SACEM's Georges Aucomric, poser, president of Honor of SA-CEM (left) and Jean-Loup Tournier, director general of SACEM.



La Maison de la Musique, the impressive complex in Neuilly outside Paris which houses the administration of the SACEM and the SDRM. The complex comprises concert halls, exhibition areas, conference rooms, recording studios, a library and a musical documentation center.

SCFPDA

Continued from page C-16

SACEM

Of all the member societies of CISAC, the French Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM), has a special claim to distinction because it was the first such society to be founded in the world in 1851.

However, the principal of protection of intellectual copyright was established in France very much earlier than thatas far back, in fact, as the 17th century

It is recorded that the writer Tristian the Hermit, who lived between 1601 and 1655, employed a valet who had literary aspirations. The valet, whose name was Quinault, wrote a play called "The Rivals" and Tristian decided to produce it. The actors agreed to share the proceeds from the play with the author but when it was discovered that the play was entirely the work of a mere valet, the public decided to cut its contribution by half. This meant that the actors would receive 50 ecus and the author nothing.

When Quinault complained about this, Tristian came to the rescue and suggested that each actor pay Quinault a performing right consisting of one ninth of his fee. In this way, so the story goes, the principle of performing rights was established.

The principle was upheld by the politician Joseph Lakanal before the French Revolution. He said: "Of all property, that which is the least open to challenge and whose growth can neither damage the principle of republican equality nor interfere with liberty is, unquestionably, intellectual property."

And Beaumarchais, author of "The Marriage Of Figaro" and "The Barber Of Seville" observed: "They say in the foyers of our theaters that it is not noble for authors who pride them selves on aspiring to glory, to concern themselves with such base considerations as financial benefit. It is true that glory is very attractive, but these people forget that in order to enjoy it for just one year, nature condemns us to have dinner 365 times."

The principle of copyright protection became enshrined in French law in 1791 when a decree signed by Louis XVI accorded to authors the exclusive right to sanction the presentation or execution of their works in public. A further law was passed in 1793, for right of reproductions-but it was one thing to pass a law banning unauthorized performances and quite another to police it.

Thus for decades, concert promoters and theater owners continued to use the works of authors and composers without scruple and without paying a sou in royalties. There was nothing that the authors and composers could do individually to protect themselves, so their only recourse was to set up an association whose aim was to create a centralized collection and distribution mechanism to ensure that its members received fair remuneration for the use of their works.

cietes des Gens de Lettres, SCFPDA would permit accessibility to, more or less, all works written in French at the cost of \$1 per year per student.

The way in which this came about in France represents a piquant slice of French social history.

One day in 1847 the writer Ernest Bourget, accompanied by the composers Paul Henrion and Victor Parizot, was attending a cafe concert at the Ambassadeurs on the Avenue des Champs-Elysees in Paris. During the course of the performance the orchestra played some of their works, but their appreciation of this tribute was somewhat tempered by the fact that they could expect no royalties for the performances.

(Continued on page C-30)

S.D.R.M

Mechanical rights in France are administered by the Societe pour L'Administration du Droit de Reproduction Mecanique (SDRM) which was founded in 1935. It was originally run as an entirely separate entity from the French performing right society, SACEM, but in 1974, as an economy measure, it was decided to have one administration for the two societies.

Thus SDRM is still a legally independent body, with its own president and general manager, but its administration is handled by SACEM.

SDRM has its head office in the Maison de la Musique, the impressive complex it shares with the SACEM on the banks of the Seine at Neuilly outside Paris. As well as collecting and distributing mechanical rights from recordings of music. SDRM also collects mechanicals on behalf of the Societe des Auteurs et Compositeurs Dramatiques (SACD) and the Societe des Gens de Lettres de France (SGDL), both of which are also members of CISAC and which concern themselves with the protection respectively of dramatic works and of literature.

The prevailing mechanical royalty rate in France is that established by BIEM (International Mechanical Rights Bureau)-8% of the retail price of the recording. The retail price is calculated in France by averaging out the various prices at which records are sold

The annual turnover of SDRM has increased at the rate of about 20% per year over the last three or four years. Last year the turnover amounted to 160 million francs (\$35,555,555). The Societe is constantly striving to improve its efficiency and to crack down on persons importing records into France without paying mechanical rights.

In this connection SDRM works closely with the French Police.

Like all mechanical right societies, SDRM is concerned about the increase in the incidence of private recording-a development which can seriously undermine mechanical rights income-and is planning a campaign to press for a levy on tape recorders and tapes as a kind of license fee for home recording

Billboard Spotlight

Claude Beland has been president of the society and Guy Boivin its executive secretary since 1975.

In 1971 SCFPDA became a member of the Confederation Internationale des societes d'auteurs at compositeurs (CI-SAC).

SCFPDA is composed of "active members" and "associate members." The active members are professional associations of publishers, booksellers and librarians; the associate members are publishers interested in copyright and its protection.

The society used to receive a grant from the Quebec Ministry of Communications. As a result of changes in ministerial policies, the society will henceforth be making its representations to Quebec's Ministry of Cultural Affairs.

The administrative board of SCFPDA is made up of the following five members: Claude Beland, president; Pierre Tisseyre and Victor Martin, vice presidents; Victor Cote, secretary; Michel Bonneau, treasurer. The administrative board holds regular monthly meetings and a general meeting of the members annually in January.

SCFPDA has signed a service contract with the Conseil Superieur du Livre. The society's headquarters, thus, are the same as those of the CSL. The staff of the CSL supplies the secretarial services the society requires. In particular, Boivin, executive secretary, is responsible for various initiatives proposed by SCFPDA.

The society acts as a consultative and informational body. by publishing, for the benefit of its members, a bulletin and also various pamphlets that have a wider circulation. SCFPDA also performs the task of a collection agency. In this regard it signed a new agreement in May 1975 with Radio Canada concerning radio programs and is making preparations to negotiate a new contract with the tv section of that corporation relevant to tv programs.

Since 1971 SCFPDA has collected and distributed to Quebec writers and publishers approximately \$20,000. Of this amount, 15% came from France, Belgium and Switzerland by transfering it to SCFPDA with the assistance of the Societe des Gens de Lettres de France. At the present time the thrust of the society is restricted to the collection of authors' rights in the fields of radio, tv and book excerpts.

SCFPDA retains 10% of the rights collected. Of this percentage 5% is used to cover operational expenses. Thus the society obtains a net profit of approximately 5%. Other sources of income and, up to the present time, a government grant and membership fees (1976: \$1,300).

In the course of the past 18 months SCFPDA has drawn up an agreement for consideration by public and private educational institutions in Quebec. The society has received the support of several of these by offering them an agreement suitable to their needs. As a result of an agreement with So-

SCFPDA, moreover, had arranged to reduce to a minimum the compilation and secretarial tasks of the institutions concerned. Unfortunately, the efforts of SCFPDA in this direction have not resulted in an agreement. This is due to the attitude of the Ministry of Education that has informed educational institutions to sign no contractual agreements in the immediate future. The society has entered into negotiations with the ministry and, if these fail, there will be an obligation to institute legal proceedings against those who violate authors' rights by making undue use of photocopying in the field of teaching.

Canadian law with regard to authors' rights is more than 50 years old. It has not been revised in spite of its numerous weaknesses. In particular SCFPDA believes that Canadian law on this matter should include new clauses dealing with the problems relating to photocopying and, in a more general way, with those connected with reproduction. Translation rights should also be modified. The Ministry of Consumer and Corporate Affairs has been working for several months drawing up a program of reform and legislation with regard to "intellectual" property rights.

SCFPDA made a number of suggestions on the question of authors' rights for the recently published "Livre Vert." It is preparing a detailed analysis of the "Livre Vert" which will be sent to the Ministry of Consumer and Corporate Affairs. The analysis will appear in the society's bulletin.

The society has always been intensely interested in the activities and aims of CISAC. For financial reasons it has only been able to participate sporadically at the congresses and international meetings.

Nevertheless SCFPDA foresees brighter perspectives in this matter. Already the society's participation at the congress celebrating the 50th anniversary bears witness to the firm desire to link efforts with CISAC in order to reach solutions to the numerous problems relative, in all their aspects, to authors' rights.

BMI

In 1940 BMI Canada Limited was formed to license in Canada the repertoire of Broadcast Music, Inc. in New York, At that time nearly all the music broadcast north of the border originated outside Canada. By 1947, however, it was obvious there was much original material in Canada and that year BMI Canada was activated to work for Canadian writers, composers and publishers. There was a monopolistic situation regarding performing rights at that time, and BMI Canada began life as an alternative.

MOR, top single and country charts in Canada. The perform on ing right organization began small, and it is correct to assume that licensing revenue was also less than its competitors. 30 When repertoire expanded, revenue naturally expanded. In 1969 just over \$200,000 was paid Canadian publishers for the performance of the works they represented. This was slightly over 10% of total revenue that year. Five years later the figure had jumped to more than \$1.1 million, or 22% of the total. Performance payments to writers have increased proportionally. As more and more Canadian music is performed, more income from performing rights remains in Canada.

BMI Canada's primary function is the collection and distribution of performance royalties but it has been active throughout the years in the promotion of Canadian music and has a wide program of assistance to music creators and users. in Canada.

In the area of concert music, BMIC publishes brochures with biographical material and lists of compositions and recordings for many of its affiliates. It also acts as artist and repertoire director for Melbourne Records, a Canadian label of contemporary classical music owned by George Taylor and distributed by London Records. BMI Canada offers composition prizes to every university faculty of music in Canada and all community colleges where composition is taught.

OSA

Continued from page C-28

settes, and film music, are on computer index, but it is hoped to add radio and tv broadcasts. Mechanical rights are through the BIEM 8% contract. And copyright protection extends for 50 years after the composer's death, and 25 years for recorded performances.

As to the administrative-cost deduction at 7.45% in 1975 OSA can point with pride to a surprisingly low-cost service to members.

OSA has a board of 10, nominated by the Czech Composers and Performing Artists Assn., and the Czech Writers' Assn. Current president is Jan Seidal, composer.

The staff now stands at 90, with composer Ivo Jirasek as director; and the organizational structure divides the staff into secretariat, management and legal sections, with four other departments handling the actual check on performances and eventual registration and payment of royalties.

No records are imported into Czechoslovakia from the West so there are no mechanical collection problems. But on records imported from the East, mechanical rights are paid and collected by manufacturers in countries of origin.

SACEM

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It occurred to them that while the public in the restaurant were paying the creators nothing for the privilege of hearing their music, all were expected to pay the proprietor for their seats and meals.

When the time came to pay, Bourget, Henrion and Parizot refused, saying to the waiter: "The owner is making sure of his money and is no doubt making a profit from the use of our works and those of our colleagues. No one has asked our permission to perform these works and no one seems prepared to pay us a fee, therefore we are quits!"

Not only did they refuse to pay their bill but they took the matter to court, in the meantime securing the backing of the publisher, Jules Colombier.

On Sept. 8, 1847, the case came before the Tribunal de Commerce de la Seine which found in favor of the plaintiffs, and forbade the Ambassadeurs to use the works of Bourget and his colleagues. The director of the cafe-concert, however,

persisted and the case again went to court whose decision, again in favor of the plaintiffs, was upheld by the Paris Court of Appeal. The director of the Ambassadeurs was required to pay a substantial sum in damages.

As a result of their success, Parizot, Bourget, Henrion and Colombier founded on March 19, 1850 the Agence Centrale Pour La Perception Des Droits Des Auteirs Et Compositeurs De Musique—the forerunner of SACEM.

In no time at all the new organization had 221 members and the membership list was sent to all directors of theaters and concert halls. It is recorded that royalty income for May 1850 was approximately \$32.

SACEM was formed on February 28, 1851 and in the course of its first year of operation SACEM collected and distributed about \$3,045. Thirty years later its income was in excess of \$218,000.

The early years were marked by constant litigation as music users, unused to the "indignity and outrage" of having to pay royalties, bitterly contested SACEM's right to collect on behalf of its members.

From the very beginning the directors of SACEM saw the necessity of casting their net increasingly wider and thus affillates were created, not only in the provinces of France but also in foreign countries. The first of these was established in Belgium and by a skillfully managed campaign, the society persuaded the Belgian government of the need for a law on copyright protection. On Dec. 1, 1885 the Belgian parliament passed a law giving protection to artistic and literary works. At its inception the administrative staff of the French society consisted of a manager and three employes operating from offices in the rue Sainte-Anne. By 1882 the staff had increased to 30 and SACEM moved to larger offices in the rue du Faubourg Montmartre, About 1900 the organization took over even larger premises in the rue Chaptal where its headquarters remained until earlier this year when it transferred to a vast new complex on the banks of the Seine at Neuilly.

Hand in hand with its consolidation in France, SACEM developed more overseas affiliates. Agencies were created in the U.K., Holland, Switzerland, Spain, Greece, Monaco, Portugal, Egypt, Rumania and Syria. Foreign authors and composers who had no national society to defend their interests were only to happy to have the French society represent them. However, as time went on foreign composers and lyricists began establishing their own national performing right societies and on Sept. 8, 1886 there were 14 nations represented at the diplomatic conference in Berne, Switzerland. This paved the way for the famous Berne Copyright Convention, signed by the 14 participating countries just two years later.

listings in each category. New members join at the rate of 900 a year.

SACEM negotiates up to 100,000 contracts a year and handies about 40,000 declarations annually. It has an index of 3½ million titles.

It is a statutory principle of SACEM that performance royalties from music users are divided equally among composer, lyricist and publisher, each receiving one third. There are, of course, variations of this formula. If, for example, the work concerned has no lyrics, then the composer receives two thirds and the publisher one third.

And in the case of a work without lyrics, which has been specially arranged, then the division of royalties is: one sixth to the arranger, three sixths to the composer and two sixths to the publisher.

For arrangements of musical works with lyrics, the division is: two twelfths to the arranger, three twelfths to the lyricist, three twelfths to the composer and four twelfths to the publisher.

In order to qualify for membership of SACEM, it used to be necessary for a publisher to establish his credentials as a music publisher in the literal sense by producing at least 50 original musical works in printed form which were published by his company. This rule has since been modified and to qualify for membership today, a publisher will have to produce 10 published works.

Until recently, to qualify for membership as a lyricist or composer, it was necessary to produce in printed form six works of a certain minimum duration. Today, however, all that is necessary is for the candidate to provide evidence that he or she has had a work performed in public.

SACEM allocates its receipts to its members, after deduction of operating costs, 9.75% for cultural and social funds and 0.5% for sundry other items, on the basis of a point system. A normal popular song lasting less than five minutes is accorded six points. A piece of light music lasting between five and seven minutes would be accorded nine points and a fulllength symphony or string quartet might qualify for as many as 90 points, consideration being given to the fact that such extended works are performed relatively rarely.

The French society has always been extremely forwardlooking in its cultural and social activities. It operates widows' and pension funds and is extremely active in encouraging the musical arts, subsidizing music festivals, commissioning compositions, sponsoring musical competitions and awarding prizes for musical performances and compositions.

SACEM sponsors as many as ten major music festivals a year, supports the Jeunesses Musicales, a nation-wide organization aimed at stimulating the interest of young people in music—and grants scholarships to young musicians and composers of outstanding talent. In 1973, for example, SACEM spent \$200,000 in sponsoring serious music concerts by young contemporary composers.

Like all similar societies SACEM is frequently involved in cases of alleged plagiarism and 12 years ago, as a means of assessing the validity of plagiarism claims, the society developed a theme dictionary which enables computer comparithors/publishers, 4; composers/publishers, 7.

Where possible (EOSTO chases deals with leading rade organizations whose decisions bind individual members. Such agreements are in force with Finnish cinema owners (300 the aters), the Finnish Hotel and Restaurant Council (3,000 outlets), Finnish Barbers and Hairdressers (3,500 members), Raha-automaattiylidistys (around 2,000 jukeboxes), and the Finnish Motor Coach Union (432 members).

Domestic revenue sources show: radio/tv, \$1.1 million, up 40%; public performance and dancing, \$400,000, up 15.4%; cinema, \$140,000, up 13.5%; concerts, \$35,000; stage, \$3.600, a drop of 50.6%; restaurants, \$735,000, covering live and mechanical; public transport, \$27,500; libraries, \$700, a drop of 63.3% in a year of setbacks; shops, \$127,000; sports, \$58,000; grandes droits ("great right") \$4,050.

Performing fees from abroad, not included in the annual turnover, totaled \$262,000 in 1975.

After deduction of costs, at most 10% of the remaining income is transferred to funds. The rest is distributed.

The prevailing mechanical royalty rate is 8% on recommended retail price, excluding purchase tax and sleeve costs. TEOSTO has a partial agreement with NCB on protection of mechanical copyright. And it is working on the situation where there is no special levy on tape or tape recorder sales. Though there are currently some 900,000 cassette and 200,000 open-reel recorders in consumer use, the sales of blank tape is estimated at 4 million annually, so the size of actual home recording is obviously low.

SACERAU

Continued from page C-24

The society has inspectors to control use of its repertoire and international material in the hotel-dancehall-nightclub areas, as well as in cinemas.

Structurally, the society has an administration council of 10—five authors and five composers. There is also a judicial council, a director and 16 employes. Services operated are:

A registration department, a declaration department, including alphabetical index and personal record of each member; publisher, composer or lyricist; a service for checking radio, tv and cinemas; a recorded music service, registering recorded works with an index and repertoire of record companies; an accountancy division; a "perception" department which checks announcements and reviews of shows and establishes contracts for performance and mechanical rights, and a cashiers' department, handling all financial transactions, including royalty checks.

In Egypt it is forbidden to import recordings from abroad, so record labels press foreign material under license and the society collects on behalf of interested parties. This eliminates any problems of non-payment of mechanicals on imported product, but piracy is a problem. The society has instituted a system of seizing illicit cassettes where found, as well as the recording equipment used to make the pirated tapes.

On more general lines, SACERAU has special funds to cover medical or funeral expenses of members and another fund to help widows of members.

SACEM today is governed by an administrative council whose president holds office for one year but is eligible for reelection. The council consists of five authors, five composers and five publishers.

The permanent administrative staff, which carries out the council's policies, includes experts in a variety of fields from international law to accountancy. The permanent staff, based in the Neuilly headquarters, is headed by Jean-Loup Tournier, the director general, and numbers more than 450 people. In addition there are 14 regional directors, 120 regional delegates and another 450 employes in provincial centers, so the total staff amounts to almost 1,200.

SACEM is extremely diligent in securing remuneration for its members—currently numbering more than 39,000—wherever their works are used. The society not only licenses the aters, music halls, cinemas and concert halls but also cafes, hotels, casinos, restaurants, fetes and festivals, department stores and supermarkets. Because of the strength and unremitting vigilance of its organization, SACEM's operating costs are relatively high—of the order of 22 percent of turnover. But the society points out that this is the unavoidable cost of ensuring that very few music users slip through its net.

The basic tariff established by SACEM in respect of locations where music is performed is 8.8% of the boxoffice receipts or, where there is no admission charge, 4.4% of money spent on drinks and food. For cinemas the tariff is normally 1.5% of the gross receipts.

Commercial radio pays SACEM and SDRM (the French me chanical right society) 6% of its advertising revenue and commercial ty pays both societies 5% of its advertising revenue.

The State radio and tv companies pay to all the French authors' societies a sum equivalent to 4.16% of the license fees and roughly the same percentage on its advertising revenue.

Membership of SACEM is open to lyricists, composers and music publishers and the break down is 21,000 lyricists, 36,000 composers and 1,300 publishers. There is, of course, a massive overlap in the lyricist and composer categories because members who write both words and music get separate sons to be made between various works. The system is not, of course, infallible, but is a useful aid.

In its 125 years of existence, SACEM's turnover has grown continuously and, for the most part the society has maintained a favorable balance of payments with the 40-odd overseas societies with which it has agreements.

In 1972 the turnover was approximately \$56 million. This year it will be nearer \$67 million.

As to the birth of the author rights President Vincent Auriol of France on the occasion of the Centenary of SACEM, March 1950 said: "In disseminating throughout the world the songs and the music of France, the Societe Des Auteurs, Compositeurs at Editeurs de Musique has contributed to the cultural and artistic influence of France. It has done more—it has defended and safeguarded the rights of singers and musicians of all countries. And its organization has created a method of operation which has served as a model for all similar societies. It was France the country of the **chanson**, which gave the author's right to the world....."

TEOSTO

Continued from page C-28

With that, the whole problem of opposition was wiped out. Royalties on musical entertainment in restaurants were set around 3%-4% of salaries paid to musicians.

At the 1952 CISAC conference, TEOSTO had detailed talks with ASCAP about control of Finnish music in the U.S., particularly that of Jean Sibelius. There had been a freeze executed on the ground that the copyright belonged to a German publisher, Breitkofp and Haertel. Directors of ASCAP soon contacted the Alien Property Custodian, with authorization by Sibelius, and the money started pouring in.

Today TEOSTO's head office is at the top of a lovely fourstory building in Helsinki. The building is owned by the society and completed in 1973 at a cost of \$1% million. Prior to this development, it was for 24 years at Hietalahdonkatu 2, in Helsinki. Part of the house is rented by the Finish Academy.

There are 46 employes, spread over three main departments: licenses and tariffs, accounts and registers, and administration. TEOSTO has two full-time district inspectors and scores of field agents.

Yet membership is only 101. The low figure is explained by strict regulations. A solid membership of at least five years is required from national composers, lyricists, copyright owners generally. Membership is through application which has to be granted by the board of directors.

But it handles nearly 2,300 national composers and copyright owners. A breakdown: composers, 949; lyricists, 417; It is also active in trying to create opportunities for new composers.

On a more international level, it has helped the formation of similar societies in Arab countries by allowing them the necessary documentation, and it has taken part in conferences and congresses, advancing arguments and details about specific problems for developing countries.

SACERAU is part of a governmental commission and, through its judicial counselor. Mahmoud Loutfi, has presented to competent authorities a complete study of pieces of legislation in existence in the Arab countries, as well as recommendations about amendments which it feels should be incorporated in future law for the protection of author's rights.

N.C.B.

Continued from page C-24

5

Finland, Norway and Sweden. It also has an agreement with the Icelandic society STEF about mechanical rights in Iceland, so it is a full Nordic society and a member of CISAC.

Current membership is 14,500. As for growth, in 1970 in come was \$3 million. By 1975 it was \$8.5 million and it is expected 1976 will produce about \$10.8 million.

NCB is computerized and 150,000 titles are registered in the system.

Producers of records and tapes in the Nordic countries conclude standard contracts with NCB, on the basic BIEM/IFPI deals and Nordic law of copyright allows everybody to undertake private domestic recording without payment of royalties. Also there is no protective tax on tapes or tape recorders.

In its wide area, NCB is working towards eliminating piracy by trying to conclude contracts to regulate activities of independent pressing companies, enabling NCB to control pressing and reproduction. If needed, NCB is equipped to carry on lawsuits for members when illegal reproduction is unearthed.

Nordic statutory duration of copyright is 50 years after the death of the copyright owner, but where there is more than one owner, then it is 50 years after the death of the last surviving author. The duration is 25 years in the case of recorded works.

Kurt B. Reiler is general manager of NCB and looks after the protection of nearly 100% of all copyright works in Scandinavia from a building in Copenhagen's Osterbro area.

Royalty rate on a record or cassette is 8% of the retail price. Producers of disks and tapes have to stamp product with the NCB logo which is run in small letters, with the "c" as a copyright logo.

GERMAN DEMOCRATIC REPUBLIC



Anstalt zur Wahrung der Auffuchrungsrechte auf dem Gebiete der Musik

Storkower Strasse 134, 1055 Berlin Tel: 537

Kurt Schween, president; Klaus Eisenbarth, director general

Performing and Mechanical Rights

Founded: 1951 Joined CISAC: 1956 Employees: 95 (at head office), 115 (in 8 district departments). Affiliations: Serve and Universal

Members: 4,000 (approx: 20 publishers, remainder composers & lyricists)

Catalog: 800,000 titles

Annual turnover: more than \$9 million

Proportion of income: radio 8%; tv 2%; live performance 45%; mechanical disk/tape 45%

Royalties paid members: 75-80% of gross

Society's expense: 20-25% of gross

Mechanical right prevailing rate of disk/tape: 4% a side, 8% a record—of retail price of all disks delivered by production company to wholesale trade

Length of statutory duration for copyright: life plus 50 years

In the German Democratic Republic (East Germany), both performing rights and mechanicals were put on a properly organized basis beginning Jan. 1, 1951. That was the setting-up date for Anstalt zur Wahrung der Aufführungsrechte auf dem Bebiete der Musik (AWA).

Initiators in the setting up of AWA were Herbert Volkmann and Prof. Max Butting, the latter the current honorary president of the society until his death on July 13, 1976. Prof. Butting was responsible for developing the first Germany copyright organization, Genossenschaft Deutscher Tonsetzer (GDT).

The legal basis of representing and protecting authors' works in the musical field was established by a decree dated April 5, 1951. Much of the hard work in the early years was handled by Kurt Schwaen, noted composer and today's president of the AWA advisory council; Guido Masanetz; Willibald Winkler and Carlernst Ortwein, and Kurt Borg, the former vice-minister of cultural affairs.

AWA became a member of CISAC at the 19th Congress, held in Hamburg 1956.

Now the advisory council is the society's supreme body,

made up of at least four composers, two writers and one music publisher.

AWA is managed by a board of directors, headed by the director-general and including managing directors of the various divisions: royalties and licensing; distribution; planning and finance; plus the head of the legal and general affairs divisions.

The head office has 95 employes, with eight district departments with a further 115 employes.

The royalties and licensing department, controlling the work of the eight areas, has vitally contributed to the fast collection growth of the society.

In 1965, AWA's royalty income totalled \$3,346,277. It was up to \$5,095,764 by 1970, and in 1975 the figure had reached \$9,361,714. The total roughly breaks down into 45% from performing royalties, 45% from mechanicals, and 10% from broadcasting and television rights.

AWA has a contract, based on BIEM standard agreements, with the only record production company in the GDR. VEB Deutsche Schallplatten, which covers various labels including Eterna, Amiga, Litera and Aurora, Schola, and with the broadcasting authority Staatliches Komitte für Rundfunk and Staatliches Komitee füer Fernsehen.

Mechanical royalties on records are calculated on the basis of 4% a side, 8% of the retail price of all disks delivered by the production company to the wholesale trade.

AWA collects public performance fees on the basis of the AWA Verordnung of March 17, 1955. Music in church for official services is exempt, but the churches have to obtain a performing right license and pay fees in respect to concerts held on church premises.

The society has 4,000 members and the sum distributed to them, and members of 35 copyright societies affiliated to AWA, is 80% of the gross revenue in respect to performing rights and between 75%-80% of gross revenue for mechanicals, depending on individual commission percentages agreed.

Among the members there are, apart from some 20 publishers, foreign composers and lyricists who have set up permanent home in the GDR.

AWA accounts are handled manually and the copyright index contains around 800,000 works.

The society is legally required to assist members in the protection of their moral rights as well as in royalty collection. As to plagiarism, AWA's musicological service has fortunately had little to deal with up to now.

What is laid down in any allegation of "song stealing" is that the person making the allegation first presents the score of his own work. A musicologist of the society then compares it with the "suspect" work. It is possible the advisory council,



Charles Mere, the French dramatist (third from left) and a former president of CISAC (1932-1934 and 1937-1938), talks to friends during the dinner at the 1966 CISAC congress in Prague. Fourth along on the right from Mere is British composer Sir Arthur Bliss, representing the PRS, who was then president of CISAC.

and including composers of all genres, would become involved in the judgment.

If the claim is justified, then the work is no longer credited to the plagiarist. All royalties paid up to that point are reclaimed and transferred to the person deemed to be the rightful author, who can also demand that all performances of the stolen song be suspended and all existing copies destroyed. Additionally, the wronged writer can take legal action.

The society's musicology service is also involved in problems of musical arrangements. On the performing right, the society credits an arranger, with royalties even if the work itself is non-copyright, provided that the arrangement conforms with requirements of the copyright act.

Where mechanical rights are concerned arrangers of noncopyright works receive 100%, according to international practice.

Distribution of royalties to foreign societies is the responsibility of the international service, which is directly controlled by the director general.

The banking and accountancy operations come under the planning and financing division, which also administers the fund for the promotion of contemporary music that is in line with the CISAC recommendation of 10%. Musical events presenting contemporary music are supported through the fund, such festivals as the Music Biennial and the GDR Music Days.

At the focal point of all these activities is the development of a socialist musical culture, with encouragement for the generation of young composers and provision of general information about outstanding foreign works.

(Continued on page C-36)



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GERMAN FEDERAL REPUBLIC

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Prof. Dr. Ench Schultze, president and general manager, Wolfgang Schiedung, international director

Performance and Mechanical rights

Founded: 1903 (1947, present structure) Joined CISAC: 1927 Affiliations: Barne Convention: Universal Copyright Convention Annual turnover: \$120 million

Society's Expense: \$10 million

Members: 8,220 (1,321 ordinary members: 2,388 associate members, 4,276 probationary members and 235 other copyright assignees Ordinary members are 868 composers 191 lyricists and 262 publishers)

Proportion of Income: \$42 million performing and \$55 million mechanical

Foreign Royalties: \$15 million paid out, \$10 million received Payment structure: Performance-publisher 4/12, composer 5/ 12. lyncist 3/12

Mechanical-evenly divided

Length of protection performance: Life plus 70 years Length of protection mechanical: 25 years



Professor Dr. Erich Schulze, president and general manager of GEMA, one of the most efficient authors' societies in the world. GEMA headquarters building in Berlin.

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 CISAC 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 Auffuehrungsrechte), 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 right 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 initials 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 Auffuehrungs & Mechanische Vervielfaeltigungsrechte 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-or 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 jukebox 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 Munistry of Justice; president of the International Copyright Society (Intergu); a member of the executive bureau of the administrative council of CISAC; a member of the directorial committee of BIEM and a member of the directorial committee of the German group of the Assn. Litteraire et Artistique International (ALAI).

In 1956 he was made an honorary doctor of the Juridicial faculty of Cologne Univ.; in 1962 he was decorated with the cross of commander of the Pontifical Order of St Silvester; in 1965 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 its expression in permanent 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 worldwhile 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-36)

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GREECE

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rector: Pierre Xanthopoulos, legal advisor. Performing and mechanical rights

Founded: 1930 Joined CISAC: 1933 Affiliations: Berne and Universal Members: 3,500 (998 composers, 2,500 songwriters, 2 publishers)

Employes: 59 including 40 inspectors Catalog: 120.000 titles

Proportion of income: performance 25%, mechanical 75% Society's Expense: administrative, 9%, distribution, 13-15%, collection of performing rights, 20%

Foreign royalties: more paid than received Mechanical right prevailing rate for disk/tape: 8% on retail price after deduction of 6%% for sleeve jacket

Length of protection performance: life plus 50 years Length of protection mechanical: under consideration

AEPI'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 become confused over the years and is a major problem for the country's copyright society. Societe Hellenique Pour La Protection de la Propriete Intellectuelle (AEPI).

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

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

AEPI itself was formed by Zacharias Macris, father of the current managing director, in January 1930. The setting-up operation was in conjunction with EDIFO of Paris. It became a member of CISAC prior to World War II. AEPI 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 has also handled performing rights in Greece.

With a membership of 3,500, and adhering to both the Berne Convention and the Universal Copyright Convention. AEPI has a representation of only two publishers—the only publishers in the country. Otherwise the membership includes some 2,500 authors, the remainder being composers.

Preparatory work is to computerize the collection and distribution work and there are 120,000 titles in the index. The BIEM contract is utilized between society and record industry, the prevailing mechanical royalty rate being 8% on retail price after deduction of 6.5% for the sleeve jacket.

AEPI has a basic suaff of 16, with three accountants and 40 representatives based 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 AEPI, but only if they are permanent residents in Greece and have written approval of membership from their own national societies.

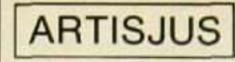
The society uses inspectors to check on music usage in the various entertainment and catering establishments.

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 AEPI 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-34) HUNGARY



Bureau Hongrois pour la protection des Droits d'auteur P. O. B. 67 Vorosmarty ter 1, Budapest V Cable ARTISJUS-Budapest Tel C-33

Billboard Spotlight

128-650

Paul Kodos, president, Istvan Timar, general director Performing and mechanical rights

Founded: 1953 Joined CISAC: 1954 Affiliations: Berne & Universal

Members: 4.379-2.672 composers: 1.670 authors: 37 publish-

Annual turnover: \$3.6 million

Proportion of income: radio and tv 17%, catering trade 40%, small rights 11%, varieties 5%, films 6%, classical concerts 1%, mechanicsl 20%

Society's expense: 21 12%

Foreign royalties: Paid: \$923.500 Earned: \$663,000 Payment structure:

Negotiated contracts with radio and tv

Tariffs established according to usage, factors taken into account classification of business, size or town, opening hours, live or mechanical, program, etc.

Mechanical right prevailing rate for disk/tape: 8% of fixed sales price

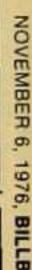
Length of protection performance. life plus 50 years



Jeno Huszka, born 1875, died 1960, Hungarian composer and founder of the original Hungarian copyright society, MARS; Istvan Timar, current general manager of Hungarian copyright society ARTISJUS, and president of the executive bureau of CISAC; Paul Gyongy, director of ARTISJUS since 1947, Hungarian composer and Billboard resident correspondent in Hungary (all from left).

Composer Jeno Huszka, born in 1875, founder of MARS, the original Hungarian society of authors, composers and publishers, finished his time at the Budapest Music Academy as a violinist in the famed Jeno Hubay's masterclass and also gained his Doctor of Laws degree.

His story, from 1896 when he was for a while a member of the Paris Lamoureux Orchestra, is tied up with the story of the (Continued on page C-34)





On the 50th Anniversary of CISAC

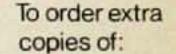
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Tokyo, Japan





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S AKTISJUS ú

Continued from page C-33

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 equal success. Though his music was much played in Hungary, he never received any performing right royalties. Until Huszka took action, these royalties were unknown in Hungarian musical life.

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 then director, Windhopp, who passed on information to start an operation in Hungary.

In May 1907 Huszka called a meeting of composers, notably academy professors Jeno Hubay, Gyula Erkel, Viktor Herzfeld, Kalman Chovan, Albert Siklos, Bela Szabados, together with light music operetta composers like Pongracz Kacsoh, Izso Barna, Zsigmond Vincze, plus the heads of publishing companies Rozsavolgyi, Bard and Zipser.

They met in the beerhall "Blemenstockl," a place much fre-Billboa quented by musicians. There MARS was set up, with Herzfeld as the first president with the first office a room in the apartment of executive Frigyes Manchen

Those early years were fraught with difficulty. Nobody really understood copyright law and nobody was willing voluntarily to pay performing right royalties. Legal actions were started but all failed simply because there was no judicial ruling on infringement of authors' rights in restaurants, coffee houses and dance halls.

One of the first major pieces of litigation was the so-called "Tzigane gypsy case." The society took action against a gypsy musician who performed copyright 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 mu-SIC.

Though the society appealed, the judgment was upheld by the Court of Appeal and the Supreme Court. This fight lasted two years and proved a catastrophe because even the few people who had been paying royalties stopped payment. So the whole process had to start anew.

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

It was an important meeting. The president accepted the view that in terms of infringement it was irrelevant whether the gypsy played from printed music or from the heart. Though the newly-initiated case was again dismissed by the two lower courts, on revision the Supreme Court decided for the society.

However the gypsy was penniless and the bailiff called on him in vain. The society sued the owner of the restaurant

Dunuing mose contacts was unneur, what helped was an invitation from the Czechoslovakian OSA society to a conference attended by executives from Holland, Belgium, Germany, Switzerland and Hungary. A further conference, attended by president Huszka in May 1926, led to reciprocal contracts with SACEM (France), SIAE (Italy) and PRS (U.K.).

Internally, 1926 was important for the Hungarian Radio Corporation had just been founded and MARS set up a contract for performing rights at a very favorable 6% of the corporation's subscription fees. The society reserved 10% of all receipts for a pension fund, from which premises in Budapest were bought.

Hungary was represented, by Huszka again, at the setting up of CISAC in Rome. And an international congress was held in Budapest in 1930, with Huszka elected vice-president of the 2nd. Federation (Performing Rights) of CISAC. This was the year when MARS landed a contract with the motion picture industry for music in films, established through 1% of all cinemas' receipts, less tax.

By 1933, the first pensions were paid to composers over 60 years of age; payments were also made to their widows and for educational grants for their children. There were then some 300 ordinary members and some 1,500 external contractors with rights safeguarded by the society.

There were problems with "serious" composers because only light music writers were elected to office and therefore only light music interests were represented fully. This was why already world tamed composers like Bela Bartok, Erno von Dohnanyi and Zoltan Kodaly were members of a foreign society, AKM of Austria, and all three were mainly published by the Universal Editions of Vienna.

1938 was the year of Austria's incorporation, the Anschluss, into the German Reich, which cast a shadow over many members of the society who were Jewish. A few laws were passed which restricted the rights of this part of the community. The German society GEMA "swallowed" the Austrian AKM. When the German society demanded former AKM members to prove their "pure" descent, Bartok and Kodaly, though Aryans, rejected the demand in extremely critical letters and cancelled their memberships immediately.

Kodaly joined the PRS in London and Bartok, on arrival in the U.S., joined ASCAP. Though the society in Hungary prospered, a general political attack was started in the early 1940s on the Jewish "domination" on the board and other executive bodies. As Nazis infiltrated more into political life, Huszka quit the presidency and new directors were appointed and in early 1944 the "Nazification" of the society was complete.

Russia's liberation of Budapest in 1945 left the society with the head office building in ruins, all business papers destroyed (though the reciprocal contracts with foreign societies were found intact) and a bank credit of some \$800,000 practically worthless. Much of the town was in ruins, with the people searching for food, without light, with the Danube bridges destroyed and the Buda side still in Nazi hands. The city was encircled by Soviet armies and strafed day and night by gunfire and air raids.

Yet even in this atmosphere, Alfred Markus, former society vice president and composer of "Take Me In Your Arms," met with the Revolutionary Council of Budapest and with cultural music adviser Prof. Paul Kados, now president of ARTISJUS. agreed a restart for the society, guaranteeing at least 20% of all receipts to a bonus system for the serious music composers.

meunanical lighta, meanical rees, conclus with Hungarian ladio and tv as well as with the big call ring firms.

A legal provision, favorable to outhore, ic that the society may give assistance to authors, representing them without tee for expenses in court in cases of copyright infringement. General advice is given free. Since 1970 the functions have been extended to cover the collection of royalties for the public performance and public recording of literary works.

An important part of these statutory rules is that the au thor's consent to the public performance of works already made public, shall be deemed to have been granted if the fee imposed by the society, with the approval of the Minister of Culture, has been paid

Certainly the aim of the society is to enforce authors' claims in a friendly way, so few lawsuits have been initiated since the new copyright act came into force, Jan. 1, 1970. The society executives played an important part in preparing the act and in recent years no legal provision has even been published without the society being involved.

ARTISJUS has been charged by the Hungarian Ministry of Foreign Affairs to take care of functions connected with copyright implementation at the international level. The general director of the society became a member of CISAC's executive bureau in 1966, was elected vice president for 1972-75 and more recently its president since the 1975 Hamburg congress.

One member is on the CISAC legal committee. Representatives regularly assist at meetings of CISAC and BIEM and renowned composers and authors take part in the arts councils of CISAC-for example, Prof. Pal Kadosa, society president and Prof. E. Petrovics of the administrative board, take part. The society's international department fulfills the functions of an international copyright agency.

The new copyright act has given other powers: intervention ex-officio after the expiration of the term of protection to protect moral rights; handling of royalties for unknown authors; registration of authors wishing to preserve anonymity; con tracts with radio and tv for royalties of works broadcast by legal license, collecting and distributing those fees and checking radio and ty programs.

Under the copyright act, a committee of copyright experts has been set up, giving expert opinion in disputes about copyright. The minister of culture appointed 170 experts from all kinds of artistic and scientific fields.

Recent experiences show that the experts opinion was, in the overwhelming majority of cases, accepted by the courts. Therefore competent judiciary bodies endorse the valuable services provided by the committee.

As of Jan. 1, 1976, ARTISJUS had a membership of 2,672 composers, 1,670 authors and 37 publishers.

Turnover internally in 1975, including "grande droits," was \$3,654,000. This compares with a 1965 turnover of \$1.133,000

Received from foreign societies in 1975 was \$663,000 and paid out to foreign societies was \$923,500. A breakdown internally of revenue on percentage terms shows for 1975: radio and tv. 17%; catering trade, 40%; classical concerts, 1%; varieties, 5%; other "small" rights, 11%; films, 6%; mechanicals, 20%.

Spotligh

which employed the gypsy. Again there were drager owner could not be responsible because he couldn't know what the gypsy was to play, couldn't give him instructions and what the gypsy was to play, couldn't give him instructions and tomers.

This case was also lost in the lower courts. The Supreme Court president loyally tried to help the composers find justice and though the Court of Appeal went against the society the Supreme Court decided in favor of the society.

For a while Hubay was president, then Huszka took over, but what was needed was an energetic executive, well paid, who could drive the society to fulfillment. Theatrical agent Sandor Alexander Marton, already handling some mechanical right collection, took the job for 10 years against a high percentage payment.

But after two 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 collection. He answered in negative terms, listing the existing expenses from the renting of the hall to the payment for the police license. But it set Huszka pondering how it could be arranged that the police should give the license for a social event only when performing rights were paid

It had to have legal support. According to the then valid 1921 Authors' Rights Law, public performance of musical works needed the preliminary permission of the composers. Persons performing without this permission infringed authors' rights and courts could proscribe 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 multiply, administrative authorities must intervene with adequate provision to prevent further increase. So it seemed justified that to prevent further cases, police authorities should give the licenses only when receipt for paid authors' rights was produced.

The society sent a memorandum to the Ministry of the Interior and the Minister of Culture was involved. The arguments were accepted and the ordinance covering them was issued in December 1924. It was a revolutionary act regarding performing rights and created great interest abroad. Similar regulations were issued first in Italy, then in Czechoslovakia, later in Germany, Austria and elsewhere.

The importance can be seen by the sudden increase in income. Receipts for the entire year 1924 were about \$867. In 1925. January brought in approximately \$7,000. The society was reorganized, with emphasis put on collection in the various Hungarian provinces and in tying up contracts with foreign societies.

Working from one room of Markus's apartment, the society moved ahead. Galloping inflation made business very difficult and the new board of directors decided to pay members adequate weekly advances. Things improved as the Hungarian currency was stabilized and, in 1946, a new monetary unit, the forint, was introduced. Markus attended the first post-war CISAC congress in Washington and he died during his stay in New York of a heart attack

Two new young directors were appointed in March, 1947composer Paul Gyongy and Tibor Vasvari, manager of the Francis Bard and Son publishing company. Playwright Jeno Eugene Heltay was installed as president. Gyongy, Vasvari and Heltay were at the 1947 CISAC congress in London when ASCAP announced its resignation due to a supreme court decision in its fight with the growing EMI. But the Hungarian delegation met ASCAP men and reached agreement in which ASCAP generously waived the performing rights due for 1946-47 to the benefit of Hungarian society members.

The progression of Socialism in Hungary brought along the establishment of newly created state organizations. Thus the Bureau Hongrois Pour La Protection des Droits d'Auteur, or ARTIJUS, took over most of the mission of the 45-year-old society MARS, while the welfare aims were administered from then on by the Musical Foundation.

On Jan. 1, 1953, a decree of the Hungarian government founded the bureau for the protection of copyright in Hungary to replace the former bodies handling authors' rights and interests.

Wording of the decree "establishment of a bureau in order to enhance more effectively the protection of copyrights," clearly expressed that the government of the Hungarian People's Republic assumes the protection of authors' rights as an important objective of the state.

ARTISJUS is directed by a board of composers and writers, with the director an ex-officio member of the board, and he is appointed by the minister of culture. In the past decade the bureau has been charged with new and more important tasks. As the protection of authors' rights is regarded by leading state bodies as an efficient means to further the country's cultural development and to promote cultural relations at international level, the society enjoys high reputation.

But collection is still the most important activity. It involves autonomous collection and distribution of performing rights.

Operating costs in 1975 added up to 21.12%. In 1970 it was an 18.91% cost and in 1965, 21.13%.

There are fulltime inspectors and part-timers checking music usage. Tariffs are established according to the usage. For example, in the restaurant field, factors taken into account being: classification of business, size of town or community. opening hours, musical service (live or mechanical), program, and whether there is dancing or not.

This year sees the introduction of computerization for mechanical rights. Mechanical royalties are at BIEM standard 8% of fixed sales price.

Hungary is a member of the convention against record pi racy. On the initiative of ARTIJUS, an ordinance was published against piracy and though cases are very rare in Hungary, they are prosecuted aggressively and successfully.

Legal protection time in Hungary on a work is 50 years. On the question of plagiarism, there is a chanson and popsong commission to which all works are submitted. If there is some similarity shown, then the authors and composers are advised to make changes. Songs which are turned down by the commission because of low musical standards, in music or lyrics, can be performed-but get no performing rights. And radio and record companies do not use them.

A.E.P.I.

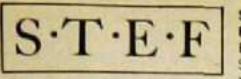
Continued from page C-33

The society solution to handling songs sharing the same title is, basically, that when the title is composed of a word of phrase in the Greek language and has a defined meaning then the title is not protected. But if the title is composed of words which are "nonsense" words and clearly the inspiration of the writer-words like zab-zab or zoub-zoub, for instancethen the title cannot be used by anyone else and is fully protected.

On the question of song arrangements on material other than in public domain, the Greek attitude is not to permit royalty payments without the prior consent of the original author-composer. The fee for this kind of licensed agreement is mutually agreed by both parties.

The question of payment of performance rights to recording musicians and artists is at present being studied at top level by AEPI and other interested parties.

ICELAND



Samband Tonsklada og Eigenda Flutningsrettar Bokhlodustig 2. Reykjavík

Sigurdur Reynir Petursson, director

Performing and mechanical rights Founded: 1948 Joined CISAC: 1949 Affiliations: Berne and Universal Members: 600 Catalog: over 6.000 titles Annual turnover: \$270,000 Proportion of income: 48% radio/tv: 25% restaurants/dance halls: 12% cinema: 5% concerts: 10% other Foreign royalties: paid and earned ratio of 3.1 Payment structure: tanffs State Broadcasting Service—4.2% of license fee collected for every receiver set Cinema theaters—1.4% of price of all tickets minus sales tax

Dance halls-5% of ticket price minus sales tax/entertainment tax

Hotel/restaurants-quarterly fixed fee according to number of seats

Business—fixed annual fee for each employe working there Churches—percentage of total fees paid to performers Educational—percentage of total fees paid to performers Mechanical right prevailing rate for disk: 8% per record on average retail price. For tape: none

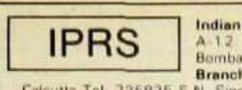
Length of protection performance: life plus 50 years Length of protection mechanical: 25 years



STEF's staff (from left) Helga Aqustsdottier, collection director; Uos Thorbjorg Leifs, distribution depositor; Siqurdur Reynir Petursson, director; Urs Asgerdour Aqustsdottir, mechanical rights; Geir Olafsson, collector. Toasting ten years of STEF, Petursson (left in left photo) and Shulz Hall, now president. Late president, Jon Leifs as he receives defense force check.

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01 1 12



Indian Performing Rights Society Ltd. A-12 Meherina, Nepean Road, Bombay-400036 Tel 350238 Branch: Flat 28, 26 Chowringhee Road,

Calcutta Tel 235835 S.N. Singh, executive director, B. Kaicker, secretary Performing and mechanical rights

NDIA

Founded: 1969 Joined CISAC: 1970 Affiliations: Berne and Universal Members: 323-94 composers: 36 authors: 193 film producers

Contemporary music in India is mainly confined to motion picture films. There are hardly any music publishers in India. For more than three decades the creative talent of the composers and authors of music in the country did not have any means of vindicating their rights enjoyed by their counterparts in other developed countries.

After the Indian copyright law was enacted in 1957 the cinematography industry made a few attempts in the gigantic task of the formation of a national society. Considering the vast country that India is, with diverse languages and dialects, little headway could be made.

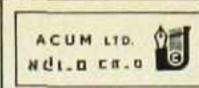
The various languages include Hindi, Marahati, Bengali, Assamese, Tamil, Telugu, Kannada, Malyalam, Punjabi, Konkam, Tulu, Sindhi, Kurgi and Oriya, etc. These languages are used in films that stretch far and wide over the film producing centers. Bombay accounts for nearly 100 Hindi and Marhati films annually; whereas Madras (Southern India) produces more than 200 films mainly in Tamil, Telugu, Kannada and Malyalam. Though Bombay and Madras have for many years been the most important film producing centers, the industry is now rapidly developing in Bangalore (Mysore State). Hyderabad (Andhra Pradesn), Delhi, Chandigarh (Haryana) and as well as other centers.

The production tempo of more than 300 films per annum has been maintained for nearly two decades and in this period the popularity of Indian music has made a phenomenal success in the countries abroad.

There are at present nearly 9,000 cinema houses including mobile cinemas in the country. Actively engaged in the film industry are more than 400 film producers and almost 200 music composers and songwriters.

The top executives of the PRS (U.K.) offered to assist the PRS agent in India to organize a national society there. In August 1969 the Indian Performing Right Society Ltd. (IPRS) was incorporated. Within a year the IPRS enlisted among its (Continued on page C-36)

ISRAEL



Authors, Composers and Music Publishers Assn.

118/120 Rothchild Blvd, Tel Aviv Tel (03) 24-01-05 and 23-14-61 Lyricist Shlomo Tanni, chairman, composer

Emanuel Amiran and author Ephraim Talmi, vice chairmen Performing and mechanical rights

Founded: 1936 Joined CISAC: 1949 Affiliations: Berne and Universal

Members: 1,100 (48.5% composers: 48.5% songwriters: 3% publishers)

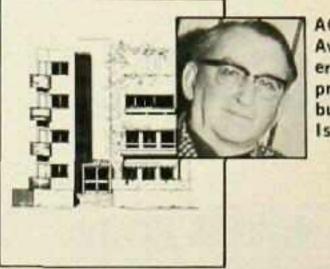
Employes: 31 Catalog: 250,000 titles

Annual turnover: \$800.000

Proportion of income: radio/tv 48 , live performance 10.9% cinema 4.3%, dramatic performance .8%, reprint 3.2%, mechanical disk/tape 24.2%

Society's expense: 11.8% of gross

Foreign royalties: paid 17.2%, earned 8.6% Mechanical right prevailing rate for disk/tape: wholesale price plusfixed rate of profit agreed with Federation of Record Producers Length of protection performance: life plus 70 years Length of protection mechanical: 50 years



ACUM's Menahem Avidom, director-general and an artist's impression of the new building which houses Israeli copyright society.

Though there had been a form of royalty collection in Issael in earlier years, largely run by a man named Markewitz, it was not until 1936 that ACUM was created as an official organization, its founder members including many well known writers in the fields of literature and music.

At first it was just a small group of creative folk determined to do something concrete to protect their rights in terms of royalty collection and issue of licenses. Now there is a membership of about 1,100 with a 1974-75 turnover of roughly \$800,000. In 10 years the annual revenue has increased fourfold in financial terms.

(Continued on page C-36)

BOARD

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Billboard Spotlight

BIG MAN BITS AND PIECES THE CALL CHERISH COUNTRYFIED DEAD END STREET DON'T YOU CARE EASY STREET ENDLESS SLEEP EVERYTHING THAT TOUCHES YOU FIVE HUNDRED MILES AWAY FROM HOME FOR YOUR LOVE GOIN' STEADY HE (SHE) CALLED ME BABY HE'LL HAVE TO GO I'M A TRUCK INVISIBLE TEARS IT'S SUCH A PRETTY WORLD TODAY I WISH WE'D ALL BEEN READY LESS OF ME LET'S GO TO CHURCH NEXT SUNDAY LIVE FAST. LOVE HARD DIE YOUNG LOOSE TALK LOVE ME DO LOVE WAS (ONCE AROUND THE DANCE FLOOR) MAGNIFICENT SANCTUARY BAND MAY THE BIRD OF PARADISE FLY UP YOUR NOSE 1941 ONLY DADDY THAT'LL WALK THE LINE PAPA-OOM-MOW-MOW P.S. I LOVE YOU PUT YOUR HAND IN THE HAND SCOTCH AND SODA SILVER THREADS AND OF ROCK AND ROLL SUKIYAKI SOMEONE WHO CARES THE STORY GOLDEN NEEDLES NOWBIRD NCE OF LOVE UNDER YOUR KINDNESS TWENTY-SIX BORN (SOLEADO) WITHOUT HER YOU'RE THE ONE EVERYBODY KNOWS DELILIAH I'M HENRY WALTZ THERE'S A KIND OF HUSH BIG MAN BITS AND PIECES THE CALL CHERISH COUNTRYFIED DEAD END THAT TOUCHES YOU FIVE HUNDRED MILES STREET DON'T YOU CARE EASY STREET EXOLESS SLEEP IVER THING AWAY FROM HOME FOR S GO TO CHURCH INVISIBLE OF ARSIT SSUCH NEXT SUNDAY LIVE FAST LOVE HARD DIE YOUNG LOOSE TALK LOVE ME DO LOVE WAS (ONCE AROUND THE DANCE FLOOR) MAGNIFICENT SANCTUARY BAND MAY THE BIRD OF PARADISE FLY UP YOUR NOSE 1941 ONLY DADDY A-OOM-MOW-MOW P. F. I LOVE YOU PUT YOUR HAND IN THE HAND SCOTCH AND SODA THAT LL WALK THE CD ood Music IKEIDOTIE MEKANGAROODOWN SPORT UNDER THE INFLUENCE OF LOVE UNDER YOUR SPELL AGAIN WHEN TRY A LITTLE KINDNESS TWENTY-SIX MILES A CHILD IS BORN (SOLEADO) WITHOUT HER YOU'RE THE ONE EVERYBODY KNOWS DELILAH I'M HENRY VIII, I AM THE LAST WALTZ THERE'S A KIND OF HUSH BIG MAN BITS AND PIECES THE CALL CHERISH COUNTRYFIED DEAD Thing Toronto CHES N'T YOU CARE EASY STR**HOHYWOOD** SLEEP EVERYTHING TOTOLCHES YOU FIVE HUNDRED MHOME FOR YOUR LOVE COIN STEADY HE (SHE) CALLED ME BABY HE LL HAVE TO GO EM A TRUCK FIVE HUNDRED MILESAWAYFRO IN1014-17th Avenue Southvoril 750 North Vine Street R31 Prince Arthur Avenue CH 244-2789 Tel. (213) 462-6252 WALK THE LINE PAPA-OOM-MOW-MOW P.S. I LOVE YOU PUT YOUR HAND IN THE HAND SCOTCH AND SODA SILVER THREADS AND GOLDEN NEEDLES SNOWBIRD SOMEONE WHO CARES THE STORY OF ROCK AND ROLL SUKIYAKI THAT'S WHY I LOVE YOU LIKE I DO TIE ME KANGAROO DOWN SPORT TIME WON'T LET ME TOGETHER AGAIN TRY A LITTLE KINDNESS TWENTY-SIX MILES UNDER THE INFLUENCE OF LOVE UNDER YOUR SPELL AGAIN WHEN A CHILD IS BORN (SOLEADO) WITHOUT HER YOU'RE THE ONE EVERYBODY KNOWS DELILAH I'M HENRY VIII, I AM Billboard Spotlight



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

Board of Directors PRESIDENT CONSUELO VELAZQUEZ VICE-PRESIDENT **BLAS GALINDO** SECRETARY

IPRS

Continued from page C-35

members film producers, composers and authors numbering nearly 400, thus controlling more than 90% of the creative work and talent of India.

The PRS (U.K.) rendered assistance in whatever form it was required to stabilize the IPRS. Ernest Ford, the head of licensing PRS (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 mainly to the continued generous support for over five years by PRS (U.K.). The patience with which matters have been dealt with by M.J. Freegard, the PRS general manager, and Denis de Freitas, the PRS legal luminary, 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 all: "Unity underlying the seeming diversity in the Universe," in keeping with the Biblical saying "Brotherhood of man and Fatherhood of God." This was actually practiced by PRS (U.K.) in vindicating the cause of Indian creative talent. With their help 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 all interested parties 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 (\$6.85 million) derived from the levy on tape recorder sales in 1975 falls a long way short of the losses in mechanical royalties cause by the explosion in the incidence of private copying of records on to blank tape."

The 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 Convention. But only 17-countries participated in the Rome Convention of 1961 regarding neighboring rights, and protection for the recording artist.

STEF

The Icelandic pedorming rights organization, STEF, was founded on Jan. 28, 1948. The initiative came from the Composer's Society of Iceland and Jon Leifs, chairman, who can be regarded as the founding father. The society became a member of CISAC in October 1949. Iceland became a part of the Berne Copyright Convention in 1948 and the Universal Copyright Convention in 1956. The copyright law had been in force since 1905, with subsequent amendments made in 1943, but it had many faults and fell short of fulfilling the need for copyright protection. Implementation of this law was practically impossible because no one took it seriously or heeded its provisions. As a result it became the task of STEF to enforce the existing law. Practically no copyright royalties could be collected without going to court. Some of the legal actions lasted for years, but in the end consumers were required to pay royalties to STEF.

The last big legal battle was fought against the U.S. The American authorities had refused to pay copyright royalties to STEF for music consumed by the American defense force at Keflavik Air Base. The force operated a radio and tv station and had numerous clubs and dance halls within the area covered by the base. After a long, drawn-out legal process a court judgment found the U.S. defense force liable for payment of royalties to STEF.

The operation and management of the society has been concentrated toward three main factors: (1) the struggle for protection and strengthening of the individual intellectual copyright; (2) the collection of copyright royalties for the use of these rights; (3) the distribution of the funds collected on behalf of the copyright owners concerned. The society initiated action for a new and improved copyright law and in 1972 it was enacted.

The Icelandic society is probably the smallest in the world. There are only 200,000 inhabitants in its jurisdiction. Nevertheless there are approximiately 600 composers, lyricists, publishers and other copyright owners and more than 6,000 registered Icelandic works. The gross income has increased almost four times in the past eight years from \$70,000 in 1968 to \$270,000 in 1975. The ratio of royalties paid out of the country to those collected from overseas is about 3:1. STEF's revenue for 1975 was divided as follows: 48% radio/ tv; 25% restaurants/dancehalls; 12% cinemas; 5% concerts; 10% other.

Tariffs are set for the main collection of royalties. The State Broadcasting Service pays 4.2% of the license fees collected for every receiver set. The cinema theaters pay 1.4% of the price of all tickets sold, minus the sales tax imposed by the state. For usage of music in dance halls a royalty of 5% of ticket price, minus sales tax and entertainment tax, is paid. Hotels and restaurants pay a quarterly fixed fee according to number of seats. The amount of the fee varies according to whether alcoholic beverages are served and if there is dancing. It makes no difference whether the music is reproduced live or mechanically. Businesses using music pay a fixed annual fee for each employe working there. Use of music by churches, in religious services or funerals, is calculated as a percentage of the total fees paid to the performing artists. The same calculation is applied for the use of music for educational activities. In the administration of mechanical rights STEF has entered into a special agreement with the Icelandic Group of the International Federation of the Phonographic Industries with the prevailing rate for records set at 8% on the average retail price. STEF administers, in Iceland on behalf of the Nordic Copyright Bureau (NCB), the compositions of foreign composers for which texts have been written in the Icelandic language. Private domestic recordings are not subject to a royalty, nor is there any levy on tape or tape recorder sales. The small and scattered population causes a number of difficulties in not only the implementation of copyright rules but in both collection and distribution. To prevent the cost of administration from rising out of proportion, simplification is an important matter. Mechanical rights are the most difficult to distribute. Greater simplification has been achieved in the area of performing rights. Royalties to Icelandic copyright owners is based entirely on the program of the State Broadcasting Service. Distribution to foreign copyright owners, with the approval of CISAC, is carried out by STIM in Sweden. As the first step toward an individualized distribution system STEF distributes royalties received for music performed in concert halls on an individual basis. Apart from the collection of royalties, and a participation in the struggle to protect copyright, STEF endeavors to assist and support its members in every way possible. To further interest in music, grants are made from the society's Cultural Fund. Ten per cent of the net revenue collected reverts to this fund.

MIGUEL POUS

Members

JOSE ANGEL ESPINOZA JUAN ZAIZAR RAMON INCLAN JOSE ANTONIO ZAVALA HECTOR QUINTANAR ANTONIO VALDES HERRERA SERGIO ESQUIVEL

Vigilance Committee

PRESIDENT **RODOLFO HALFFTER**

MEMBERS JUAN S. GARRIDO SERGIO GUERRERO

GENERAL DIRECTOR CARLOS GOMEZ BARRERA

Miembro de la Confederación Internacional de Sociedades de Autores y Compositores.

CISAC

Dirección Cablegráfica: Compás México

"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 songwriter 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, 1965 gives the copyright owner the sole right to copy, distribute and publish his works. Copyright lasts for the lifetime of the composer plus 70 years.

Mechanical royalties are evenly divided among composer, lyricist and publisher; but with performance royalties, the published 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-

(Continued on page C-48)

AWA

Continued from page C-31

By a decree of 1964, 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 close contact with numerous foreign societies.

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

AWA is always ready to cooperate with foreign societies and feels it can do this effectively through the "progressive and author-minded" legislation of the new copyright act of 1965. which is particularly strong in exemplary defense of the "droit 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 in its endeavors is quite clear from the high reputation it enjoys among its sister societies.

ACUM

Continued from page C-35

And now there are 250,000 titles in the index. Distribution of royalty payments is partially computerized now but plans are underway to make it a fully computerized operation.

Though ACUM broadly follows the operating pattern of similar societies, there is one 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 authorityunless 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:



Societa Italiana Autori Editori

Viale della Letteratura 30, 00100 Rome Tel. (06) 59 90 Valentino Bompiani, president, Luigi Conte, director general

Performing and mechanical rights Founded: 1882 Joined CISAC: 1926 Affiliations: Berne, Universal and Rome

Members: 1 000 full and 14 347 associate Catalog: 600 000 titles

Proportion of income: radio tv 23 77%; live performance 38 69%: cinema 14 04% telephone .5%, mechanical disk/tape 15.21%

Foreign royalties earned: 8.29% of gross Payment structure:

live performance -10% sliding scale, 7.5% to 4% of post-tax revenue

Radio -approximately \$3.64 per minute of air play tv - \$100 per minute of air time

theatrical background music -3 33% of post-tax revenue cinema -2.1% of post-tax revenue

Mechanical right prevailing rate for disk/tape: 4 % on manufacsurer's price for singles and 4% on every album hape side Length of protection performance: life plus 50 years Length of protection mechanical: 30 years from deposit of copy. but not more than 40 years from making of original record



computer.

Some of the greatest composers and writers of the 19th century gathered in Milan on April 23, 1882, to try to find some way to protect their business interests.

And from this meeting emerged the foundations of Societa Italiana Degli Autori Ed Editori (SIAE), the Italian society of composers and publishers, which today protects the copyright and publishing interests of 15,347 members, as well as members of associate organizations round the world.

That first meeting was virtually dominated by Giuseppe Verdi, one of the greatest Italian composers. Many others attended but notably there were composer Arrigo Boito, historian Cesare Cantu, poet and Nobel Prize winner (1906) Giosue Carducci, novelist Giovanni Verga and Felice Cavallotti, a poet, dramatist and politician.

From the beginning, the meeting was not a matter of talented people exchanging artistic ideas but more of men aware that the works they were producing added up to their livelihood and that it 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 to establish definite laws to protect the rights of authors and composers 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 united into its present state only 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 composer either sold his 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 material.

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 to protect their copyright. The first Italian copyright laws in 1865 and 1882 anticipated the formality of registering and depositing a writer's works to earn royalties. The law changes of 1925 established that intellecutal copyrights are acquired independently of the formal depositing and registering of the work.

The current law, drafted in April 1941, establishes in article 6 that copyrights shall be acquired by the very creation of a work resulting from an intellectual effort and failure to deposit the work 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 he shall retain the right to claim authorship of his work and to oppose any modification or distortion of the work that he may feel be prejudicial to him.

The ideals established at SIAE's first meeting are still guiding society thinking today. First president was senator Tullo Massarani, who served from 1882 to 1886. First honorary president was Cesare Cantu, from 1882 to 1895 Beyond argument is the fact that SIAE is one of the world's oldest author-publisher groups. It was created on the model lines of SA-CEM (Societe des Auteurs, Compositeurs et Editeurs de Musique) in France, along with SCAD (Societe des Auteurs, Dramatiques et Compositeurs), also from Paris.

But reforms were not made overnight. The first years of SIAE were devoted to publicity aimed at the general public to preach the need of strong copyright laws. This was done through newspaper, magazine articles, public speeches and various professional conventions.

There were also efforts made to coordinate SIAE-then called Societa Italiana Degli Autori-with other groups round the world with shared ambitions. This culminated in the Berne Convention in 1886 and Italy was one of the leading members.

Italy also took part in the Universal Copyright Convention and the Rome Convention of Neighboring Rights. Italy was with the Berne union from the start and currently adheres to the 1948 Brussels text of that convention

Protocols two and three of the Universal Copyright Convention were ratified in Italy in July, 1956. Protocol one, which dealt with royalty rights of political refugees, was ratified in July 1966. The Rome Neighboring Rights convention was rati-

(Continued on page C-38)





SIAE pioneers pictured in 1882. From left to right: Augusto Ferrari; Renato Simoni; Silvio Zambaldi; Count Grabinski Broglio; Sabatino Lopez; Marco Praga; Giannino Antona Traversi; Gerolamo Rovetta; "Pinella" Borghi; Enrico Annibale Butti. The historian Cesare Cantu, honorary president of SIAE from 1882 to 1895.

ACUM

Continued from page C-36

 Avigdor Hammeiri, Menahem Avidom, Mordechai Zeira, Emanuel Harussi, Nissan Cohen Melamed. Moshe Wilensky and Isaac Edel. The society became a full member of CISAC in July 1952 Now it is run by a board of directors, the members being elected every two years by the general assembly. Current board membership is: lyricist Shlomo Tanni, chairman; Emanuel Amiran (composer) and Ephraim Talmi (author), vicechairmen; Ran Kedar (April Music publisher), treasurer; Didi Menussi (author), secretary; and Menahem Avidom and Moshe Wilensky, composer board members.

cepted that it is impossible to arrange the issue of licences. **业性性性性性性性性性性性性性性性** The question of a levy on tape or tape recorder sales does not The Most Valuable Commodity arise as there is no local production of these lines.

NOVEMBER

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Administratively the society is headed by a director general, assisued by three key executives, a deputy director, secretarygeneral and chief accountant, plus a staff of 24. There are various departments: collection (performing rights); mechanical rights; dramatic rights; reprint rights; accountancy; and distribution which is subdivided into tv, internal and foreign.

At present the society distributes twice as much money abroad as it collects from foreign countries.

But taking the 1974/75 figures in percentage terms, the situation shows: radio and tv, 48.9%; live performances, 10.9%; background music, including movies, 4.3%; records and cassettes, 24.2%; dramatic rights, 0.8%; reprint rights, 3.2%; revenue from abroad, 8.6%.

Percentage operating cost is roughly 11%-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 Sirael, plus the Stockholm amendments. Under the law in Israel, therefore, works of Issaeli authors and foreign authors have been given the same protection.

ACUM, with a membership almost equally divided between lyricists and composers (and with only 3% of total membership being publishers), follows the standard BIEM contract in terms of contractual requirements with the record 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 of controlling private recordings and it is ac-

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 ordinary activity of such places. But if radio is used in a bar or restaurant then the owner must obtain a society license.

Israel authorities review international technical developments in the music industry with what they describe as "concerned observation" because most of those developments have not yet reached the country. For instance there is no cable tv, or videotape or videodisk machinery in the country.

ACUM deputy director S. Linor says: "All we can do at present is watch things as they crop up abroad and consider our action when these advances are introduced here."

But the society most certainly fights the piracy menace. However, Israeli law applies the compulsory license system. under which there is a fixed royalty payment of 61/4%. In extreme cases the society has taken legal action but the problems of fighting piracy usually stem from difficulty in getting names of pirates. Normally they are very small operations connected with the criminal underworld. Nevertheless, all possible steps are being taken.

ACUM offers services other than royalty collection: financial help for members from a social fund and annual prizes from a cultural fund. It is interested in encouraging new compositions on a competitive basis and also allocates money for publishing worthwhile works of music and literature.

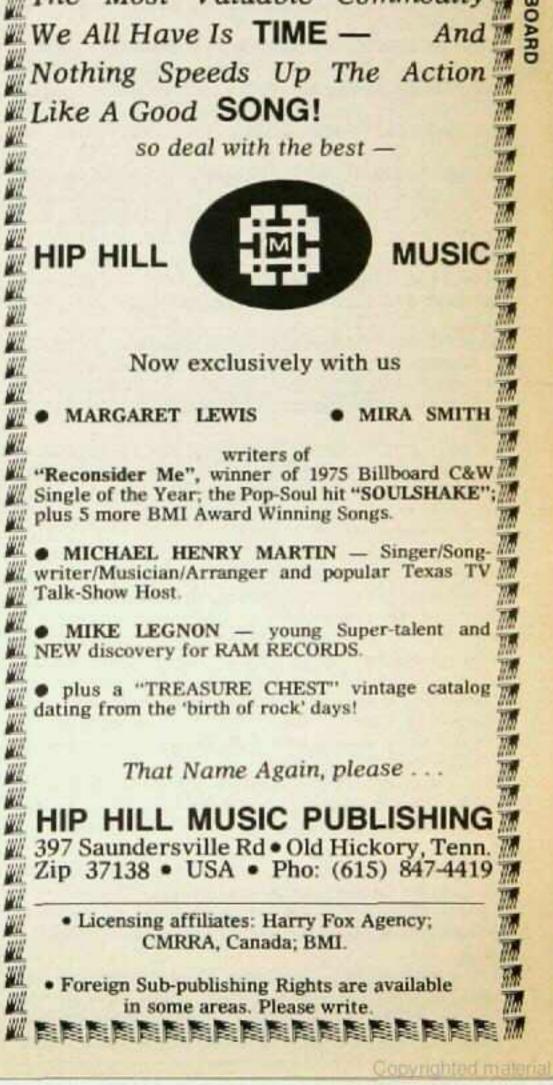
However, on the copyright situation Israel in effect has no law of its own. It still has the British Copyright Act of 1911 as a guide, a residue of the law which existed under the British mandate. A commission to set up a new copyright act has long been appointed, but in ten years' work has not come up with a finalized new bill.

Therefore, ACUM accepts that there are few prospects of increased copyright protection in the country but that does not stop it from fighting for whatever increased protection can be gained,

Statutory duration of copyright in a musical work in Israel is for 70 years after the death of the author; it was originally 50 years and amended only recently. For recorded music it is 50 years from the date of making the first disk.

As for plagiarism, ACUM involves itself only in complaints by one member against another. Then an elected commission of authors sits as an arbitration board. Otherwise, with nonmembers involved, the society does not involve itself in the matter.

ACUM is a society which advocates a policy of free choice of musical works at all levels and, therefore, has never built any campaign to persuade local radio or tv to use Issaeli-written material.







Japanese Society of Rights of Authors and Composers Jasvac House, 7-13 1-Chomo Kishishim Bashi, Minato-ku, Tokyo 105 Tel. (03) 502 6551

Saburo Sakai chairman. Masao Koga president Sadao Aoki and Masanori Morita, managing directors

Performing and mechanical rights

Founded: 1939 Joined CISAC: 1960

Members: 1,251 full including 55 publishers: 4,673 associate including 433 publishers (2,542 lyncists 1,765 composers, 1,184 lyricist/composers, 488 publishers)

Employes: 314 with 3 auditors

Catalog 800 000 titles

Annual turnover: approximately \$40 million Proportion of income.

(1) Performing fees 23, 2% of gross: general performances \$5.8 miltion, radio/tv \$2.4 million, films \$89,119, wired diffusion \$246,299 (2) Publications and mechanical royalties 76.8% of gross publications \$1.8 million, synchronization \$74,080, mechanical/records \$19.3 million, mechanical/tape \$7.7 million, videotapes \$684

Society's expense 12.5% of gross (performance 37.5%, mechanical 62 5%) Foreign royalties earned \$129,700

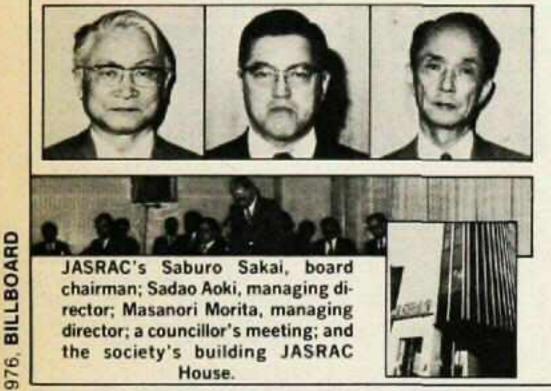
Payment structure:

live radio / tv-per-composition / per-use fee basis recorded radio / tv-lump-sum fee

live performance-per-composition / per-use fee basis places of entertainment-lump-sum fee performance of recordings-in accordance with provision of a special government ordinance

jukeboxes-no collection made

Mechanical right prevailing rate for disk/tape: 5.4% (with gradual rise to 6%) of retail price after subtracting 15% tax Length of statutory duration for copyright: life plus 50 years



On Nov. 18, 1939, a 68-man group of authors and composers met and founded the Japanese Society of Rights of Authors and Composers (JASRAC) for 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 in accordance with the then newly enacted Law on Intermediary Business Concerning Copyrights, and on Dec. 28. 1939, JASRAC was given formal permission for its operation by the minisuer of home affairs.

In 1940, Dr. Rentaro Mizuno, LL.D., former minister of home affairs, who had himself drafted the first copyright law of Japan, was named the first president of JASRAC. Masao Koga, a prominent writer member of JASRAC, is now the seventh president.

In 1951, JASRAC first established contractual relations with a foreign copyright licensing society and has since expanded its activities of administration of works of foreign origin. The number of societies with which JASRAC has contracts has reached 44 for performing rights and 33 for mechanical rights in about 40 countries.

In 1960 JASRAC joined CISAC and in 1968 was admitted into full membership of the Bureau International des Societes Gerant les Droits d'Enregistrement et de Reproduction Mecanique (BIEM). Saburo Sakai, chairman of the JASRAC board, is presently vice president of the Council of Administration of BIEM

As of April 1, 1976, JASRAC had a total membership of 5,924 including 433 music publishers.

JASRAC administers all the rights under copyright of musical works and has 10 branch offices throughout Japan. The total number of its employes is 314 at present including 83 assigned to the branch offices.

JASRAC computerized mechanical royalty distributions in January 1965 and performing fee distributions in March 1967

Further in December, 1974 JASRAC developed its present automatic retrieval system for retroactive search for fees or royalties earned by such works as are newly found to be in the JASRAC repertoire.

The computer currently in use is the IBM 370, model 158. The amount of data stored is approximately 250,000 works in the work file; approximately 750,000 works in the industry file (file of record manufacturers), and approximately 800,000 works which annually become the subject of performing fee distribution. JASRAC is now developing a new system of online processing for the work file with a view to putting it into operation beginning January 1977

The number of users with which JASRAC has licensing agreements is as follows: noncommercial broadcasting, one for radio and tv, the Japan Broadcasting Corp. (NHK); commercial broadcasting, 90 for tv and 53 for radio; record manufacturers, 20 including 16 JAPRA affiliated ones; tape manufacturers, 23 including 16 JAPRA affiliated ones (JAPRA is abbreviated name of Japan Phonograph Record Assn.); places of entertainment, 5,284 including 417 dance training institutes.

JASRAC 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, collection is made on a per-composition and per-use fee basis; for performances by live talent on the radio and ty, on a percomposition and per-use fee basis; and for performances by recordings on the radio and tv, on a lump-sum fee basis. For performances at places of entertainment, collection is made on a lump-sum fee basis. For performances by recordings. collection is currently made from coffee shops, dance training institutes, variety shows, and so on in accordance with the provisions of a special governmental ordinance. JASRAC collects fees for cable tv beginning July, 1975. No performing fees are, however, collected for music boxes.

The new royalty rate of 6% of a record or tape price was for mally approved by the government authorities on April 1. 1975. The old rates of 2% per record side and 4% per tape, of their respective prices approximately 22 cents per work, were abolished. It was, however, decided that a gradual raise of rovalty rates should be made in several steps over years toward the new rate. The current 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. JASRAC noted a rapid advancement of the reproduction techniques and has been proposing to the Agency for Cultural Affairs that the "free use" provisions should be restudied with a view of strengthening the protection of the right-owners in the cases of such use.

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

Lastly, the JASRAC total collection of the fiscal year 1975 was approximately \$40 million. It is broken down into approximately \$10 million for performing fees and approximately \$30 million for mechanical royalties including printing and synchronization fees.

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Continued from page C-37

fied on November 22, 1973, dealing with payment of perform-

sued by the tourist offices, rentals of sports grounds, insurance premiums for movie productions and theaters, plus leasing fees for some newsreel producers. All these side functions now account for 75% of the monies received annually by SIAE. But while the society feels it is outside its function to lobby for more national product on radio or ty, and rejects any idea of promoting members' works, it is active in areas outside the mere collection of money. In 1950 SIAE established a pension fund that gives grants to members in need. In cultural and educational fields it markets a general knowledge encyclopedia and publishes studies on the entire spectrum of entertainment activities. It provides study grants, organizes discussions, pays public tribute to top industry people and also administers a library on Italian the ater.

Italy copyright offenses and unauthorized performances are criminal, not civil, matters. On unauthorized performances the fine ranges from about \$4 to nearly \$145. On plagiarism T the law reads: "The penalty shall be imprisonment up to one year or a fine of not less than about \$36 for usurping authorship of a work or with deformation, mutilation or any other modification of the work." But since SIAE's computer lists song titles with authors' names, confusion over the duplication of the titles themselves does not ordinarily arise. At the end of World War II SIAE was given back to the members' control, though its function as an agency for collection of state taxes on public performances continues. It is a nonprofit organization, recognized by the state as being in the public interest, made up of member authors and publishers It pays taxes as does any Italian commercial firm. The society has several different sections: lyric, music, literary, dramatic and cinema. Each has a committee of full members elected every three years. The music section, the largest. has a 26-strong committee serving as a consultant board. In SIAE an associate member can become a full member after five years, provided he has a minimum number of "receipts" certifying the professional status of his work. An author of exceptional artistic or cultural merit could become a full member in less than five years. There are now about 1,000 full members. In fact there are no real differences in benefit between associate and full members except that the latter can help elect officers and also belong to the pension fund. To become an associate member, one has to prove ownership of a copyright. either in original or derivation form. And an applicant in the music section has to take a test to prove at least a minimal understanding of music. Again, though, there is compromise. Special mandates can be offered by the society to those composers who do not wish to take the music test, so that the society will still protect their songs without the composers having to join the organization. SIAE's board of directors comprises six members, plus a representative from the prime minister's office and another from the finance ministry. The society president, chairman of the board, is elected by the assembly of all the committees of the various sub-sections. He is then proposed by the prime minister to the president of Italy who then officially appoints him So the state retains a certain influence within the society. SIAE agents, who collect taxes on public performances, work closely with law enforcement agencies so that evasion of royalty payments for public shows is very difficult indeed. In Italian post-war history, the "economic miracle" remains the most important aspect and SIAE has grown with the country with the music section showing the greatest growth. In 1947 SIAE's total collection, not including its function as (Continued on page C-40)

C-38

MB ance rights to recording musicians and artists came into ef-

W fect in April 1975. However, SIAE gained strength as a collection agency in 2 1887 when Giulio Ricordi, Itlay's biggest music publisher, put some of his industry assets into the society. SIAE was divided into two sections, one of the collection of royalties for dramatic works and another dealing with "small" music payments.

"Large" payments and rights were to the public performance of operas and operettas. "Small" ones were royalities 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 1884, however, they grew steadily. In that year the 104 members of SIAE collected and split among themselves a total of 4,561 lire (now about \$4.15)

During its first 15 years SIAE grew tast in moral and numerical strength if not so much in revenue. This was a kind of idealistic period. But with the election of Marco Praga, a tough administrator and organizer, as director-general in 1896 SIAE entered a second period.

Revenue went up from 100,000 lire (around \$91) in 1886 to 800,000 lire approximately \$727 in 1911. Two thirds of that total came from the dramatic section which was still the richest area and the most active.

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 (approximately \$7,000) in royalties. The music section grew from 83 members in 1903 to 1,800 in 1920. In those years the music section earnings rose from 100,000 lire (around \$91) to 1.5 million lire (nearly \$1,400).

During the 1920s SIAE expanded with new headquarters in Milan and a new division to protect authors' books by embossing a seal 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 services.

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 is-

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 society was made a government commissioner.

As a guasi-governmental agency SIAE moved to Rome, made various expansions and was renamed "Societa Italiana Degli Autori Ed Editori'' its full name today. In 1941 SIAE was briefly re-named EIDA ("Ente Italiano Diritto D'Autore") when the copyright laws were revised, but the name SIAE was resumed immediately after World War II.

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

Then in 1926 came the formation of CISAC to unite the various national societies. SIAE was an early member.

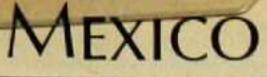
New copyright laws were announced in 1926, strengthening SIAE and influencing the revisions of the International Berne Convention made in Rome in 1928. The society remained on an even keel during the world depression of the 1930s. In 1941 it was given a mandate to be the exclusive agent in Italy for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

That exclusivity on royalties remains today though any individual may be his own agent to protest his own royalties

As of December 1975, there were 15,347 members and associate members of SIAE. Foreigners from outside the European economic community can be given "extraordinary" membership and there were in 1974, 143 of them. Society membership has gone up from 12,673 in 1971 to today's figure of 15,347.

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 and cannot represent an arranger without the permission of the original author

The society has no internal machinery for resolving disputes over copyright ownership but when disputes do occur it witholds royalties until the dispute is settled in law courts. In





Sociedad de Autores Y Compositores de Mexico

San Felipe #143. Mexico 13. D.F. Tel 524-21-21 and 524-21-32

Consuelo Velasquez, president; Blas Galindo, vice president; Carlos Gomez Barrerra, general director Performing and mechanical rights Founded: 1935 Joined CISAC, 1960 Affiliations: Berne, Universal and Rome Members: 16,000 Employes: 122 including 25 inspectors Annual turnover: \$4 3 million Society's expense: 20% of gross Foreign royalties earned: approximately 18% of gross (approximately the same % is paid out) Payment structure: radio-1.1% of total taxes tv-3% of total taxes plus minimal % bases on cost of programs. club performances-5% of entertainment salaries plus 21/2% of musicians salaries live performances-3% of box office background music-\$2.40 per speaker each month

cinema-1% of box office

jukebox-\$2.40 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/ tapes. 1c to 3c for each song from retail sales depending on cost of album / tape



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 late this year. At Echeverria's left in photo are Consuelo 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 road blocks 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, pridefully looking forward to the future. Its problems are still varied, but via the leadership of president, composer Consuelo Velasquez, Carlos Gomez Barrera, general director and many faithful and energetic board members, there are all the signs that someday soon SACM will attain every single one of its 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 (SMACEM) 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.

Firmer 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 Esparza Oteo, Ignacio Fernandez Esperon "Tata Nacho," Manuel M. Ponce, 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 that night, however it wasn't until exactly one month later, 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, Gonzalo Curiel, Jose Sabre Marroquin, Luis Acaraz, Ricardo Lopez Mendez, Pepe Guizar, Raul Lavista, Miguel Lerdo de Tedada, Chucho Monge, Alfredo Nunez de Borbon, Jose Antonio Zorrilla and Federico (Continued on page C-40)

MOROCC	0
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BUREAU MAROCAIN DU DROIT D'AUTEUR	Bureau Marocain du Droit d'Auteur 6 rue Laghouat B.P. 35, Rabat Tel 221-97, 336-99
Portermine and markening a	Abderrazak Zerrad, director general
Performing and mechanical in Founded: 1943 Joined CIS/	
Affiliations: Berne and Unive	
Members: more than 550 Er	
Annual turnover: \$703,355	
Proportion of income: 23.1	0% radio/tv: 28 39% films; 1.38%
	91% background music. License rev-
enues live music \$53.878; r	
Royalties paid members: 51	ADL of month
novernes para members. 51	Parto di Broza
Society's expense: approxim	lately 30%
Society's expense: approxim Mechanical right prevailing	rately 30% rate for disk: 4% on each side on a
Society's expense: approxim	ately 30% rate for disk: 4% on each side on a gle and \$5.60 per album

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 African des Dtoits 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 framework of the process of "Moroccanisation," 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'ssain (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 forms of authors' rights.

(Continued on page C-42)

8

Congratulations CISAC It's Your Golden Anniversary

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.

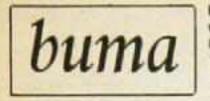
We're proud to be your associate.

New York



Nashville

NETHERLANDS



Het Bureau Voor Muziek-Auteursrecht Marios Bauerstr 30, Amsterdam 1017 Tel (020) 15-68-22

Lex van Deiden, president: J.H. Verhagen and G.P. Willemsen, general managers

Performance and (Mechanical Rights by STEMRA, BUMA alfiliate) Founded: 1913 Joined CISAC: 1927

Catalogue: 250,000 titles

Annual Turnover: \$8,170,245

Membership: 6,000

Proportion of income: 50% mechanically reproduced music, 25% radio; 14% television; 7% revues and cabarets; 4% concert halls, etc.

Society's Expense: 25% of gross income

Foreign Royalties: paid \$7,448,223; received \$2,622,079 (1973-75)

Payment Structure

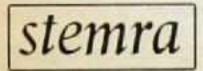
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Billboaro

4

background music-adjusted to size of establishment jukeboxes-adjusted to size of establishment concert halls &

theatres-3% 5% or 7% of receipts, depending on extent of use



Stichting tot Exploitatie van Mechanische-Reproductie Rechten der Auteurs Marius Bauerstr 30. Amsterdam 1017 Tel (020) 15-68-22

J.H. Verhagen, director, G.P. Willemsen, director general Mechanical rights Founded: 1900 Joined CISAC: 1938 Employees: 43 Annual turnover: \$10.3 million

Proportion of income: record mfg, \$8.2 million, radio & tv. \$4.7 million background music, \$43,045 Foreign Royalties: \$1.1 million received



BUMA's general managers, G.P. emsen and J. Verhagen.

BUMA

Perhaps because Het Bureau Voor Muziek-Auteursrecht (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 Dutch population 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 setting out in simple terms just what the Society's functions are in an effort to combat some widespread misconceptions about BUMA's role in the world of music.

BUMA also believes strongly in promoting and marketing the repertoire of its members. Through the Conamus Foundation, a BUMA subsidiary, it does a great deal to encourage, and to achieve national and international recognition for Dutch composers and songwriters. Conamus produces special promotional records for distribution at music industry fairs such as MIDEM, coordinates the representation at such events of Dutch music producers and publishers, awards prizes to outstanding composers and organizes song festivals.

BUMA also has a special department to advise on background music production and programming and to offer guidance on audio equipment for this purpose. The BUMA headquarters in Marius Bauerstraat, Amsterdam, incorporates an audio showroom for the demonstration of various background music systems.

The Society runs a general information service providing details about booking bands, concerts, promoters, impresarios, compiling music catalogs and dealing with a wide variety of inquiries about BUMA itself.

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

BUMA was founded Dec. 14, 1913 by four ogranizations the Society of Dutch Composers, the Society of Lyric Writers and Composers of Light Music, the Society of Music Retailers and Publishers in the Netherlands, and the Literary Society. One of the most active personalities involved in its foundation was the composer Jan Van Gilse.

A little more than a year earlier the Dutch Copyright Act had come into being following Holland's ratification of the Berne Convention, and it laid down that copyright "is the exclusive right of the maker of a work of literature, science or art, or of his legal successors, to publish and duplicate the work, subject to the restrictions of the law."

(Continued on page C-44)

STEMRA

STEMRA, the Dutch mechanical rights society which shares headquarters in Amsterdam with the performing right society, BUMA, this year celebrates its 40th anniversary. To mark the occasion the society is distributing among its members a jubilee bonus of \$214,326.

Since its foundation in September 1936, STEMRA can look back on four decades of continuous growth. Collection in the Netherlands increased by 13.4%—or \$1.0 million—in 1975. Total income was \$10.28 million, broken down as follows:

Dutch record industry	\$8.0 million
Private record manufacture	\$294,000
Radio and television	\$.47 million
Background music	\$43.045
Foreign sister organizations	\$1.1 million

Last year Stemra allocated \$10.1 million for distribution to members, 38% more than in 1974. This spectacular rise was largely accounted for by the payments of large sums due from previous years to claimants whose status was not known at the time.

Operating proceeds increased by more than 17% to \$2.4 million, although actual operating expenses amounted to \$1.6 million, an increase of 11% over 1974 which, says STEMRA's annual management report, "is not unfavorable compared to the overall cost increase in trade and industry."

The report says that "in view of the operating results in their totality, 1975 may be regarded as another highly successful business year. This becomes all the more obvious when looking at the net surplus of \$.81 million, an increase of more than 30% over the figure for 1974."

Although an offshoot of BUMA, STEMRA has over the years achieved an increasing degree of autonomy. In October last year a revision of the STEMRA statutes was approved by the BUMA board of trustees and one provision in the new statutes was that the appointment of STEMRA board members no longer needs the approval of the BUMA board. In future, authors and publishers will eldct their own representatives to the board.

STEMRA employs 43 persons and has a fully computerized collection and distribution system. It is extremely active in taking action against copyright violations. In July last year, for example, working in cooperation with the Dutch police. STEMRA discovered and closed down an illegal record pressing plant in Beverwijk after two years of detection work. A sub-*(Continued on page C-44)*

SIAE

Continued from page C-38

a state tax agency, was about \$5,500. The music section con-

ets are sold each year in this movie-loving nation, the money collected is high. In 1974 these royalties brought in more than \$500,000 which was 15.65% of the music section receipts. In Associazione Italiane Alberghi E Turismo) and F.I.P.E. (Federatione Italiana Publici Esercizi) and A.G.I.S. (Associazione lenerace Italiana Spettacolo). These groups of bar, hotel, mo-

NOVEMB

tributed around \$3,000. In 1957 the figures wee approximately \$10,000 and \$8,000, respectively.

By 1967 they were up to nearly \$22,000 and \$16,000 and by 1974, the actual total overall was around \$43 million. The music take was nearly \$32 million. Including its tax-gathering functions, SIAE's total revenue for 1974 was a staggering \$126 million.

In 1975 SIAE's music section received more than \$300,000 from abroad. Of this total approximately \$200,000 came from performing rights and more than \$100,000 in mechanicals. This gave the society a favorable "balance of payment" situation since it paid out around \$200,000 abroad.

Of the outgoing payments approximately \$200,000 was for performing rights and nearly \$2,000 for mechanicals. But these figures are perhaps not completely exact because accounting and payment schedules differ from country to country.

SIAE reaches into every town and village in Italy. Its 1,100 agencies of various sizes around the country are guided by 14 regional offices directed from the central office in Rome. Local agents represent the society in all its functions and the music secion in Rome employs 125. The department is headed up by Angelo Natoli.

The payment system is computerized in Rome. The IBM 370 machine "memorizes" some 600,000 songs.

The society collects from just about everybody playing music in public, from street musicians to the RAI national radio and tv network. Excluded from royalty commitment is music played in schools, convents, private homes and state hospitals—though private medical clinics do have to pay.

Record stores do not pay royalties on records demonstrated privately but music played in any store, club, convenience, or whatever is liable for royalties. A shop owner playing his radio at the store is required to pay royalties under article 19 of the Italian copyright law which says that all rights and royalties on works are independent of each other and the exercise of any one of them shall not exclude the exercise of other rights. There is, as yet, no levy on sale of tape recorders.

SIAE charges no royalties on music played during church services but it does collect on concerts staged in churches. Distribution of jukebox royalties and royalties in discotheques where lists of performed songs are not kept is determined by actual sales of the records.

SIAE collects royalties on songs in the public domain and they are then turned over to the state. The author of a song is entitled to royalties through his lifetime and to his heirs for 50 years after his death.

In Italy cinemas are required to pay royalties on all the music played in films shown. Since some 550 million cinema tick1975 it went down slightly to 14.04%.

Royalties on song performances in concerts, nightclubs, orchestral performances and so on, plus broadcasts locally accounted for 38.63% of the sectional revenue in 1974. In 1975 it added up to 38.69%.

From RAI, contributions amounted to 21.4% of the total "take" in 1974 and 23.77% in 1975. These royalties are paid out by the society with songs performed on tv music shows bringing members \$100 per minute, with a much lesser amount for music accompanying tv test cards. Members get approximately \$3.64 per minute for RAI radio airing.

Royalties from Filodiffusione, the Italian Muzak, piped through the telephone system and provided by RAI, is also paid for by the state broadcasting network. Payments to SIAE account for 5% of RAI's total advertising and license revenue and the amount paid is negotiated on an annual basis.

Mechanical rights contributed 15.44% of the music section revenue in 1974 and 15.21% in the following year. SIAE has been collecting royalties on the sale of records and tapes only since 1970; before then it was collected by an agency SE-DRIM, based in Milan.

SIAE collects 4% on the manufacturer's price on every song released on a single in Italy and 4% on every album side. In 1975, mechanical royalties were received on sales of 12,183,515 albums; 18,211,557 singles; 291,049 EPs and 9,026,000 tapes.

Revenue from abroad contributed 8.29% of the music section revenue in 1975.

The society charges producers of public shows a general 10% fee of their post-tax revenue from each performance but there is also a sliding scale in operation, with classical promotions on a 7.5% fee; variety and circus shows on 4%. Background music for theatrical shows earns 3.33% while cinema owners pay 2.1%. Where music incidental to the business, say in bars and hotels, the fee is negotiated by SIAE and the associations of owners involved.

SIAE has a sliding scale also on commissions charged to members. On public performances, excluding radio, tv and mechancial rights, it keeps 28% of royalties collected. For radio, tv and Filodiffusione it takes 15%. From royalties collected from those who play music for customers and cinemas the society retains 28%. On mechanical rights it is 13% and 3% for handling royalities from abroad.

The society has reciprocal deals with 57 societies on five continents. It also has its own agents abroad so that, for example, it represents U.S. mechanical interests in Brazil. SIAE's mechanical interests in the U.S. are presented by the Harry Fox Office.

Domestically SIAE has agreements with 30 professional organizations-most important being F.A.I.A.T. (Federatione tor-coach, theater, store and restaurant owners negotiate agreements with SIAE to identify and pay for the music used.

Yet the society does have some setbacks in efforts to track down all payable royalties. Since the SIAE computer is informed only of songs where rights have been sold to Italy some foreign songs may not be identified. But annually SIAE keeps tabs on 600,000 public performances in 75,000 locations not counting jukeboxes or cinemas.

Since not all SIAE clients can keep lists of authors and songs used, and since there is no flat fee but a scale depending on the media and material, it is obviously an enormously complicated process to pay out realistic amounts to authors.

On royalties from any song normally 50% goes to the publisher and the remaining 50% is divided by composer and lyricist, two-thirds going to the composer.

But easily the biggest frustration for the SIAE staff are when royalties are evaded, and the most persistent culprits are tape pirates who produce millions of illegal cassettes.

In an effort to combat piracy SIAE puts its stamp on all records and tapes legally produced. Agents check retailers to see that only stamped product is sold. In cases of violation, SIAE agents mount raids on shops aided by finance ministry agents.

What hampers SIAE most is the Italian attitude that tape piracy is a crime no more serious than cigarette smuggling. That plus the clever organization of the pirates in covering up manufacturers and distributors of pirated tapes.

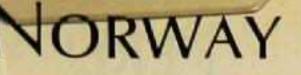
Most promising new source of revenue for the society is the emergence of the new private radio and tv stations in Italy. They, like producers of videotapes, videodisks and satellite transmissions, are governed by the same royalty laws as any other user of music.

SACM

Continued from page C-39

Baena. The deed for SACM was signed July 7 of the same year, registered Jan. 15, 1946, and on May 7, 1947, other new, prominent tunesmiths joined the roster. Among them were: Augustin Lara, Francisco Gabilondo Soler, Juan S. Garrido and Consuelo Velazquez.

It wasn't until 1948 that SACM started to function under the December 1947 Authors' Rights Federal Law when they began collections of public performances in Mexican territory. The generous provisions of the Mexican legislature during that era stepped up the fight of the society. They began to regulate public use of music, but because of an oversight, regulation of the law was not strict enough. Consequently, the problem still exists today. (Continued on page C-52)





Norsk Komponistforenings Internasjonale Musikkbyraa Klingenbergaten 5. Oslo 1 Tel (02) 42-18-08

Klaus Egge, chairman, Knut Tvedt, director, Gorm Baekkelund, business manager

Performing rights only Founded: 1929 Member of CISAC Members: around 1,600 Employes: 34 Annual turnover: \$2.6 million Proportion of income: radio and tv 40%, foreign 2%, all other 58% including clubs, concerts, film etc. Society's expense: 26% Foreign royalties-Paid: \$1.2 million Earned: \$53,245



TONO's Gorm Baekkelund, 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 Tvedt, a barrister, has been director of society for the past ten years.

Norsk Komponistforenings Internasjonale Musikkbyraa, 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 tele-VISION.

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 \$2,662,272 compared with 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 Eyvin Alnaes, Odd Gruner Hegge, Fridthjof Kristoffersen and Arvid Kleven, supported by Trygve Torjussen and Frithjof Spalder. Present chairman of the society is the composer Klaus Egge

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

There are no branch offices, just a traveling inspector. "Otherwise," says TONO business manager Gorm Baekkelund 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 or organizes a public dance, permission has to be obtained from the police who in turn notify TONO."

The society handles only performing rights. The Nordic Copyright Bureau (NCB) takes care of mechanical rights on behalf of the Nordic societies. TONO is a cooperative society with a board and a committee and real power rests with 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. Eventual distribution, after deduction of expenses, is a long and demanding job and is not completed until the end of the third guarter of the following year.

Baekkelund 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 agree-

ments among the societies, to national musical organizations. It's primarily given to the Society of Norwegian Composers, the entertainment group NOPA 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 own works are performed. But information comes regularly from broadcasting and other organizations."

Most income is from foreign works. There are few genuine Norwegian evergreen compositions. On the pop front, tunes by Paul McCartney of England, Duke Ellington, Cole Porter or Burt Bacharach of the U.S.-these are the names which crop up most regularly among the earners.

Even so there are some local composers who are more played than others. Edvard Grieg was, and is, played a great deal, but his rights have expired. But there are others like Johan Svendsen, Saeverud, Arne Nordheim, Klaus Egge, Knut Mystedt and Geir Tveidt. Some of the most played in the pop field are Sigurd Jansen, Kristiab Hauger and Bjarne Amdahl.

TONO has only "petits droits," so that "grand droits," musical works for opera, theater 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, such as checking contracts before they are signed.

Improvisation is, as elsewhere, a cause for discussion. Baekkelund 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 Assn. of Light Music Music Composers, the Authors' Union of TONO, the fund for practicing artists, the Ministry of Education and Ecclesiastical Affairs, the Law Department of the Ministry of Justice and Norwegian Broadcasting.

Nordic cooperation is characterized by a basic solidarity which links all the Nordic countries together. A great deal has been done to regularize standard agreements with music users, but conditions are still so different between various countries that inevitably there are disparities.

Baekkelund sees TONO's task as "to keep up with any developments so remuneration for performance and recording of musical composition follows at least the business cycles, but this is not sufficient. The basis for payment has been too (Continued on page C-52)

A Billboard Spotlight



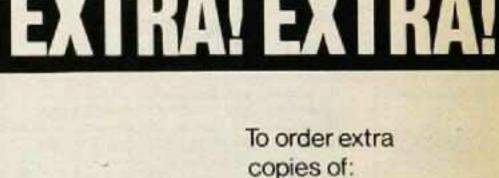
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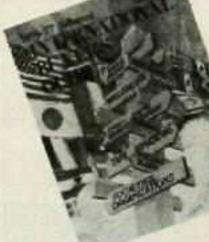


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PARAGUAY



Autores Paraguaynos Asociados Chile 850, Asuncion Tel: 4-5795 & 4-1918 Cables: Autores Asuncion Cayo Frutos Pane, president; Pedro L. Orrego, secretary Performing and Mechanical rights

Founded: 1951 Joined CISAC: 1958



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

Autores Paraguayanos Asociados (APA), CISAC's licensing affiliate in Paraguay, is led by Cayo Frutos Pane, president and Pedro L. Orrego, secretary. The society deals with both performing and mechancical rights, and is headquartered in Asuncion, the capital of Paraguay. Asuncion has a population 411,500 and is the major urban center for Paraguay. Much of the rest of Paraguay is undeveloped, and music centers around the folk music of the Guarani Indian natives. The country has a population of 2,243,400 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 SADAIC of Argentina, which allowed several key APA personnel to study its structure as a background for the formation of their own society.

BMDA

Continued from page C-39

By virtue of a convention signed March 10, 1965, and renewed each year, French societies SACEM, SDRM, SGDL and SACD have conferred on BMDA the responsibility to operate on behalf of their national repertoire in Morocco as well as international repertoires they administer. This is in conformity with the reciprocal conventions they have signed with foreign societies.

Nevertheless, for judicial reasons, Moroccan authors are still members of the French societies who arrange payments of their rights collected in Morocco.

The copyright laws of June 1916 and December 1943, have been replaced by Law No. 1-69-135, of July 29, 1970. This law, one of the best in the countries of the Third World, gives efficient protection of intellectual property, particularly with the provisions of the Berne and Universal copyright conventions.

In administrative terms, BMDA is run by a director general, appointed by the Ministry of Information, and is assisted by a general secretary. He directs the activities of the main offices at 6 Rue Laghouat, Rabat and 10 regional delegations in the principal Moroccan towns. BMDA has 43 people on the staff; 17 in headquarters and 10 regional delegates with 16 employes.

The Service des Societaires looks after relations with authors and composers of dramatic and literary works and membership is in excess of 550.

BMDA enables members to register new works on magnetic tape. All submissions are considered by one of three committees—lyric, dramatic, literary—made up of authors and composers. Those accepted are given the visa of commission and sent to authors' societies concerned. Submissions refused on the grounds of plagiarism, or as belonging to public domain, are returned to sender.

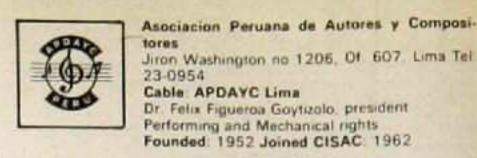
Statistics from regional delegations are centralized, and returns are noted quarterly, semi-annually and annually.

The "perception" service prepares agreements with BMDA and music users, including Radiodiffusion Television Marocaine; the Chambre Marociane des Exploitants de Cinemas; the C.M. des Distributeurs de Films; the Federation des Cine Clubs; the Club Mediterranee; the Association des Exploitants de l'Automatique (jukeboxes); the Theatre Municipal de Casablanca; the Missions Culturelles Etrangeres; and hotels such as the Diafa, Maroc, Hilton and Holiday Inn.

The 10 regional offices are in Agadir, Beni-Mellal, Casablanca, Fes, Marrakech, Meknes, Oujda, Rabat, Safi and Tangier. Some delegates benefit from a grant from UNESCO enabl-

(Continued on page C-52)

PERU





Others (from left): Carlos Mouchet, Argentinian jurist and SADE president; Ariel Cortazzo, ARGENTORES representative; Hector Sapelli, APDAYC director general; Carlos Gomez Barrera, SACM director general; Ariel Ramirez, president of the Pan-American Council and of SADAIC; Dr. Eduardo Tamayo Gascue, representative of the President of Venezuela.

The performing and mechanical licensing rights in Peru are handled by the Assn. Peruana de Autores y Compositores (APDAYC) which joined CISAC in 1962. Originally founded in 1952, the organization is headed by Dr. Felix Figueroa Goytizolo, president. SADAIC of Argentina aided in the creation of this CISAC society.

There are eight Peruvian music publishers dealing with APDAYC, and Peru has 10 record companies, eight pressing plants and four studios. There are 12 active indigenous record labels.

Records sold are 40% Peruvian and 60% international; 100 AM and five FM radio stations serve the country. Population is 13.5 million, of which 2.5 million reside in the country's capital, Lima, where APDAYA is headquartered.

C-42



U1 Hipoteczna 2, Warsaw Tel 27-60-61 Karol Małcuzynski, president, Tadeusz Wojciech Makiakiewicz & Antoni Marianowicz, vicepresidents, Witold Kolodziejski, director general Performing and mechanical rights Founded: 1918 Joined CISAC: 1927 Affiliations: Berne Members: 3.791 (611 composers: 3.180

songwriters: publishers not associated) Employes: 179 Catalog: 100.000 domestic: 300.000 foreign Annual turnover: \$8.2 million Proportion of income: radio/tv \$733,434, cinema \$1.16 million, film \$262,238, large rights: \$36.000, mechanical disk/tape \$1.2 million Society's expense: 16% of gross Foreign royalties earned: \$592,574 Mechanical right prevailing rate for disk/tape: 8% of retail price with sleeve cost allowance

J.A. Ziegler, secretary-general of CISAC (left), with Mrs. Ziegler, with ZAIKS' chairman Karol Malcuzynski in the Polish society's offices in Warsaw.



A view of the ZAIKS headquarters, in Warsaw.

In Poland, copyright society ZAIKS 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 copying before it is registered.

If plagiarism is alleged, then 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 plagiarist can be expelled from ZAIKS, once found guility.

ZAIKS also has its own answer to the problems created by similar titles. No identical similar song titles have been registered since 1960. An identical title in any case cannot be registered unless the original author gives his consent in written form.

ZAIKS, originally the Polish Assn. of Authors and Stage Writers, was established in March 1918, originated by Stanislaw Ossorya-Brochocki. He was helped by eminent authors such as Julian Tuwim, Anda Kitschmann, Jerzy Boczkowski, Kazimierz Wroczynski, Andrzej Wlast, Jan Stanisław Mar, Jerzy Wrzos, Konrad Tom, Stanisław Ratold and Tadeusz Konczyc. First elected chairman was Wroczynski.

The pioneering organization faced serious problems from the start, not the least of which was a shortage of money. Added to this was the animosity of most of those in Polish show business, plus the fact Poland had no copyright laws until the second half of 1926, when life for ZAIKS became a lot easier.

In September 1926, the International Assn. of Writers and Artists held its congress in Warsaw, under the patronage of the president of Poland, with representatives from the U.K., Belgium, Denmark, Finland, France, Rumania, Switzerland, Sweden, Hungary and Italy taking part.

It was Zenon Przesmycki who presided over the committee of organization and execution. Result was that ZAIKS broadened its range of contacts and in 1927 joined CISAC.

Gradually the society's authority grew as did membership. But after World War II, everything started once again from scratch. The society's constitution was changed and was extended to take in all forms of artistic creation. Walery Jastrzebiec-Rudnicki played a big part in the revival.

Today ZAIKS is an independent organization under the supervision of the Ministry of Culture and Arts. The general assembly of members elects the chairman and the various authorities holding office for three-year terms.

The council represents all artists' organizations in Poland. Then there is the board of administration; presiding officers of the board; and various sectional governing bodies.

Current key officers are: Karol Malcuzynski, president; Tadeusz Wojciech Maklakiewicz, and Antoini Marianowicz, vice presidents; Andrzej Szczypiorski, secretary; Benedykt Konowalski, treasurer; Witold Kolodziejski, director-general.

There are several primary departments of the main office. The encashment division handles money for members and non-members, though non-members are protected by ZAIKS only on condition that their works are reported and registered to the society.

The distribution department contains the register of Polish and foreign works; the foreign department balances accounts with foreign associations and overwatches reciprocal protection of copyrights. The legal department handles copyright controversy; and there are departments handling accounting and general finances, plus a general section handling the archives and dealing with new members, and a social department which handles medical care and welfare of members.

ZAIKS employs 179. Legal basis for the society is the Polish copyright law, together with the Rome version of the Berne Convention of 1928. In spite of efforts to join, Poland is not yet involved with the Universal Copyright Convention. Membership totals 3,791, including 3,180 lyricists; publishers are not associated with the society.

As yet there is no computerization but new equipment is being installed to make distribution and analysis easier on a "bank of works" of some 100,000 Polish works and 300,000 foreign works.

The 1970 BIEM agreement, in which 8% of the retail price of records, plus sleeve-cost allowances applies. ZAIKS has contracts with the Polskie Nagrania record company, plus Pronit, the Veriton record company, and Polish publishing agency Ruch.

Apart from radio and television agreements, the "lump law" covers owners of places of entertainment such as clubs and cinemas. No royalties are collected for free concerts, if the performers of such concerts have not got any payments. From church organizations the royalties for the music performing during the ministry of all kinds (any description) are not collected.

With an exchange rate of some 20 zlotys to \$1, total receipts in 1975 were \$8,210,234. Theaters provided \$1.16 million; radio and tv a total of \$733,434, plus about \$36,000 on "large rights"; mechanical rights on records, tapes and cassettes, \$1,206,782; films, \$262,238; with foreign receipts of \$592,574.

Administrative costs came to 16% of the total for 1975.

ZAIKS is involved, as a society, in the social activities of members. Members and their families can have special medical care in certain clinics for small payments. They can convalesce in "houses of creative work," situated in Polish resorts and owned by the society. There are reciprocal deals with similar associations.

If members fall on hard times, there are loans available which are non-returnable. A compensatory pension fund has been set up so that a member whose retirement pay does not reach the necessary minimum fixed by ZAIKS, has the money (Continued on page C-44)

BILLBOARD

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DRTUGA



Sociedade Portuguesa de Autores

Av Duque de Loule, 31. Lisbon 1 Tel 498 70/53 16 56

Luiz Francisco Rebello, president and general manager. Frederico de Freitas, president general assembly: Manual Fragoso, president liscal council

Performing and muchanical rights Founded: 1925 Joined CISAC: 1926 Affiliations Berne and Universal Members: around 4,000-1,000 active Employes: 120 and 400 agents Porportion of income: largest part from live performances; radio and ty, jukeboxes, background music Payment structure

monthly licenses in public establishments

negotiated contracts with broadcasting and record producers Length of statutory duration for copyright: life plus 50 years. Length of protection performance: life plus 50 years Length of protection mechanical: life plus 50 years



SPA's Dr. Luiz Francisco Rebello, president and director of administration; Maestro Frederico de Freitas, president general assembly; Dr. Bernardo Santareno, former president of fiscal council.

The year 1975 saw the Portuguese copyright society Socied ade Portuguesa de Autores (SPA) celebrate its own 50th anniversary. In that year, the society inaugurated its own building and Luiz Francisco Rebello, president since 1973, spoke of the long battles fought to gain protection of copyright.

He said: "Our anniversary, our new headquarters, come at a time when our country has found again its freedom and dignity after so many years of oppression. Satisfaction for Portuguese authors is complete at this moment.

"The need of fighting for the defense of their rights, threatened or even refused by the cupidity of managers of no scruples who took possession of their works although the laws were protecting them, led the Portuguese writers and theatrical composers, 50 years ago, to assemble and fight together in order to succeed collectively as it was not possible to win individually.

"The story of SPA is the story of the struggle for the consoli dation 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 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 Manual Terxeira-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 Bermudes (1928-1960), Jose 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 employes 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 Brussels Act of 1948 (Continued on page C-44)

SENEGAL

BUREAU SENEGALAIS DU DROIT D'AUTEUR

Burnau Senegalais du Droit d'Auteur 44 rue Jules Ferry. B.P. 126, Dakar Tel 234-10

Birago Diop, president: N Dene N Diaye, director general Mechanical and performing rights Founded, May 26, 1972 Joined CISAC: 1974 Affiliations: Berne and Universal Members: 288 (238 composers: 16 lyricists, 34 publishers) Employes: 6 Annual turnover: \$120.000 (1975) Society's expense: 30% 35% Mechanical fee prevailing for disk and tape: 8% based on recommended retail price Length of protection performance. Life plus 50 years

Set up on May 26, 1972, Senegal's copyright agency BSDA-based in Dakar-is one of the newest organizations affiliated to CISAC. The society comes under the Minister of Culture and has exclusive rights to collect and distribute authors' rights from all existing forms of usage and those yet to come. in a technological sense.

BSDA has an administrative council and a director general, the council consisting of two songwriters, two playwrights and two composers, all of Senegal nationality. The society operates regulations based on the SACEM system. Members of the council are up for re-election every two years.

The council deliberates on disciplinary measures against music-users accused of plagiarism, false declarations and so on. In Senegal, authors' rights are for 50 years after the death of the authors concerned.

Article Nine of the Senegal copyright law provides royalty payment coverage to several areas in the folk-music field. Works of Senegalese folklore which have been passed from generation to generation, and which are presumed to have been created by authors of Senegalese nationality and produce a fundamental element in the patrimony of the country are subject to royalty payment. So are works inspired by folklore and composed exclusively of elements borrowed from cultural patrimony.

To present, perform or record this material with the aim of making money requires advance authorization from BSDA at a rate determined by the conditions of use. Basically 50% of the royalty goes to BSDA, but where adaptation is concerned. 75% goes to author and 25% to the society.

In Senegal an author cannot refuse, once his work is made legally accessible to the public: 1) performances in private for (Continued on page C-44)

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VERSARY

Our composers and authors are proud to be associated with CISAC through their organizations

Edward Oly **Richard Bars**

M Xpennex 6

Tichon Chrennikow

8 Mall Peter Igelhoff

? Iv Writer Peter Kreuder

Rodion Schtschedrin

Siegfried Behrend

1. and ostal

Nico Dostal

Skararehny=

Dmitri Kabalewski

Alexander Moyzes

Non Jay Norbert Schultze

Theodor Berger

Mary Grad

Destator Reinfer

Bert Kaempfert

Lotar Olias

J. lotos F. Moreno-Torroba

lebor Dull

Gerhard Winkler

Aran Chatschaturjan

Les Humphries

Willi Kollo

Anton Profes

Hans Sikorski Music Publishing Group · Hamburg · Germany

REPUBLIC OF S. AFRICA



South African Recording Rights Association, Lim-

ited. 1017/19 Bosman Bidg . 99 Eloff St., Johannesburg 2001, (P.O. Box 4378 Johannesburg 2000) Tel 23-8757/8 Cable MECRIGHTS G R. Hardie, managing director Mechanical rights only

Affiliations: Berne Copyright Convention

Founded: 1963 Joined CISAC: 1976 Members: 297 (90 composers & lyncists, 207 publishers) Employees: 12

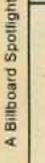
Catalog: 500,000 titles

Mechanical income distributed to members: 88% of gross Society's expense: 12% of gross

Mechanical right prevailing rate for disk/tape: 5% of retail selling price, provided that it is the recommended retail selling price at the highest wholesale price plus 50%

Length of protection performance: 20 years Length of protection mechanical for recordings: 50 years from

end of year broadcast made



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Southern African Music Rights Organisation, Limited Samro House, De Beer & Juta Sts. Braamfontein, Johannesburg (P.O. Box 9292, Johannesburg) Tel 725-1425: Cable ACISUM Gideon Roos, managing director. Paul Roos, secretary and head of licensing, Gideon Roos, Jr., head of

Performing rights only Founded: 1961 Joined CISAC: 1962 Affiliations: Berne Copyright Convention Members: 1,066 (986 composers & lyricists; 80 publishers) Employees: 62 Catalog: 1.5 million titles with 120,000 active Annual turnover: \$2.3 million Performing income distributed to members: 77 35% of gross Society's expense: 22.65% of gross Foreign royalties: 10 times more paid out than received Payment structure live performance-percentage of artistic budget all other-based on tariff scale, figured on size of premise involved, giving indication of the size of potential audience. Length of protection performance: 20 years

documentation

SAMRO

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 Boosey and Leon-

BUMA

Continued from page C-40

To give practical effect to the Act, it was necessary to have

ard 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

The PRS gave positive help and SAMRO, the Southern African Music Rights Organization, was incorporated Dec. 28, 1961, starting operations within a few days with Roos as managing director. It was to become a full member of CISAC in 1964

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 from foreign countries.

It is a limited liability company belonging to the composers. lyrcists and publishers who make up the membership. Nonprofit making, in the unlikely event of SAMRO being liquidated, 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 publishing field, through their acquisition of publishers, actual publisher members decreased to a point where in 1970/71 membership of SARRAL was virtually nil and the very existence of the society was in jeopardy.

However four of the major European societies-namely SA-CEM (France), SDRM (France), GEMA (West Germany) and MCPS (U.K.)—loaned support and by reconstituting SARRAL became its main members. At the same time a new managing director, G.R. Hardie was appointed.

This triggered off a program of reorganization and replanning which resulted in the steady growth of the society in becoming the mechanical rights collection agency for South Africa. It received international recognition through being appointed a member of BIEM in June 1972, and a member of CISAC in May of this year.

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

STEMRA

Continued from page C-40

stantial quantity of pirate Bob Dylan, Beatles and Barry White



French Composer Georges Auric, president of CISAC from 1968 to 1970, addresses the 1970 CISAC congress in Seville, Spain.

The society has 297 members with 207 publishers and 90 composers/lyricists. While it acts for all members in the fields of radio, tv, film, private pressing, background music and so on where mechanical rights are involved, it has only been mandated to act for a limited number of publishers in the field of commercial records and tapes.

But its representation is not limited to local copyright owners only. It acts for any owner irrespective of nationality or place of residence.

Unlike a performing right society, which normally issues annual lump sum licenses, SARRAL earnings are identified at the time the individual license is issued. The expenses of the society have to be estimated and a collection commission charged against those expenses. Currently it is 12%.

Distribution of the remaining 88% is on a manual basis and the main title index has some 500,000 titles.

Mechanical royalty in South Africa is 5% of the retail selling price and normally the recommended retail price is used.

SARRAL is recommending a levy on tape recorders similar to that obtained in West Germany and will fight to have that included in any revision of the copyright act in South Africa. And at the same time it will make representation for improvements in mechanical rights.

SARRAL finds no great problem on payments of mechanical royalties on records imported into South Africa. In most instances where records are imported from Europe, the mechanical royalty has been paid in the country of manufacture and where it has not been paid in that way the legitimate importer pays the royalties in South Africa.

As far as the U.S. is concerned all imports are subject to payment of mechanical royalties in South Africa. The society feels that, by and large, it is able to track down-most imports and enforce payment of necessary mechanical royalties.

Through SARRAL has so recently undergone its own period of reestablishment it nevertheless is anxious to give all possible help to any similar organizations in the mechanical right fields.

A breakdown of BSDA membership shows a preponderance of composers, around 238, with 16 publishers and 34 lyricists during 1975.

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BILLBOARD

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an association, but BUMA had a long, uphill fight ahead of it, not least because SACEM, the French society, already had an office in Holland in order to collect royalties on behalf of French authors, composers and publishers. The advent of a new collection society created some confusion and consternation among the ranks of the music-users.

A particular problem was the fact that SACEM's agents, who worked on a commission basis, obtained most of their fees from light music and allowed serious music to be performed on the basis of a very low tariff. Thus, when BUMA began implementing a higher tariff, there was considerable resistance from the owners of concert halls and from brass bands and choirs.

It was the custom for the representatives of SACEM in Holland to be given free tickets for performances by theater owners and it is reported that they made a good income by selling the tickets and sharing the proceeds. It is recorded that the chief agent for North Holland, which includes Amsterdam and the Hague, earned \$15,200 from the sales of tickets alone.

There was bitter competition between SACEM and BUMA. culminating in 1925 with the publication of a serious accusation by BUMA against the chief representative of SACEM in Holland, alleging embezzlement and forgery. Finally SACEM's operations in Holland were ended when the Dutch Minister of Justice brought in a revision of the Dutch Copyright Act in March 1933 giving BUMA permission to operate exclusively in the Netherlands. SACEM finally cancelled all its contracts with Dutch users at the end of 1933.

But BUMA's struggles were by no means over. Opposition to the principle of paying for the right to perform protected works was still fierce and the Dutch press was almost unanimously on the side of the users. There was hostility from broadcasting companies, from cafe owners, concert hall proprietors and theater owners, many of whom had scarcely been troubled by the SACEM representatives.

BUMA was involved in a great deal of litigation in the thirties and this fostered widespread bad feeling among users. The antagonistic reaction was exacerabated by the Dutch press which tended to depict officers of the society as killjoys out to spoil innocent public enjoyment of fairs, concerts and various festive events.

The fact that BUMA failed to be deflected from its aims and ideals in those difficult years is due in large measure to dedication and determination of its first two directors, A.D. Oman up to 1933 and C.A. Wiessing who held the post from 1933 until after the Second World War

And the struggle to persuade Dutch public opinion of the justice of BUMA's cause continued until well into the forties and fifties. It was only in 1948 that the first agreement was

(Continued on page C-52)

albums were confiscated.

The society is also constantly fighting a battle against illegal imports-records, principally emanating from the United States, on which no mechanical rights are paid. Thanks to intensive checks on incoming record consignments. STEMRA has managed to keep large quantities of illegally imported records out of the Dutch market; in other cases the society has taken action to get due mechanical rights paid on imported product.

One of STEMRA's current preoccupations is the increasing amount of private copying of records onto magnetic tape. The Dutch law does not prohibit this form of copying and all attempts to modify the law so far have failed. But STEMRA intends to maintain pressure on the Dutch government to have the Copyright Act modified to provide for a levy on tape recorders and/or tapes so that its members can get some remuneration for the private copying of their works.

Meanwhile STEMRA is cooperating closely with the Netherlands Assn. of the Phonographic Industry (NVPI) in making a study of the scope and nature of the copying of gramophone records and radio programs for private use. The result of this study will be an invaluable tool in the campaign for a change in the Dutch Copyright Act.

BSDA

Continued from page C-43

the family where no monetary receipts are taken; 2) educa tional performances; 3) religious services; 4) reproductions, translations and adaptations for strictly personal and private use; and 5) parodies, pastiches and caricatures.

Public domain material can be used subject to an advance declaration and payment of a sum to BSDA for cultural and social funds for the benefit of members. But the fee must not exceed 50% of the fee due during the period when the work was protected.

The BSDA has a commission for identification of works which examines works registered with the society, and checks them for possible plagiarism.

Additionally there is a social fund to help authors and provide loans or subsidies and a BSDA prize is awarded annually to outstanding musical or literary works.

Senegal is a member of the Berne Convention and the Universal Convention. The society is, since 1973, associated with CISAC and is run by six employes. Membership is around 288 and income is approximately \$120,000 annually. The payment balance is adverse, the society sending out 23% more than it receives from foreign countries.

Society operating costs have run between 30 and 35% of the total income. Agents employed by BSDA collect the royalties and SACEM distributes the money to members. Mechanical right royalty is 8% of the retail price.

No BSDA license is required for churches or hospitals but is needed for record shops and all public recitals. The society regulation is "we have to license whether for profit or not, ex cept for 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 guota on the broadcast of foreign works as oppnsed to local material.

ZAIKS

Continued from page C-4.

made up. The society grants scholarships and gives annual prizes. Total cost in 1975 of these areas, including payments to families of deceased members, was \$300,000.

Currently a new copyright law is being worked out, with a close look at new ways of paying copyright royalties to creators in various fields. ZAIKS is very much involved in putting for vard new ideas. In Poland, agreement patterns on aspects of book publishing and in musical works, are issued by the gov ernment and have to be completely followed. The aim is the safeguard the author's rights both in exploitation and copy right payment.

All Polish radio and tv stations are state-owned. ZAIKS, by its own constitution, plays no part in pressing for use of mem bers' works-that is left to other organizations, such as the Authors' Agency. But ZAIKS can, and does, refer to matters such as the small amount of Polish music on the air.

ZAIKS is in close contract with more than 100 foreign so cieties and has signed 72 bilateral agreements. It takes an ac tive international role. Malcuzynski, president, holds office if the CISAC administrative board and is a member of the BIEM executive office. Jerzy Lisowski is chairman of the CISAC inter national writers' council, and J. Bleszynski has been ap pointed to the CISAC legislature board.

ZAIKS is happy to invite to Poland representatives of devel oping countries in efforts to find further improvement in copyright law internationally. #21

SPA

Continued from page C-43

was adopted in 1951. While Portugal has been a member of the Universal Convention since 1956, it has not signed the Rome Convention on Neighboring Rights.

Membership is around the 4,000 mark, but only 1,000 or sol can be regarded as active members. Copyright in Portugal is protected for 50 years after the author's death. Not all mem bers are of associate status but modifications introduced in October 1975 have made admission of such members much easier.

Collection of royalties and distribution is computerized and has been since the fall of 1974. Local rights are substantially greater thap those collected from abroad.

SAMRO

Continued from page C-44

In administrative terms SAMRO is directed by a board of seven members of which four are composers/lyricists and three publishers. Main operation is the collection and distribution of performing royalties organized by two divisions, licensing and distribution.

1976 board membership lists: Gideon Roos; chairman; O.P.G. Taylor, H. du Plessis, M. Freegard, Eric Gallo (alt. Ralph Trewhala), L. Roodt and Alan R. Terry, vice chairmen. Key executives: Paul Roos, secretary and head of licensing; Gideon Roos Jr., head of documentation and distribution; A.R. Kerby, chief accountant; Max Heim, chief of documentation; Eve Botha, chief of distribution.

Total staff is 62 but will increase to cope with expanding activities. The society's operational territory covers the Republic of South Africa, Southwest 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 Conven- tion 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 PRS; 40 South African composers/lyricists and 13 music publishers. Turnover the previous year had been about \$250,000. Over the years it has grown to a membership of 1,066 (986 are composers/lyricists and 80 publishers) and an annual turnover of \$2.3 million.

Membership is normally restricted to nationals of countries comprising its operational territory but the board 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, 22.65% for the financial year ended June 1975 so that nearly 80% is available for distribution.

The society has three full-time inspectors touring the oper ational territory to check music usage and give advice to music users on how to obtain the appropriate licences. Sometimes part-time inspectors are taken on.

In drafting its 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 guarters; 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 ty 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, plus a benevolent 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 Common wealth until 1961 copyright law has always been closely modeled on the U.K. copyright act of 1956. It gives good protection to 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



CISAC meeting at Stockholm 1938.

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 infringers, 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 detective 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 intringement and relieving them of the impossible task of negotiating direct with rights. 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, di-rector general of the influential SABC until 1958. Two sons, Gideon Jr. and Paul, followed him into the organization and now hold key executive posts.

976.



1954-1958 Songwriter Recording artist Lennie LaCour scored with numerous hits-JUNGLE ROCK-JUDY-ROCK N' ROLL ROMANCE (Gold)-FLAMINGO GIRL-LONELY STREET-HAVE I STAYED AWAY TOO LONG-JOHNNY BE-GOODE IS IN HOLLYWOOD TRYIN' TO MAKE A LIVIN'-ALL BECAUSE OF YOU-DADDY DIDN'T LIE-I WAS A FOOL-PLEASE SAY IT ISN'T SO-SOMETHING MADE ME STOP SHOPPING AROUND-WALKIN' THE BULLDOG-SPANISH LOVE

1968-1974 Lennie turned writer-producer with his productions distributed by major labels such as Chess-Checker-Mercury -Atco-Atlantic and Stax.

Discovered DISCO LADY writer Harvey Scales and produced his first smash hits, GET DOWN, Also, LOVE-ITIS-BROAD-WAY FREEZE-FUNKY FOOTBALL-THE YOLK-LOVE IS A GAS-PUT ME DOWN EASY-TOO LATE TO BACK UP NOW

1974-1976 Lennie LaCour Music reintroduced its own labels, MAGIC TOUCH and KADER RECORDS, and Timepeace Music in co-operation with Robert Kaider. Company is scoring with Harvey Scales, SEXY LADY-DISCO DANCER (Desperados) IFOUND A LOVE (Connie Mackey)-WALKIN' THE BULLFROG -MAHARESHI (King Creole) AAAAAH (By Lennie LaCour)-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 Ron Jackson-MAMA b/w THERE'S GOTTA BE A LOVER SOMEWHERE FOR ME by 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.

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AMRA

AMERICAN MECHANICAL RIGHTS ASSOCIATION

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Rosalie W. Miller **Executive** Director 250 West 57th Street New York, N.Y. 10019

SPAIN



Sociedad General de Autores de Es-

pana Femando VI 4, Madnd Tel 419.21 00 Federico Moreno-Torroba Ballesteros. president, Juan Jose Alonso Millan,

vice-president; Guillermo Sautier Casaseca, general counselor delegated. Cristobal Jimenez Quesada, director general

Performance and Mechanical Rights Founded: 1901 Joined CISAC: 1926 Catalogue: 347,346

Proportion of Income: 11 71% theatre: 6 35% variety: 41 68% live performance: 21 92% mechanical: 9.10% cinema; 9.24% television

Membership: 23,300-55 50% lyricist-authors: 26.10% composers. 17 70% author-composers. 70% publishers. Foreign royalties: 40 42% more paid out than received Society's expense: 24 46% of revenue Payment structure, 8% of the retail price, after taxes Length of protection performance: life plus 80 years

C-46



SGAE's Madrid headquarters originally designed by the famous architect Gaudi. Federico Moreno-Torroba Ballesteros, president.

There were three important 19th century antecedents to today's flourishing Sociedad General de Autores de Espana, SGAE, the copyright society of Spain. The country itself was one of the first to defend authors' rights and fight the many problems involved.

In 1848, the Constitution 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 decadence and by 1950 the society had broken up.

Then in December 1874, creative people set up the Foundation of the General Association of Spanish Writers and Authors and in a comparatively short time almost every writer, composer and musician in the country was enrolled. Its power grew through meeting in the cafe of the Zarzuela Theatre and reached a point where no one could use musical scores unless he had previously obtained the authority of the organization.

This led, in 1880, to a change of name to the Society of Authors, Composers and Proprietors of Dramatic Plays. This was a policy-making organization but there were soon important problems to counter. Managers of theaters were buying up all available compositions and so created a monopoly of their own.

The authors fought the monopolistic trend and the fight took several more years to win. The writer Sinesio Delgado and composer Ruperto Chapi were the key figures among the rebels and in 1899 had the help of the most important composers and lyricists of the time. In that year they founded the Society of Spanish Authors.

It had great success with new authors who learned not to sell material outright to the theatre managers. The first executive council was formed by Vital Aza, Ruperto Chapi, Carlos Aroiches, Miguel Ramos Carrion, Tomas L. Torregrosa, Jose Lopez Silva and Sinesio Delgado.

This society started in a simple and direct way. It took from authors 8% of total collections from the provinces, 15% from foreign usage and 2% of the gross income from the "small rights." The society then paid rent, wages and heating. There was an attempt to set up a new society, led by Perez Galdos, Echegaray, Nunez de Arca, Fernandez Caballero, Manuel del Palacio and Carlos Fernandez-Shaw, but the two organizations were integrated in the October of 1901.

There were changes of address and membership, and a quiet spell between 1928 and 1930, but a new managing board was set up under the presidency of Federico Oliver in the spring of 1930, counselors being Federico Romero, Pablo Luna, Luis Manzano, Cayo Vela, Jose Forus, Juan Vert and Francisco Serrano Anguita.

And, on March 3, 1932, it became SGAE, with one million pesetas available through 2,000 bonds of 500 pesetas each. The new society integrated lyric and variety writers as well as performing and mechanical collections.

During the Spanish Civil War (1936-39) the society kept up the separation between performing and mechanical rights. but was afterwards fully united. President of the society in 1950 was Jacinto Guerrero, who bought the existing premises in the Madrid street Fernando VI.

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 administration 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 music section (six 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 choose for itself the counselors who constitute the directive assembly and take part in the administration council.

SGAE employs 487 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 52 Spanish provinces. Many others are employed as inspectors 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.

Membership 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 than it collects from foreign sources.

A percentage breakdown of revenue in different classifications shows in 1975: theater, 11.71%; variety, 6.35%; live performances, 41.68%; mechanicals, 21.92%; cinema, 9.10%; television 9.24%.

Foreign authors are entitled to claim membership of SGAE but if the applicant is already a member of another society he must either resign from it or obtain permission to belong to the Spanish organization.

SGAE's expenses represented a total 24.46% of revenue last year. Collection of royalties is not computerized but distribution services are. There are 347,346 titles in the annual index. Contracts with the Spanish record and broadcasting industries correspond to those of BIEM for recording and mechanical rights and IFPI for the record and broadcast side. Prevailing royalty rate is 8% of the retail price, after deduction of taxes and with a further deduction if the bags or sleeves are of superior quality. The same percentage applies to cassettes and cartridges.

The society requires no licensing of private recording equipment but it does collect rights for the use of television, radio and "hilo musical," that is, cable music through telephone (Continued on page C-47)

BILLBOARD 976.

SWEDEN



Svenska Tonsattares Int'lla Musikbyra

PO Box 1539, 5-111 85, Stockholm Tel. (08) 24-29-50 Ove Rainer, chairman, Hans Nordmark, general manager Performing rights only Founded: 1923 Joined CISAC: 1927 Attiliations: Berne, Universal and Rome Members: 169 full and 7.231 associate (7.342 composers / songwriters: 58 publishers) Employes: 60 Catalog: 150,000 titles Annual turnover: approximately \$5.8 million Proportion of income: radio tv 52%, live performance 6%, cinema 10% background music 15%; restaurants and discos 15% Society's expense: 22% of gross Foreign royalties - Paid: 34 3% of gross Earned 13 5% of gross

Length of protection performance: life plus 50 years Length of protection mechanical: 25 years



Hans Nordmark, president of STIM; the archive department of the STIM Information Center which houses sheet music, records and tapes.

Until 1919 there was no real copyright law in Sweden and the initiative in founding an official organization came from the FST, a group of Swedish composers, who wanted to set up a collection agency based on general international patterns.

The key instigators were seven serious music composers. two publishers and one lawyer, an expert on copyright matters. Only "serious" composers were involved because pop music and dance music had no protection in the 1919 copy. right act.

The Swedish society of composers, authors and publishers (STIM) was founded Sept. 24, 1923

One man above all is honored in the history of STIM, fa-

mous composer Kurt Atterborg, the society's president from 1924-1943.

Certainly STIM faced hard times early in its history. Copyright matters were virtually unknown to most consumers of Swedish music. One of the first problems was dealing with the restaurants, most of which featured live music, and the restaurateurs' society MEF. Initially MEF simply refused to pay STIM any money for music performed by the house orchestras. STIM fought back by prohibiting MEF members to use any STIM repertoire. It took many years to solve the problem but finally agreement was reached.

Another early antagonist was the Swedish Film industry, Sweden's biggest cinema-owning company. After a court case STIM finally won the day and agreement was reached. In 1950, STIM made a general agreement with cinema owners for 1% of the annual gross.

In 1925 the Swedish radio, Radiotjanst, went into full operation after two years of experiments and STIM immediately started negotiations with the government-owned company asking for a share of radio license income. The first agreement gave STIM 1% on license incomes up to approximately \$276,000, which ended with a "take" of roughly \$2,700.

The copyright act of 1919 was revised in 1927 so that even pop/dance music was protected. This strengthened STIM's position with the added weight of support from pop writers and publishers.

Soon the other Scandinavian countries followed Sweden's example, setting up their own copyright organizations. In 1927 KODA started in Denmark and TEOSTO (Finland) and TONO (Norway) followed in 1929.

In 1931 there was a new revision of the copyright law so that authors were protected when radio broadcast their musical poems. By then all kinds of music and lyrics were legally protected. And in 1932 STIM bought its own offices in the central part of Stockholm, Tegnerlunden 3, a building which still houses the entire staff.

When STIM was merely a performing right organization. and the printing or publishing rights were handled direct by music publishers, the situation on mechanical rights was more confusing.

But as sales of records increased dramatically the question of mechanical royalties became more and more important. Sometimes the mechanical rights were handled by the composer himself or sometimes by the publisher. Collecting of mechanical licences was handled by the publishers through NCB, the Nordisk Copyright Bureau, in Copenhagen

There was also STIL, an organization set up in 1928 by Swedish composers, also collecting mechanicals. A few years later some Swedish publishers formed NCBS NCB in Sweden and the confusion was total. Finally in 1935 the Scandinavian

performing right societies got together and took over the majority of the shares of NCB but it took until 1943, after hassles and re-organization, for STIM to control both performing and mechanical rights. Today NCB collects and distributes mechanicals on behalf of STIM and the Scandinavian organizations.

In 1943 STIM was reorganized to give Swedish pop writers one member on the board; they had been unrepresented before. Through the years, composers of popular music and their organization SKAP have become a more and more vital part of STIM and today has two representatives on the board.

Also, according to the new regulations, the president and two more members were to be government appointments. In 1945 Sven Wilson became president of STIM, having previously worked at the Swedish radio's international department. His international knowledge and contracts have proved most useful to the society

STIM joined CISAC in 1927 and since 1947 Wilson has been a member of CISAC's executive bureau and also a member of the board of BIEM, of which he was president 1973/74. In 1973 Wilson retired as president of STIM and was succeeded by Hans Nordmark, who is also a member of the CISAC executive bureau

Work on a newly revised copyright law was started just before World War II but the war delayed plans to find uniformity among the Scandinavian performing right organizations. Not until 1956 could the respective countries put forward unified proposals and the new copyright law finally emerged on July 1, 1961

Now the statutory duration of copyright in a musical work is 50 years after the death of the composer and in a recorded performance 25 years after the date of recording. If a work has two or more authors whose contributions do not constitute independent works, the copyright belongs to the authors jointly and the copyright duration continues until the end of the 50th year after the year in which the last surviving author died.

Under the new law STIM had the right to collect money for music played in factories as background entertainment for workers.

Today, the STIM board is headed by Ove Rainer and two or dinary members (Harry Schein and Per Jernsten) are nominated by the Swedish government. Then there are two members from FST, the Society of Swedish Composers (Eskil Hemberg and Lars Gunnar Bodin); two members from SKAP. the Society of Swedish Authors and Composers of Popular Music (Roland Levin and Britt Lindeborg); and one member nominated by SMFF, the Society of Swedish Publishers (Thore (Continued on page C-47)

6

STIM

Continued Fom page C-46

Ehrilng). Hans Nordmark, general manager, is responsible for the administration of STIM.

Altogether STIM has some 60 employes and the Society's operation encompasses such functions as management, ac , counts, economy, information center, recording, judicial and marketing. STIM deals with performing rights and, as stated, with mechanical rights through NCB.

NCB was founded by the Scandinavian country societies STIM (Sweden), KODA (Denmark) and TONO (Norway) and since 1972 the Finnish performing right society TEOSTO (Finland) is a part-owner of NCB. Iceland's organization STEF is also working with NCB but has no representation on the board. NCB collects STIM commissions for mechnical reproduction on records, film and tape.

Sweden has signed, among other conventions, the Berne Convention, the Universal Convention, the Rome Convention and the Paris Text of 1971. But with regard to the Rome Convention, Sweden has certain reservations. According to these, payment to musicians and artists when records are publicly performed is restricted to performances on radio and ty.

According to paragraph 47 in Swedish copyright law, producers of phonograms and producing artists whose performances have been recorded on phonograms have the right to royalties when the phonogram is played in a radio or tv production.

STIM has 7,400 members, of which 169 are full members with rights to take part in annual meetings and to vote. The others are affiliated members. Voting rights represent the only real difference between the two classes of members. Of the 7,400 members, 58 are publishers and the rest composers and lyricists.

Foreign nationals can be members of STIM if they live permanently in Sweden. In fact, the attitude toward "refugees" is particularly liberal.

STIM's turnover in 1924, the first year of operation, was around \$3,400. In 1975, approximately \$5.1 million was collected in Sweden and nearly \$795,000 from abroad.

The international balance of payments is in favor of foreign countries. In 1975 STIM paid approximately \$2.02 million to foreign societies but collected only around \$795,000. This is a typical situation for a small country such as Sweden.

Of the \$6 million collected by STIM, some 40% goes to Swedish composers, authors and publishers. A little more than 20% goes to the U.S., almost 10% to the U.K. while France and Germany share roughly 5% each in fourth position.

 Figures for STIM's annual turnover collected in Sweden and abroad for 1969-75 show approximately: in Sweden 1969, \$2.5 million: abroad, \$386,000; in Sweden, 1971: \$3.2 million: abroad, \$340,000; in Sweden 1973: \$4 million; abroad,

\$555,000; in Sweden 1975: \$5.1 million; abroad, \$795,000. Of the total annual revenue, 78% is distributed to members.

STIM's most important payers in 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% (\$2.64 million); mechanical background music 15% (\$772,000); restaurants and discotheques: roughly 15% (\$772,000); restaurants and discotheques: roughly 15% (\$772,000); movie theaters: 10% (\$522,000); concert halls: 6% (\$295,000); other entertainment: 2% (\$68,000).

Ever 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 CISAC 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, and P2 mostly classical music; P3 is mostly pop, 24 hours a day.

In 1964 STIM had 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 radio. The results, after much discussion, led to a doubling of fees which today is some \$263 per radio hour to STIM.

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

(Continued on page C-48)

SGAE

Continued from page C-46 P

wires with adaptor, when used in public places. As yet there is no videotape or videodisk in Spain.

SGAE constantly fights against piracy of product and takes full legal 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, SGAE gives help to cultural productions related to any aspects of authors' rights as administered by the society.

In Spain, the statutory duration of copyright is 80 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 arguing 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.

Arrangers 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.

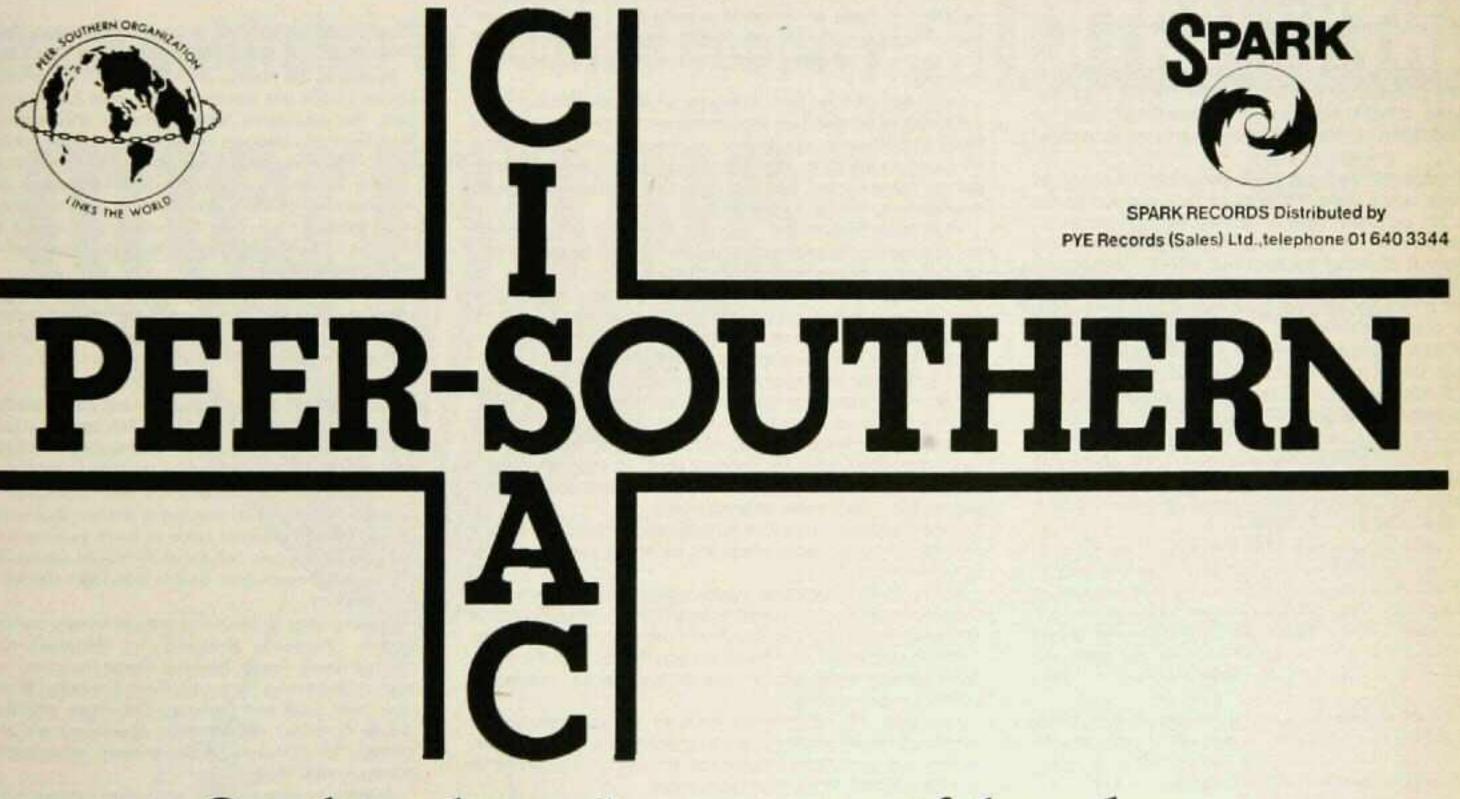
A percentage breakdown of the membership shows: lyricistauthors, 55.50%; composers, 26.10%; 17.70% are authorcomposers; and the remaining 0.70% are publishers.

President of SGAE is Federico Moreno-Torroba Ballesteros, with Juan Jose Alonso Millan as vice-president; and Guillermo Sautier Casaseca, general counselor delegated.

Management: Cristobal Jimenez Quesada, general director; Juan Antonio Martin Luque, general administrator; Carlos Galiano de Prados, general secretary; Francisco Ruano Suarez, general supervisor; Jose Maria Segovia Galindo, chief of the jurist section; Antonio Garcis Cabrera, theater section; Julio Salgado Alegre, musical section; Andres Molina Moles, adjuntive director; Salvador Ruiz de Luna, cinema director; Manual Tamayo Castro, television director; Jaime Mestres Perez, director of Services, SGAE, Barcelona.

Official counselors: Antonio Lago Carballo; Jaime Abella de Castro, general director of the artistic and cultural patrimony; Jose Antonio Garcia Noblejas y Garcia-Noblejas; Francisco Jose Mayans Jofre, general director of theatre and spectaculars; Jose Pagan Lopez, councillor delegated by the Mutuality of Spanish Authors; and Manuel Lopez-Quiroga Miquel and Federico Romero y Sarachaga.

BOARD



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The PEER-SOUTHERN Group of Companies ~ 8. Denmark St. London W.C.2

SWITZERLAND

SUISA-MECHANLIZENZ

MECHANLIZENZ

C-48

Biliboard Spotlight

Schweizerische Gesellschaft für Mechanische Urheberrechte Heinrich Sutermeister, president, Ferdinand Kundert, assistant general manager

Joint offices with SUISA Bellanastrasse 82 CH-8038 Zurich Tel (051) 45 77 00

Founded: 1923 Joined CISAC: 1933 Mechanical Affiliations Berne and Universal (same for SUISA) Members: 2,459 (1,231 assignors) Annual turnover: \$3,645,809 SUISA

Founded: 1941 Joined CISAC: 1945 Performance Mario Zavadini, president, Dr. Ulrich Uchtenhagen, director Members: 2.802 (1.331 assignors) Annual turnover: \$7,663,110

Proportion of income-Performing rights: 20.4% radio, 16.6% tv; 5.6% commercial tv; 12.4% live performances 7.9% movie soundtracks: 20% foreign income; 17 1 all other

Society's expense: 15% local royalties, 5% foreign royalties (20% of income from foreign societies)

Length of protection performance and mechanical life plus 50 years

Precision, be it in watches or machinery, or in the exact flavor of chocolate or cheese, is vitally important to the Swiss people. The ability to be precise and accurate is also reflected in the country's copyright societies.

In 1968, Dr. Ulrich Uchtenhagen, general manager of SUISA (performing rights) and Mechanlizenz (mechanicals), decided that the companies' data system had to be reviewed to give ever greater precision. He recalls: "The high cost of labor here meant constantly rising costs for the relatively small community of composers, lyricists and publishers in Switzerland.

"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 CAE-data bank was introduced, first on microfilm, then on microfiche. Not only did this bank include all available information on Swiss composers but SUISA step by step made an up-to-date list of every composer and lyricist in the music world.

In the early 1970s, when Dutch sister-society BUMA faced serious problems with its own filing system, SUISA stepped in with help. And much to the surprise of the Dutch, the Swiss produced a complete, detailed report on the Dutch music scene.

A group pictured during the 1937 CISAC congress in Paris.

Continued from page C-47

Word about Swiss precision spread. Today, under CISAC and BIEM supervision, SUISA does the microfiche job for 36 foreign countries. These microfiches 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 rich ones have to add 20% of their CISAC membership fee to the basic charge of 0.30 Swiss francs per line on the microfiche. Companies supervising both mechanical and performing rights are billed at the rate of 0.50 Swiss francs per line.

Currently Russian composers are being added to the CAE list which already holds 810,000 names and pseudonyms. Because of the Slavonic alphabet, there is a multiple transcription method, developed with the help of Zurich university.

Uchtenhagen says: "Experience with foreign repertoire and being surrounded by three languages within the Swiss borders has led to the belief that we should do all we can to assist newly-formed foreign companies. We started this service six years ago with the Republic of South Africa. In 1972 Yugoslavia was added and now Algeria has moved in with us."

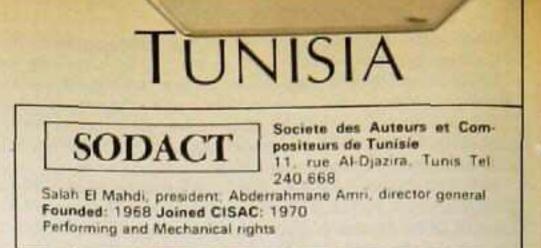
For these three companies SUISA handles the technical side of the job, while the companies make their own decisions according to specific needs. Uchtenhagen says: "We are neutral and I mean exactly that-we are completely neutral."

SUISA is the official collector of performing rights for Switzerland and the Furstentum Liechtenstein, while Mechanlizens, since 1958 under the same roof, and using the same administration, collects the mechanical fees.

The two companies are the only ones operating in Switzerland but under Swiss law it would be legal for more than one company to operate on the mechanical royalty side. For performing rights, however, this would not be true.

Dr. Hermann J. Stern, attorney, says: "Maybe we are rather cautious but one must never forget that we are under government supervision."

(Continued on page C-50)



The licensing agency in Tunisia, Socite des Auteurs et Compositeurs de Tunisie (SODACT), was formed in 1968 and joined CISAC in 1970. It is headed by Salah El Mahdi, president, and Abderrahmane Amn, director general, and handles both performing and mechanical rights in this country of 5 million persons.

Entertainment in Tunisia encompasses both European music, supplied ably by Tunisian or Italian bands, and floorshows of "le folklore," in which dancing girls in traditional silks and bangles dance to music performed on the zoulera (pipe) and tabel (drum). Almost all hotels have nightclubs or dancing or discotheques in the resort areas. The Tunisian standard of living is quite low and so most of the leisure industry is directed toward the wealthy Tunisians and foreigners. Tunisia has a substantial French and Italian population (approximately 110,000 and 40,000, respectively).

One kind of folk music in Tunisia is the Malouf which had nearly disappeared by the thirties, but which was brought back recently through the use of radio, records and film. This collection of songs and dances dating from Muslim Spain before the 16th century has spread throughout Tunisia and even young people from 20 to 30 have become interested in the music.



A court case in which STIM and NCB were involved on nonpayment of mechanicals on imported records was important. Payment is made on imported records from all BIEM countries. The problem exists mainly with the U.S., where application of the compulsory license regulations is regarded as "doubtful." Legal actions have been taken by STIM and NCB but without direct result because documents exchanged between the Harry Fox office or a publisher on one side and a recording company on the other, may contain deviations from the compulsory license rules, particularly permission to pay only for sold records, not for the total manufactured.

GEMA

Continued from page C-36

around 8,000 records a year, mainly albums or some 80,000

Collection and constantly Collection and distribution at STIM is largely computerized and constantly developed. In the computer title file there are currently some 150,000 titles stored. Annual distribution involves 55,000 different titles, half of which are new to that period.

Swedish copyright law from 1960 gives the composer, in principle, sole rights when it comes to reproduction of his work, but this exclusive right is limited by one particular statue. It provides an important restriction of the composer's right of disposal. Basically it means that works can be freely. reproduced if the reproductions are intended for private use and concern only a few persons. Such reproductions may not be used for any other purpose.

The right to produce reproductions without permission refers to disseminated works. "Private use" refers to the reproduction is simply for personal use or within a family circle.

A clear definition of what is meant by a "few" copies is not stated in the law. But private domestic recording is permitted by the law. STIM has several times applied to the government for a revision of the Swedish copyright law so that, for instance, the German system, with a license for tape and tape recorders, should be put into force.

Swedish copyright law gives STIM the right to ask for payments in hospitals and shops and in churches, but only at concerts and not religious services. On humanitarian grounds STIM does not make any collections from hospitals and for practical reasons there is no collection from record shops where records are played for demonstration purposes, although this question is currently under discussion within STIM.

But on all other occasions music-in-store is controlled. Shops and stores pay an amount per year per square meter of space. A bar proprietor playing radio music or showing tv programs is subject for payment to STIM and that is apart from paying his radio and tv license.

As a matter of principle, STIM collects anywhere and everywhere where music is used publicly and for profit, may it be in an elevator, a hotel room or a concert. Where music is not presented for profit but is the primary element of a program. a collection can be made according to Swedish law. The law also gives STIM the right to collect payment for music in factories, even if the "performance" cannot be regarded as public.

STIM naturally fights against piracy and makes all efforts to protect both copyright owners and companies recording that music. Legal actions have been taken by NCB on behalf of STIM. In 1975 IFPI and NCB took a case of imported pirate cassettes to court, won the case and also made an important point to the future.

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 allocates its share to grants, 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 pays pensions, 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 some 2,000 recorded works and also reserves around \$85,000 for record production.

Some products of serious nature are released on STIM's own label, Phono Suecia, where the recording manager is Hakan Elmqvist.

But in terms of campaigning for a fixed-quota system of locally produced music on radio or tv. STIM feels it represents a worldwide repertoire and therefore cannot act in this matter. It does feel however, that Swedish radio and tv, and the stateaided concert organizations, should feel morally obliged to promote national music.

According to STIM's distribution rules, an arranger-be it of free or protected music-could be entitled to a royalty share. In the case of protected music the arranger has to prove he has the consent of the copyright owner.

STIM sponsors, with the government, the Swedish Music Information Center, which offers facilities for members, the most important being free production of performing materials to manuscript works. It also prints catalogs of contemporary Swedish works, pop and "serious."

Swedish copyright law has been revised several times since the first one in 1919 and, even if all demands have not been met, improvements are obvious.

What comes next, it is hoped, will be the licensing of tapes and tape recorders for private use, payment for the loan of records and sheet music to libraries and changes in the section which deals with performances in schools and churches. An expert committee is currently working on a new version of the Scandinavian copyright law.

50, the adjustment has to be made between the publishers themselves, because GEMA will split the royalties equally.

As well as the normal affiliations with Western authors' societies, GEMA has contracts with most East European countries, the exceptions being Romania and Albania. Because West Germany imposes no restriction on the inflow of foreign music-there are no radio quotas for foreign music and no restraints on imported records-GEMA collects a great deal of money on behalf of foreign societies and inevitably has an adverse balance of payments situation, particularly in respect of the USA and UK. Last year GEMA paid more than \$15 million to foreign societies.

The extensive use of imported music-it is estimated that international product accounts for 55% of record and tape sales in West Germany-means that one of GEMA's biggest concerns is to see that mechanicals are paid on all imported records.

Although it is thought that in most cases mechanicals are paid in the exporting country. GEMA spends much time and effort in checking on possible breaches of copyright regulations and, from time to time, resorts to legal proceedings.

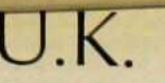
The recent improvement in the international penetration of German copyrights is reflected in the fact that whereas GEMA paid to foreign societies twice as much as it received in 1971. last year GEMA paid out about 39 million marks (\$15 million) and received more than \$10 million from abroad ... a 60% 40% balance.

Looking after GEMA's interests in foreign territories are 11 branch offices-in Brussels (for Benelux), Copenhagen (Scandinavia), Tokyo, Istanbul, Rome (Italy and Switzerland). Madrid (Spain and Portugal), Paris, London (UK and Ireland), New York (USA and Canada), Sao Paulo and Buenos Aires (South America). Its domestic operations are administered through 15 offices in West Germany, including the Munich headquarters.

GEMA's income in 1975 was \$120 million, a 7% increase over 1974's figure of \$112 million, with revenue up from all sources with the exception of tv. Of this income, performing rights accounted for \$42 million and mechanical rights \$65 million.

The German society now has a total membership of 8,220, comprising 1,321 ordinary members, 2,388 associate members, 4,276 probationary members and 235 other copyright assignees. Of the ordinary members, 868 are composers, 191 lyricists and 262 publishers.

GEMA has an invested capital of \$4.1 million and fixed assets of \$24 million. Last year it paid out \$10 million in salaries. commissions and pensions and, as a general rule, it allocates 10% of its income for social, cultural and welfare surposes.



Condon WIP 4AA

British Copyright Protection Assn. Ltd. Copyright House, 29/33 Berners St.

Tel 01-636-1491, 580-5544 Cable BIEMUSICO LONDON W1 Mrs Pauline Brockhurst, president, Max Bennett, general manager Mechanical rights only

Founded: 1932 Joined CISAC: 1933 Affiliations: Berne, Universal and Rome Conventions Members: 90 (50 composers/songwriters, 40 publishers)

Employes: 15

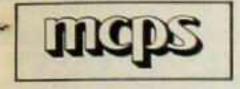
Annual turnover: more than \$1 million

Proportion of income: mechanical disk/tape 95.7%; radio/tv recordings 3.5%; miscellaneous .8%

Society's expense: 15% of gross

Main Function: to collect royalties accruing on foreign manufacture of records and tapes from the 15 foreign societies with which it has affiliation agreements.

Length of protection mechanical for recordings: Life plus 50 years



Mechanical Copyright Protection Society Ltd.

Elgar House 380 Streatham High Rd. London SW16 6HR Tel 01-769-3181 Cable: MECOLICO LONDON SW16

Robert Kingston, chairman, R.W. Montgomery, managing director, G.R. Michel, company secretary

Mechanical rights only

Founded: 1937 Joined CISAC: 1965

Affiliations: Berne, Universal and Rome

Members: 5.000 (35% composers/songwriters, 65% publishers) Catalog 1 5 million titles with 300,000 active

Annual turnover: \$7.2 million

Proportion of income mechanical disk / tape 56%, radio / tv 13%, sound film 8%, background music and miscellaneous 4.5% Society's expense: 5-15% of gross

Foreign royalties earned: 18 5% of gross, exceeds fees paid out Payment structure:

(1) Contract with British Phonographic Industry for three-month accountings of sales and interest at 3% above Bank of England minimum lending rate on late payments

(2) 8 Facsimile agreement with an interest-free deposit of roughly \$800 on agreement signature

(3) "C" Facsimile agreement with a deposit of \$400 on all pressings and the pressing companies notify amount of all pressings made each month and the record company is invoiced accordingly

Mechanical right prevailing rate for disk/tape: 61/4% of recommended retail selling price, less value added tax

Length of protection performance. life puls 50 years

Length of protection mechanical: 50 years from end of the calendar year in which the recording was first published



The Performing Right Society Limited Copyright House, 29/33 Berners St., London W1P 4AA

Tel: (01) 580-5544 Cable: PERFORIGHT Sir Lennox Berkeley, president; Alan Frank, chairman of the general council, Michael Freegard, general manager Performing rights only

Founded: 1914 Joined CISAC: 1928 Affiliations: Berne & Universal Members: 8,697 (composers and lyncists 7,476; publishers 1,196; 25 other copyright owners) Employes: more than 500 Catalog: over one million titles Annual turnover: over \$30 million Proportion of income: 34,6% radio/ty; 3,7% investments; 2,6% overseas broadcasting; 22% general royalties. General royalties is further broken down: 23,5% clubs, restaurants; 13,7% public houses; 11,3% cinemas; 11,2% industrial/commercial premises; 10,3% jukeboxes; 9,4% non-commercial halls; 9,3% background music; 4,0% dancehalls/bingo; 7,3% miscellaneous. Society's expense; 14% Foreign royalties: Paid \$28 million; earned \$63 million

Length of statutory duration for copyright: life plus 50 years

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 with PRS. 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 largerscale amenities of PRS.

Bertram W. Pratt, former managing director of the Mechanical Copyright Protection Society in the U.K., who earlier this year retired and is now consultant to the mechanicals collection bu-

reau. 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.





Copyright House, the Performing Right Society building in London. Michael Freegard, general manager of the Performing Right Society.

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 employes working on collection, documentation and distribution.

Total Britico collections in 1975 were \$1,073,021. A break-(Continued on page C-50) Billboard Spotlight

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BRITICO

Continued from page C-49

down of that total: recordings: \$1,027,271; radio and tv recording fees: \$38,066; miscellaneous: \$7,684.

As with most royalty collection societies, the basic functioning of Britico is simple in outline but somewhat complex in detail.

Collections are made from the record industry and the radio and tv organizations and distributed to the copyright owners of the music recorded through six-month distributions for record royalties and annual payments for radio and tv royalties.

Distributions to its affiliated societies are made en bloc. In some cases they are made by means of an individual royalty statement for each composer, author and publisher. In other cases distribution is by an alphabetical list of works controlled by the receiving society which involves further distribution to the individual member.

Commission charge is normally 15% but depends on the method of distribution used. The distribution system is computerized, but not fully so. The technique adopted has evolved from an earlier punched-card system and is considered satisfactory for current usage taking account of certain underlying difficulties of documentation.

Britico has always been a member of BIEM and became a member of CISAC in 1950.

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Spotli

M.C.P.S.

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 the interests of Associated Copyrights Ltd. in 1937.

That represents a basic statement of background but the build-up to today's importance of MCPS is studded with the names of key industry figures. Chairman of the original MECOLICO was William Elkin, with Charles F. Dixey as company secretary. The family connections were continued by Robert S. Elkin, chairman and managing director until his death in 1964, and by Joyce Dixey who, joining in 1916, succeeded her father as company secretary, then director and general manager until her retirement in 1961.

Bertram Pratt, a member of the staff since 1948, became successively company secretary, general manager and managing director, holding the latter appointment until his retirement in April this year which coincided with the takeover by the Music Publishers' Assn. of MCPS shareholdings, and the formation of a new board of directors chaired by Robert Kingston with Bob Montgomery as managing director. The MCPS deals purely with mechanical royalties and fees. The U.K. is an adherent to the Berne Convention, the Universal Copyright Convention and the Rome Convention on Neighboring Rights, but MCPS interest in the field of performance rights of recording musicians and artists is purely academic. There are more than 1.5 million titles on MCPS index, though only about 300,000 are active at any one time.

The agreement which the users enter into with MCPS either stipulates that users themselves are responsible for royalty accounting or that they require an invoice to be raised by MCPS. Blanket payments made by the broadcasting authorities have specially negotiated agreements.

Distribution comes three times a year—in February, June and October—and has been computerized for six years. Work is going on towards a fuller computerization plan to encompass the title index as well as membership and catalog control. The aim is an eventual ability to accept and process magnetic tapes supplied by the record industry as well as foreign societies, automatically apply the relative controls and produce a distribution without any human intervention whatsoever, with the obvious exception of unmatched queries.

MCPS has three kinds of contracts. First is the major one negotiated by the Mechanical Rights Society with the British phonographic industry. It allows for three-month accountings of sales and interest at 3% above Bank of England minimum lending rate on late payments.

The same applies to the MCPS "B" facsimile agreement, one difference being that an interest-free deposit of roughly \$800 is made to the society on agreement signature. The "C" facsimile agreement calls for a deposit of \$400 on all pressings and the pressing companies notify MCPS about all pressings made each month. The society then invoices the record company.

Where a record company or individual does not have an agreement, then they abide by the 1956 copyright act and notify the MCPS they wish to issue a record, giving details. The MCPS invoices for royalties required and when payment is made, stamps are forwarded to the company which adheres the stamps to each record.

The 1956 copyright act stipulates that the royalty payable on a record is 6¼% of the recommended retail selling price. less value added tax. No allowances are made for sleeve, cassette or cartridge.

The subject of private domestic recording has naturally exercised the MCPS development. It issues a license to individuals to record for their own personal and private use from records which they themselves have purchased and to record from radio. The license is issued in conjunction with the British phonographic industry and costs roughly \$2.60. Of this income 50% is forwarded to Phonographic Performance Ltd. for distribution to record companies and artists and the remainder goes on a pro rata distribution to MCPS members.

At present, no levy can be made on tape or equipment, though representation has been made to the Whitford Committee which is checking out the coyright situation in the U.K. to report to the government on revisions of the 1956 copyright act. Licenses are issued to organizations who wish to record copyrighted music and the amount depends on the usage.

As to the 1956 act, one peculiarity is that neighboring rights, as opposed to artistic creative rights, have in some areas a wider degree of protection than the author of a work. "Copyright legislation," says MCPS stalwart Pratt, "can never keep pace with new technologies in recording and dissemination, so it needs to be amended more frequently than in the slower-tempo past." One problem is non-payment of mechanicals on imported product. Says Pratt: "The difficulty is to discover that importation has taken place, and this generally is when the copies appear on display in the shops. MCPS' practice is to inquire as to the source of the supply, the distributor, and then find the actual importer. Then to require the importer to account for all copies brought in and pay the appropriate royalty." As yet under ided is the situation of hiring videotable or disk programs for domestic use but it is likely to be settled on a basis of a percentage of mutual revenue.

In dealing with allegations of plagiarism, the MCPS tries to get the sheet music from both parties as well as copies of recordings made. The copies are referred to the other parties and they have to take up the matter for themselves. The MCPS acts only as an agent, taking no legal assignment of rights.

But the isolation of different works with the same title is done by applying the name of the composer, author and arranger, a common international practice between copyright societies.

Apart from collection of royalties, the MCPS has not found it possible to offer further benefits to its principals particularly

(Continued on page C-51)

SUISA - MECHAN LIZENZ

Continued from page C-48

So SUISA is in a special legal situation. It can be called semigovernmental, which means that operations are a bit more complicated. Compromise is not possible; commercial as pects rank second to doing an absolutely accurate and precise job.

It does add up to clockwork precision. One example helps to understand the situation. There are, in Switzerland, 27 different distribution categories, more than anywhere else in the world. Three classes have been set up for the area of church music—Catholic, Protestant and "others." Reason is that there is more music and singing in Catholic churches than the others.

The roots of Mechanlizenz go back to 1923, with SUISA coming a year later. The company in 1923 was called GEFA, (Schweizerische Gesellschaft fur Auufuhrungsrechte) and from the start had government protection. But GEFA was not the only company involved. SACEM, the French performing rights society, had already established links across the Franco;Swiss borders of the 20th century. However these links covered only the french-speaking area of Switzerland, ig noring the much larger German part and taking no notice of the art of folk music in general.

When GEFA moved in, SACEM refused to make way. In fact, it was not until 1929 when compromise was reached through a plan worked out by Dr. Adolf Streuli, then secretary-general of GEFA.

The society is facing up to the future of cable-tv. Switzerland has one of the best developed cable-tv and radio networks. In the Zurich area alone, no less than nine different to programs from three different countries (Germany, Austria and Switzerland) can be seen, most with perfect quality. Twelve radio stations, mostly FM, are being supplied by cable, a unique service, far ahead of the rest of Europe.

Programs generally are from specialist private companies and at present pay no royalties to SUISA. Now they have been

NOVEMBI

Though it is hard to pinpoint the exact date, MCPS became a member of CISAC sometime after World War II.

In organizational terms, MCPS has five separate departments. The documentation division comprises membership and catalog control, registration and investigation of works, main index and international documentation required by other societies. All working information needed by other departments comes from this nerve center of the operation.

The commercial records department deals directly with licensing to record companies; the licensing department deals with negotiation of fees between publishers and film companies concerning film uses; and the royalties department is concerned with marking up of accounts from both U.K. and overseas sources as well as posting broadcasting usage.

The other department, data processing and distribution, processes the marked up accounts through the computer, checking distribution statements.

The new board of directors, apart from Kingston and Montgomery, are Dick James (president of the Music Publishers' Assn.), David Adams, Leslie Avenell, Jonson Dyer and Derek Knibb.

But it is in the statistical summary that the growth of MCPS can best be shown. The society directly represents some 5,000 British, Commonwealth and other overseas copyright owners, both publishers and writers. The majority of foreign members are in the U.S. Through affiliation with similar national societies abroad, MCPS represents a large international repertoire.

The first royalty collections made by MECOLICO for the financial year ending June 30, 1913 was just over \$1,800. That moved consistently up to a collected revenue of more than \$7.2 million in 1975.

A breakdown in percentages of that revenue shows: commercial record royalties, 56%; radio and tv, 13%; sound film, 8%; background and miscellaneous, 4.5%; and overseas, 18.5%.

These fees and royalties are distributed on a factual use basis and payments are net, after deduction of the MCPS commission (the highest rate is 15% gross with a low of 5% on some collections). The amount of revenue collected from overseas sources is in excess of fees and royalties paid out by the society to copyright owners abroad.

In membership terms no difference is made between composers and authors, who jointly account for a third of the total direct membership, publishers accounting for the rest. Where import is authorized, the importer is required in his own interests to affix a special royalty label on each sleeve, these supplied by the MCPS on payment of due royalties.

But 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 of copyright. That has to be left to the individual copyright owner and where such action has been taken it has been successful.

As with all similar societies, MCPS is deeply concerned with piracy. Not only the illegal duplication of disks and tapes, over which it cooperates with BPI, but with the unauthorized ''off air'' copying of film and video productions. It hopes to get the support of program producers to combat this new menace.

But the one major problem is the production of pirate copies made abroad, especially in the Far East where copyright legislation is either non-existent or inadequate, plus the difficulty of obtaining advance warning of intended imports, which renders the customs and excise authorities powerless to act.

Matters involving national radio content, encouragement of new writing talent or arrangers of songs other than public domain material do not directly affect MCPS. But it is vitally concerned about rights relating to cable tv and the general use of videotape, videodisk and international dissemination through satellite.

The MCPS line is: "Where recordings are made of copyright musical works for cable tv and radio, we require that a license be obtained and payment made unless use is exempted by the 1956 copyright act.

"For example all video productions with the exception of those made for retail sale or distribution by hire to members of the public are dealt with in exactly the same way as normal cinematograph sound films, with licenses granted for distribution and use.

"With regard to videotape or disk for retail sale, license would be granted on the basis of 10% of net retail selling price for a full musical program, reducing by stages to 2% according to duration of music content compared with the whole." told they must. The arguments have started and Dr. Stem says: "We will have to fight a model lawsuit and no doubt we shall win."

SUISA and Mechanlizenz are based in a modern, functional building near the city center in Zurich, with a subsidiary in Lausanne. There are 130 employes, operating in 12 departments, each with a responsible head clerk. They are: Roger Torriani (collection department, German); Arnedee Fauve (collection, French, Lausanne); Dr. Hermann J. Stern (legal). Albert Wirz (general documentation); Teddy Tissot (distribution); Ernst Maag (bookkeeping); Ernst Roth (national documentation and membership); Hans Steinbeck (Swiss music archive); Kurt Auer (computer center); Jean-Pierre Magg (soundtrack, Lausanne).

Head of Mechanlizenz is assistant general manager Ferd nand Kundert, who is also in charge of the collecting depart ment for Italian product.

SUISA's annual turnover in 1975 was \$7,663,110, an in crease of 9.1% over 1974. The income has doubled in a dec ade—1965 figures were \$3,520,886. However a recession has set in because of vagaries of the Swiss franc, and only 20% of SUISA's income comes from abroad.

But there are three big money-makers abroad. West Gerl many leads (\$302,366), with France second (\$255,316) and the U.S. third (\$66,598), all 1975 figures.

Main source of Swiss revenue is radio with 1975 income of \$1,565,207. TV came second with \$1,269,972, though commercial tv is in fifth place (\$430,589). Fourth largest earner is movie soundtracks \$604,259. But a regular "golden goose" is live music, in third place in 1975 (\$952,793).

Mechanlizenz in 1975 made \$3,645,809 against a tota \$1,323,977 in 1965 and \$1,942,719 in 1970. The producer of an LP pays 8% on the retail price so with current pricing Mech anlizenz collects an average of 41 to 61 cents per album.

At the end of 1975, SUISA had 2,802 members and 1,331 assignors, and Mechanlizenz listed 2,459 members and 1,231 assignors. Membership figures have increased steadily over the years, though it has slowed down in the past few years.

Only Swiss born or Swiss-based composers, lyricists or publishers are eligible for membership. In just a few special cases and by unusual arrangement, a foreign subject is allowed to retain membership after moving out of Switzerland.

Many big publishing companies rely more and more on Swiss sub-publishers or representatives in order to gain tai advantages. There is no withholding tax in Switzerland which makes this kind of arrangement a "must." Money is distributed up to six times a year. In addition to their own royalties members receive approximately 4% extra from untraceable royalties.

WI.C.I.S.

Continued from page C-50

with the need to contain expanditure within the limits of commission earnings.

An annual award is made to the most promising student of musical composition attending the Univ. of Surrey, an award commemorating Joyce Dixey, late MCPS general manager There have been MCPS awards at the BBC's National Rehearsal Band Competition and at the Castlebar Song Festival in Ireland.

The MCPS has given assistance to various new organizations, notably: the South African Recording Rights Association (SARRAL), which has recently become an associate member of BIEM; the Copyright Owners Protection Society (COPS) in Nigeria; the Caribbean Copyright Organization (OCO) in the West Indies; and the Canadian Musical Reproduction Rights Agency (CMRRA) in Canada.

The takeover of MCPS by the Music Publishers Assn. in May 1976 followed the trend in other English-speaking parts of the world, whereby collection organizations previously in the hands of shareholders have been brought into the general ownership of the publishing industry.

We believe this has considerable benefits to our members as it ensures that we are more directly accountable to our members and keep in closer touch with trends in the industry.

Following the take-over, a new board of directors was established with Montgomery as managing director and Kingston as chairman, and all very keen to foster closer links with the music industry.

The policy of MCPS now remains as it was before the takeover. 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 mechanical situation.

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 percentages.

M.R.S.

"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 work? It is being done magnificently by one central organization with a million ears and a million eyes, and an arm that can reach all over the world and collect a composer's royalties for him and put them safely in his pocket by fair and honor able methods. That, in a nutshell, is the purpose and function of the Performing Right Society."

That tribute to Britain's PRS was made 41 years ago by playwright Ian Hay when he was chairman of the Incorporated Society of Authors, Playwrights and Composers, and it is just as apposite today as it ever was.

Britain's 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.

vanceo countries like trance-or the principal of performing right in small musical works, as distinct from operas and musical plays.

It is vividly illustrative of the prevailing, negative attitude towards performing rights at the time, that such an upright, respected and highly principled man as William Boosey, then managing director of Chappell's music publishing company, at one time regarded the payment of a fee for the performance of music as "calculated to injure seriously the sales of established favorites and very detrimental to the popularizing of new works." Boosey was later to become the first chairman of the PRS, and later still his cousin Leslie Boosey (of Boosey & Hawkes), who as chairman or president guided the society's fortunes for some 30 years, became the first (and only) publisher ever to be elected President of CISAC, an honor nor mally reserved for a distinguished composer or author

It was in an effort to achieve a more widespread recognition and observance of the performing right principle that a number of British composers and music publishers met for a series of discussions about the possibility of forming a society to which all member composers and authors would assign the copyright of their works, at the same time authorizing the society to grant permission for public performance of the collective repertoire on payment of an appropriate fee.

A number of meetings took place in 1913 and the decision to form such a society was finally taken on Dec. 23, 1913, at a meeting of composers, authors and publishers presided over by William Boosey

Thus on March 6, 1914, the Performing Right Society came into being with William Boosey as its chairman. The subscribers to the memorandum of association included David Day and the composer Lionel Monckton.

The society was constituted on a non-profit basis as a company limited by guarantee and with no share capital, and its aim to collect fees due to its members and to distribute them among the composers, authors and publishers concerned in proportion to the relative popularity of their works, after deduction of administrative costs.

The PRS is solely concerned with the public performance of musical works other than stage presentations such as opera and ballet where the copyright owner can more easily make arrangements to collect his own royalties. The society grants a blanket license to the music user authorizing him or her to perform any and every work in its repertoire-currently comprising more than one million titles—and the charge is graded according to the extent to which the repertoire is used and the type of premises concerned. There are more than 50 different tariffs.

The administration and policy of the PRS are controlled by a general council of directors elected by members at general meetings. The general council consists of 12 composers and authors and 12 music publishers. Its current president is the distinguished composer Sir Lennox Berkeley, who succeeded Sir Arthur Bliss on his death last year.

Membership of the society is open: (a) to publishers who have a catalog of 10 works or more, at least one of which has been commercially published, or commercially recorded, or included in the soundtrack of a feature film, or used in any other way likely to earn sufficient royalties to be worth collecting by the society; (b) to composers with at least one work which has been used in any of the above ways. There are three membership categories, provisional associate, associate and full. Provisional associate membership is reserved for new members who, after five years, can qualify for associate or full membership if their royalty income is sufficient. Full membership is reserved for those members who receive a substantial part of their livelihood from writing music and lyrics or, in the case of publishers, who possess substantial and actively exploited catalogs. Only full members are entitled to vote at general meetings.

work published after the act, irrespective of the length of the o work, and the nature and location of its performance. The in idea was that the two pence should be paid when the copy of the music was purchased.

The PRS saw the bill as a thinly disguised attempt to wreck the society and all it stood for and Sir Edward Elgar commented: "... the passing of such a measure would mean the extinction of creative musical art in this country and the ruin of the native composer." Happily the bill was thrown out after the parliamentary select committee had heard evidence from all the parties concerned.

The PRS has always exercised the utmost vigilance in the matter of recognizing potential threats to the protection of its members. As the present general manager, Michael Freegard, has observed: "In the early years of the PRS, performing right was a comparatively small return to composers, the main income coming from the sale of sheet music. It is to the credit of the founders of the various national performing right organizations that they saw, so far ahead, what was coming and established the various societies to bring together the perform ing rights of their members and to fight for their rights in the matter of public performance."

The society today has a staff of more than 500 and operates from headquarters in Berners St. in London's West End. It licenses more than 100,000 premises annually and analyzes something like 25 million performances every year. Altogether the PRS looks after the interests of nearly 300,000 a individual copyright owners through its affiliations with sister societies around the world.

The total membership is 8,697, made up of 7,476 composers and lyricists, 1,196 publishers and 25 other copyright owners. Distribution of royalties is made every quarter and the vast majority of members (79% in fact) receive less than \$440 a year. Only 9% earn more than \$2,000 a year and a tiny 3% (about 260 members) receive in excess of \$8,800 annually.

Of the society's total revenue last year, 37.1% came from affiliated societies and it is evidence of the great international popularity of British musical works that the PRS maintains a favorable balance of payments with foreign societies. In 1975 for example its payments abroad were approximately \$4.9 million and its income from abroad was nearly \$11 million.

The other sources of revenue in 1975 were 34.6% from British and Irish broadcasting royalties, 22% from British and Irish general royalties, 3.7% from investment income and 2.6% from the general and broadcasting royalties of its overseas agencies. The PRS administers royalty collection and dis- O tribution in such overseas territories as Cyprus, Nigeria, Hong Kong, Singapore and the West Indies.

A breakdown of the general royalty income from Britain 00 and Ireland (\$6.6 million in 1975) shows that the biggest single contribution (23.5%) comes from clubs, hotels, cafes on and restuarants. The balance is made up as follows: 13.7% public houses; 11.3% cinemas; 11.2% industrial/commercial premises, including retail shops; 10.3% jukeboxes; 9.4% non- on commercial halls, municipal premises and theaters; 9.3% background music services; 4.0% commercial dancehalls and bingo halls; 7.3% miscellaneous premises. Where jukebox (and some other) royalties are concerned, in view of the impossibility of obtaining accurate returns of the titles played in the various locations, the allocation of royalties is based on other relevant sources of information. In this respect the BBC, which is the PRS's main single source of revenue, is an invaluable guide because it meticulously logs every musical performance. Last year revenue from the BBC, covering its national and local radio operations and its two television channels, amounted to more than \$7 million. This compared with \$2.4 million from the commercial tv stations and \$523,000 from commercial radio stations. With the setting up of Britain's first commercial stations in 1973, the PRS negotiated an agreement with the Independent Broadcasting Authority whereby the commercial radio stations pay a royalty equivalent to a maximum of 412% of their revenue for the first year of operation, rising over a period of years to a theoretical maximum of 12%. This sliding scale was conceived with the idea of enabling the commercial radio stations to become established and financially viable before requiring them to pay full-scale royalty payments. The PRS has always operated on the principle that any public performance of a protected work requires a license whether or not there is a charge for admission to the place of performance. The application of this to record shops recently created a certain antagonistic reaction in some dealers. But the PRS pointed out that while the playing of a particular record in a shop as a sales stimulus for that particular product may not strictly be considered a public performance, the use of recorded copyright music to create a general ambiance for the benefit of the shop's customers constitutes, literally, a public performance and is therefore subject to performance royalties.

Although France led the world in bringing the concept of a performing right within the framework of the law, the principle was established in Britain by the Dramatic Copyright Act of 1833 which protected the performing right in dramatic works, including operas, at the places where these works were performed. The act imposed a penalty of 40 shillings for each infringing performance, or the profit made by the infringer, or the loss suffered by the author, and double the costs of the suit.

After this act, many other copyright measures were passed. but most were repealed by the codifying Copyright Act of 1911, which remains the most important single piece of music industry legislation to be passed in Britain.

However, at the turn of the century, musical piracy in Britain was widespread. It was a common thing for pirates to photograph song sheets, print copies and sell them for a few pennies without permission of composer or publisher. In an effort to combat this illicit trade, David Day, a director of the music "publishing firm of Francis Day & Hunter, formed the Musical Copyright Assn. He recruited expolice officers and other sturdily constructed individuals and organized raids on the shops and market stalls where pirated sheet music was being sold.

The raiders would leave a card bearing the address of the association, and an invitation to sue, at every place they visited. Fights were frequent, because the traders did not appreciate having their stalls overturned and their merchandise 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 protected in British territory by virtue of the 1886 Berne Copyright Convention. As early as 1880 French composers were protected in Britain through their national society, SACEM, which had an agent in London. But no organization existed for the protection of the works of British songwriters and composers.

The British Copyright 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 his work; (2) to reproduce -it by means of mechanical contrivances such as gramophone records, film soundtracks etc.; (3) to perform his work 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 without troubling to seek authorization. At this time there was practically no general recognition-even in the more ad-

In its first year of operation, 1914, the society's revenue was about \$7,000; in 1975 its total revenue was about \$30 million and it distributed about \$26 million.

The PRS has fought many battles over the years to achieve its present authority and status. In the early years of its existence it was involved in hundreds of legal actions against unlicensed users and at one stage it even encountered fierce opposition from the Musicians' Union. In 1919 the PRS faced a major crisis with the resignation of a group of 50 members involved in the popular music field because of a threatened boycott of such music by the union.

After litigation the PRS achieved a favorable settlement and the Musicians' Union, like all other users of music, gradually came to accept the justice of the performing royalty. In a letter to the very first issue of the PR Gazette, the official journal of the PRS dated July 1922, the PRS president William Boosey wrote: "... what is a Musicians' Union doing waging war on its own kith and kin? Surely some of its orchestral members are composers too? Do they think it wrong that a composer should have a performing fee for his music? Why all this talk of free music? Why not free food and free clothing? Why do not members of the Musicians' Union play in the orchestra for nothing? Because they have got to live. Composers also have to live.'

In 1929 and 1930 the PRS successfully fought off an attack from a group of wealthy music-users in the form of a private member's bill, the Musical Copyright Bill, which sought to make it compulsory, in order to reserve the performing right. for a musical work to have a notice to this effect on its title page, contrary to the terms of the 1908 Berne Convention in which it was recognized that the enjoyment and exercise of performing rights should not be conditional upon a printed notice.

The bill also sought to prescribe a maximum fee of two pence for the performing right in perpetuity of any musical

Another well-established PRS principle is that performance royalties are divided in the proportion of 35rds to the songwriter and 3ard to the publisher. This is frequently varied to a 50-50 arrangement by mutual agreement, but in no circumstances can be publisher's share exceed 50%.

Another important PRS ruling is that its members may use only two pseudonyms.

Every year the PRS makes donations of \$30,000 or more to bodies concerned with furthering the performance or recording of copyright music and to organizations involved in the teaching of music. The society also sponsors the annual PRS Ivor Novello Awards, made to British songwriters and composers for outstanding contributions to British music.

The PRS has a benevolent fund established for the relief of hardship among its members and full and associate members (Continued on page C-55) SACM

Continued from page C-40

Around mid-1949, SMACEM agreed to cede to SACM all rights derived from the former's contract with users of musical works, notably the record companies. The latter's advisory board unanimously decided to accept on a legal basis royalty collections for public performances.

For seven years thereafter, SACM sank into an almost catastrophic situation. It could not hold assemblies and its board of directors was dissolved because of absurdities in the law. Its newly born international relations were seriously affected by lack of guarantees of foreign catalogs, and the ill-fated law of 1947 created tremendous legal setbacks as far as the effective protection of the authors' rights were concerned. It was amended, however, in 1956, thereby justifying what originally was set forth in Mexico's civil codes of 1870, 1884 and 1928.

Barrera was elected spokesman of the board of directors in 1953, a position which ultimately developed into his becoming general director of SACM's board. He launched an amazing, uninterrupted career in the society, and one in which he has relentlessly carried forth its fight, as well as its growth.

The same year Barrera took office, the treasury of SACM amounted to 153,000 pesos (around \$19,000). It came via a deed transfer from SMACEM, which also turned over some modest furniture to the new group. They now had offices at Bucareli #109, another area of the downtown section.

Two years after Barrera was elected general administrator in 1954, SACM set up its first official business address on Ponciana Arriaga #17. Its first president was Rodolfo Mendiolea. From 1955 until 1963, when the existing law of Authors' Rights was proclaimed, SACM existed by a real miracle.

Backed by a solid front of active composers, Barrera was able to hold things together during the prolonged, unstable period, blamed because of the weak law of 1956. At the close of the period, reform steps were taken which has followed an ascending path to this time. The general assembly changed its legal name to Society of Authors and Composers of Music, S.A., reintegrated its board of directors and adjusted its statutes to the dispositions of Chapter VI.

In order to consolidate its ties with sister societies in other countries, SACM since 1950 had been making overtures to affiliate itself with CISAC. Finally on Sept. 14, 1960, it was granted membership in that very important international association.

SACM has fought indetatigably 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 agreements with the most important users of music.

BO Presently, via its 16,000 members and ties with 42 foreign societies, SACM through its actions, has cemented interests and efforts of all intellectual musical creators. And thanks to a rigid internal moral and financial discipline, which is carried 97 out by strict systems of vigilance, control and revision, verified by a well-reputed CPA firm, who exhaustively analyze annually, it has garnered great respect worldwide. Budgets and E ш financial agreements, emanating from the assembly of composers, is supervised and scrutinized closely according to the NOVEM law and matters applying to authors' rights. The current site of SACM headquarters at San Felipe #143, in the southern Col. General Anaya 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 of the sophisticated equipment imaginable. It includes the integral computation of all collecting operations, accounting and distribution of royalties. Tasks are carried out in strict accordance with conventional specifications. Over the rest of the approximate 18,000 square meters, more than 90% is a beautiful garden area. The balance has a "composers' home," a club house and a four-track recording studio, latter available for the services of all active members. SACM has grown to the size of 127 home-based employees, who handle all of the necessary business for the federal district and the 22 delegations in the interior. They also have 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 music department, international department, movie and tv. contracting and collections office, fonomechanic department, legal office, public relations, economic adviser's office, advisory and coordination of special events department and musical research department. All function under the orders and counseling of the general director and the administrative sub-director of SACM.

tained attempt by SACM to overcome and claim such collections.

3. Arranging fair agreements with certain government entities at the federal, state and municipal level. It has been the custom to utilize musical works by such agencies without respect for their national resolutions nor agreements of international conventions which apply to the culture to the people.

 Mexican music being displaced locally by commercial interests of international record companies based here. According to SACM, it makes it a lot easier to dispose of program time on radio and tv.

 Because of poor production controls and the legal inability to obtain accurate reports, SACM finds it difficult to keep a precise check on both the local and international record companies.

A big lift for SACM came early in this decade when president Luis Echeverria laid the cornerstone of their new, operational headquarters. He has made it an annual practice ever since, with each mid-January date being a warm reunion between the composers and the chief executive.

On other occasions during Echeverria's administration, sessions were actually held between SACM board members and the President at the latter's residence of Los Pino. The informality of the meetings between both has greatly helped in extracting a truer meaning of the law of Authors' Rights. Echeverria's recommendations were to set up more reforms.

An additional boost to SACM's hope for the immediate future lies in the hands of the recently elected new president, Jose Lopez Portillo, who will take office next Dec. 1 for six years. He echoed much of Echeverria's pronouncements last spring of being closer to the composers' attempts for a more justified return of royalties in this country.

BMDA

Continued from page C-42

ing them to complete studies in other countries. The director general regularly visits the regional offices.

Joining the Berne Convention in 1917 and Universal in 1972, the society is not a member of the Rome Convention on Neighboring Rights nor the Geneva Convention on phonograms—partly through economic reasons and partly because it awaits a concerted move by the developing countries to adopt a common position on this matter.

March 1965 figures totalled \$341,803 and turnover has increased regularly. Last year showed \$703,355, or an increase of 105% in 11 years, despite unfavorable economic conditions and a general financial crisis since 1973 affecting Moroccan interests badly.

A percentage breakdown of the 1975 figures shows biggest income from films 28.39%; radio and tv 23.10%; jukeboxes 1.89%; theaters 1.38% and general background music 1.91%.

Expenses for BMDA are exceptionally high, involving actual running costs 30%; social funds 8.6% and distribution expenses (10%); leaving 51.4% of that money collected to go to members. But these costs change from year to year, depending on income and expenses, and the society constantly looks for ways to reduce the cost of the operation. Annual licenses issued for 1975 totalled \$53,878 for live music and \$186,184 for mechanicals. The society takes care of mechanicals from local producers who limit themselves to pressing of national works, since most disks and cassettes of foreign works are imported. Pressing authorization is done on a work to work basis and a stamp SACEM/SDRM is used to control the number of pressings. The society is alarmed at the number of illegal recordings sold in Morocco at cut prices, bringing grave problems to record companies and at the same time to authors. The turnover of record companies has grown to a worrying extent. But a campaign to clean up the market is being undertaken in collaboration with the authorities. Most record companies are in Casablanca so the BMDA delegate checks record pressing which involves authorization for pressing, followed by collection of mechanicals. His job also involves checking with firms to see that reproduction is carried out according to regulations and that the number actually pressed corresponds to the number applied for. He also sits on the governmental import control commission, vigilant about import situations, and he keeps tabs on controls at retailer level in Casablanca and other towns.

press, and a follow-up was arranged by regional delegates. But the constant preoccupation is over illicit tape recording.

Through the society's social funds, aid is given to other societies; to religious events and medical bills of impecunious members are paid.

BUMA

Continued from page C-44

reached with the Netherlands Cinema Assn. that cinemas should pay a license fee for the use of protected music. And in that year, BUMA's receipts topped the one million guilder mark for the first time.

As more and more Dutch authors and composers became members, as music users proliferated and as BUMA prosecuted with increasing vigor its campaign to require all users to pay fees, so the turnover increased impressively. By 1963 it was \$2.28 million; by 1967, \$3.8 million; by 1973, \$6.08 million. And last year the society's gross income was more than \$8.2 million.

BUMA's general managers, J.H. Verhagen and G.P. Willemsen, consider that the Dutch people have had more difficulty in accepting the concept of payment for the use of intellectual property than those of most other Western European countries.

"What must be undertaken," says Verhagen, "is a total, educative program to acquaint the public of the author's place in society and to have the public accept without demur the right of the creator to be paid for the use of his works."

Today BUMA's membership stands at more than 6,000. It has an index of 250,000 titles and employs 200 in its Amsterdam headquarters, with 10 more working out in the field.

BUMA distributes about 75% of its income; last year its to tal income after deduction of operating expenses was \$5.8 million.

The biggest proportion of BUMA's income in 1975 came from mechanically reproduced music (\$3.8 million), followed by radio (\$1.6 million), television (\$1.1 million) and revues and cabarets (\$0.6 million). Cinema use yielded \$0.5 million and concert halls, etc., \$273.000.

BUMA's balance of payments with most other countries is unfavorable. In the three years 1973 to 1975, BUMA paid \$7,448,223 to foreign societies and received from those societies \$2,622,079. Its biggest deficits are, understandably, incurred in respect of the U.K. and the U.S. It is also in a substantial deficit position in regard to France and Germany, but has a very favorable balance with Belgium.

Like most performing right societies, BUMA has a wide range of tariffs for different classes of users. The license for background music in a supermarket covering 800 square meters, for example, is around \$228 annually. That for a jukebox in a bar of 200 square meters would be \$182. A restaurant playing live music seven days a week and covering an area of 300 square meters would be required to pay an annual fee of \$1,140; and concert halls and theaters pay 3%, 5% or 7% of their receipts, depending on the extent of use of protected

The other inner-workings of the Mexican performing rights society is that the general assembly of the membership designates the members to the board of directors and vigilance committee. The society publishes periodic bulletins with all pertinent information.

One of the milestones in the history of SACM was when the CISAC chose Mexico City for its 28th World Congress. The event was hailed in writing by visiting participants as one of the most successful and best organized in the history of the confederation. At that time SACM was the recipient of additional honor with the election of Velasquez as vice-president.

Among some of the challenges which still face the guild of authors and composers are:

 The revision of tariffs and agreements, considered dramatically inadequate in their partrimonial aspect because of the inflationary crisis in the entire world. They should be adapted closer to actual reality.

 Regulations of the film industry are held legally protected due to certain tariff practices by foreign film distributors in 1964 and 1965. It still holds today, consequently a susMoroccan copyright law imposes no licensing on tapes recorded privately, no tax on tape recorders, and only if reproduction of music in stores has a publicity aim is a royalty paid. Demonstrations for individual customers carry no fee.

Rights from Radio Diffusion Television Marocaine were 4% of publicity revenue and on receipts from radio and tv licenses. Since parafiscal tax on radios ended in 1971, the percentage arrangement was dropped in favor of an annual sum.

From RTM, rights in 1965 were \$74,818 and have grown to \$162,500. The annual sum was first fixed at \$120,000 in 1972, to the current figure in 1974. RTM has 17 radio transmitters, putting out 30,347 hours of radio annually and one tv chain with 2,144 hours of tv each year.

Five of the radio stations put out French-language programs, plus Spanish and English items. Films and broadcasts in the Arab tongue are numerous, particularly in Rabat and Tangier. The BMDA has frequently tried to persuade the RTM to increase airplay of national works, but foreign works remain dominant.

Copyright protection extends for 50 years after the death of the author and the same protection exists for phonographic and cinematographic works.

BMDA joined CISAC in 1971 and in the spring of 1977 will be host of a seminary on authors' rights in Arab countries, held in Rabat and jointly organized with UNESCO. To get a wider understanding of the principle of authors rights, the music.

For background music in offices or factories, there is a sliding scale, depending on the number of employes. A firm employing up to 10 persons would pay \$23 a year, a company with up to 50 employes would pay an annual \$91.

BUMA receives a nominal sum for the use of protected music in churches—\$10 annually per parish—and last year, after two years of negotiations, it concluded an agreement with the National Hospital Board, representing more than 750 institutions for the regulation of payment for the use of music. BUMA is also setting aside a certain sum each year for the research and development of musical therapy.

BUMA allocates 10% of its income for cultural and welfare purposes, including the commissioning of new musical works, offering financial assistance to older members and helping preserve historic aspects of Dutch musical culture. Last year, for example, it founded the Preservation Fund for Fair Organs.

Although its main preoccupation is the perception of rights from domestic users, BUMA is also active internationally. In 1974, for example, BUMA helped establish a coyright organization in the Dutch Antilles and also concluded a reciprocal agreement with the Soviet coypright organization, VAAP.

TONO

Continued from page C-41

low. From the beginning, only symbolic payment could be obtained from the orchestral companies.

He says much good can be said about the Intellectual Achievement Act and that the Nordic countries' regulations are generally satisfactory. "But several main rules need radical change. It could be because present regulations may be insufficient or unjust, or because new technical development makes new regulations necessary."

One first demand, he says, is about present regulations for comparatively free access to "produce for private use" a published work, but not for commercial reasons. The society feels more restrictive rules should be produced, rules which can be controlled and observed. "Private reproduction of published works goes far beyond what may be considered as reasonable.

"The development of modern phonographic reproduction methods may imply that copyrights may be obtained by underhanded means without the usual approval of the copyright holder and without remuneration to the originators. There have to be new regulations to meet this.

"There have to be regulations giving effective means to halt the increasing tendency to make unlawful copies of recordsthe whole question of making and distributing pirate disks"

U.S.S.R.



Vsesojuznoje Agentstvo Po Avtorskim

Pravam B. Bronnaia 6a, 103104 Moscow K-104 Tel 203-45-99 Cable AVTOR Moscow Bons Pankin, chairman, Yu Zharov, vicechairman

Performing and Mechanical rights Founded: 1973 Joined CISAC: 1974 Affiliations: Universal Members: 18.673 registered writers (6.419 composer and arrangers: 12.254 poets: playwrights, translators) Society's expense: 7-25% of sum owed for particular event Payment structure:

 (1) payment is always required when audiences are charged for admission to the theater or hall where the work is performed
 (2) payment is also required when admission is free, but the performer is paid

(3) the royalties collected through agents in accordance with rates approved by the governments of the Soviet Socialist Republics

Length of protection performance: life plus 25 years Length of protection mechanical life plus 25 years, copyright belonging to an organization is of unlimited duration.

One of the newest organizations to join CISAC is VAAP, the copyright agency of the USSR, which linked with the international confederation 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 at 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-Tschedrin, 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 circus presentations. 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 inviolability of a work is guaranteed to the author. Without the author's consent nobody can make amendments in work, supply it with prefaces, commentaries or illustrations. The author owns his copyright through life and it is inherited by his successors for 25 years after death.

Since the Soviet copyright legislation grants a legal license to a user for a public performance of previously published 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 inside 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 nongovernmental organization, sponsored by writers, composers, artists, journalists, cinema people, architects, plus the Academy of Science, Novosty Press Agency, and ministries



After the conclusion of the negotiations between the executives of the Copyright Agency of the USSR and the Japanese Society of Rights of Authors and Composers JASRAC. From right to left: Saburo Sakai, chairman of the board, Boris Pankin, Paul Mano, manager, international department, Yuri Zharov.



The General Agreement on cooperation between VAAP and Macmillan Publishers Inc. is being signed by Boris Pankin, chairman of the board of VAAP (left), and Raymond Hagel, president of Macmillan Inc.

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 fi-(Continued on page C-54) 53



 Robert de Flers, founder president (1926-1927); 2. Vincenzo Morello, founder president (1927-1928); 3. Andre Rivoire, founder president (1928-1929); 4. Romain Coolus, founder president and president of honor; 5. Ludwig Fulda, president of honor (president 1929-1931);
 Charles Mere, president of honor (president 1929-1934; 1937-1938); 7. Pietro Mascagni (president 1931-1932); 8. Eduardo Marquina (president 1934-1935); 9. Dino Alfieri, president of honor (president 1935-1937); 10. Richard Strauss (president 1938-1946); 11. Jacinto Benavente, president of honor; 12. Leslie A. Boosey, president of honor (president 1946-1948); 13. Arthur Honegger (president 1948-1955); 14. Albert Willemetz (president 1956-1960); 15. Roger Ferdinand, president of honor; 16. Ildebrando Pizzetti (president 1960-1964); 17. Sir Arthur Bliss (president 1963-1966); 18. Joaquin Calvo-Sotelo, president of honor (president 1966-1968); 19. Georges Auric, president of honor (president 1968-1970); 20. Marcel Poot (president 1970-1972); 21. Diego Fabbri (president 1972-1975); 22. Armand Salacrou (president 1975-1976). NOVEMBER

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URUGUAY



Asociacion General de Autores del Uruguay Canelones Street 1130, Montevideo Tel: 8-31-88 69 branch offices Antonio Italiano, president, Eduardo Etchegoncelay, secretary: Hugo Di Carlo, treasurer Performing and mechanical rights Founded: 1919 Joined CISAC: 1938

Athliations, Berne and Pan-American Council Members 3,600 Employes: 65 Annual turnover \$234,305 Society's expense: 28 9% of gross Foreign royalties PAid \$56,613 Earned \$3,168 Payment structure fixed tariffs or percentage rates Mechanical right prevailing for disk/tape: 7.5% of the asking price Copyright protection is applicable to both local and foreign authors.

AGADU's Felisberto Hernandez, Eduardo Fabini, Florencio

C-54

Sanchez and Silva Valdes.



Towards the end of the second decade of the century, in a Montevidean newspaper appeared in a small space, a convocation 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 Uruguay. This reunion gave birth to the Uruguayan Assn. of Authors and Composers (AGADU).

The president of the new institution was Victor Perez Petit and Raul De Castro was secretary. The other members of the provisional directive commission were: Edmundo Bianchi, Antonio Labrocca, Adolfo Mondino, Guillermo Zuasti, Luis Viapiana, Carlos Warren, Fernan Silva Valdes, Lauro Olivera Viere and Luis Alberto Zeballos.

The first task of this commission was the creation of a statute for the association, and then to resolve the necessary details in order to begin working. A room was rented (nine square meters) from the orchestral society to serve as a meeting place for the society. Many meetings took place in that room and it became smaller as time passed and the number of associates grew.

In those very first days, the association received an important visit from the Gardel-Razzano duet. Jose Razzano had been present at the first reunion as president of the Argentinian Society of Authors and Music Composers. His presence was important then because of his experience; he was able to give needed counsel to the new society.

The Gardel-Razzano duet was the principal attraction in a benefit show at the Teatro Artigas. Earnings of 1,100 pesos went to the Uruguayan association and formed a good base. Contacts with foreign societies soon began, and consequently, the first orders in favor of Uruguayan authors also began arriving, among them SACEM (France).

The actions were slowly but steadily delivered. Then the first big battle was won on Dec. 17, 1937 with the approval of the Copyright Law bearing the number 9,739. The date is particularly unforgettable for Uruguayan authors. The law implies an inalienable principle of justice; it recognizes the hierarchy of an occupation, the respect for a great vocation, the dignity of a mastership, and assigns the authors the decorous level that the communicary importance of their values deserve. This law is the forcing nerve of AGADU's energy; its basement, the soul of its administrative and social structure.

The 9,739 law has allowed for the prosperity of the development of the association including its economic force and the growth of relations with sister societies around the world. uniting the defense of author rights. With the growth of AGADU, the society's principles kept becoming realizations, among them retirement pensions and free medical assistance to its members. The Museum of Theater and Music was born and AGADU's own theater was founded. "Blanca Podesta," a great name in the theatrical tradition of the Rio de la Plata where free shows are staged with a good reception from the public. The museum shows a magnificent vision of the history of Uruguay's music and theater. Members of the society constantly help enrich the museum's already important archives.

Another outstanding realization came to life officially on Dec. 17, 1970; the Luis Alberto Zeballos Holiday Park located at Atlantida, one of Uruguay's seaside resorts on the Rio de la Plata shore. It was named after one of the most brilliant presidents the society has had. Zeballos fought for AGADU since the beginning and was the promoter of the idea of a holiday park.

Today the park offers AGADU's members a library that bears the name of Juana de Ibarbourou, one of Uruguay's prime names in poetry. It also includes bungalows, a restaurant, an open-air theater, games and sports fields all surrounded by wonderful natural landscapes with wide tree zones and green spaces.

(Continued on page C-55)

VENEZUELA

Sociedad de Autores Y Compositores de Venezuela Edil Vam. 9th II. Av. Andres Bello, Caracus Tel. (02) 574-0455

Hugo Blanco, president, Luis Alfonzo Larrain, director general: Dr. Richard Anteguera Panili, legal counsel Performing and mechanical rights.

Founded 1955 Joined CISAC: 1968 Attiliations: Rome and Pan American Council, work

ing on ratification of Berne Members: 1.432 Catalog 150.000 titles Annual turnover: \$27 906 Collection

(1) small rights including nightclubs discos& hotels background music, dances, film music, theaters and music halls, sport events, jukeboxes, concert and theater works.

(2) record and cassette manufacturing

(3) there is still a lack of payment from radio / tv despite several lawsuits, eventually it should be main intake area

Society's expense: 50 gross

Mechanical right prevailing rate for disk/tape: 5c for each work in each recording sold

Length of statutory duration for copyright: life plus 50 years





Hugo Blanco and Luis Alfonzo Larrain, president and director general respectively of SACVEN (above). At left, Dr. Rafael Caldera, President of the Republic, greeting in 1969, Consuelo Valazquez, the popular authoress of "Besame Mucho" and president of SACM.

The 21-year-old Venezuelan licensing organization has advanced considerably since its floundering at age eight but is (Continued on page C-55)

o VAAP

Continued from page C-53

nalizing of contracts and concludes agreements for publica-

mation and publicity; and the department of export and import of rights to translate, publish and produce a work.

VAAP publishes in Russian, English and French various types of information material which is sent to 650 foreign publishing companies, copyright societies, music and theater organizations. International partners are thus acquainted with works of Soviet literature, drama, music and arts with the help of the "VAAP Bulletin," published quarterly, plus general and thematic catalogs, booklets and leaflets.

Africa. It concluded a large number of agreements for publication of books, dramatic and musical works.

VAAP hopes this jubilee year of CISAC will give a new surg-

Σ ш NON tion and production of works by Soviet authors abroad, and foreign authors within the country VAAP also participates in international book exhibitions, fairs and art festivals.

This all requires hard work with strict and efficient observation of legal rights of authors "of their moral and material interests."

In accordance with the provisions of the Universal Copyright Convention, considerable amendments were made in the Soviet copyright legislation both federal and republican. No doubt that in the future further provisions will be made to update and perfect the protection of authors' remuneration.

A specific feature of VAAP is that in the agency there are no members in the strict meaning of the word.

The society services all the Soviet authors who have registered works. At present there are 18,673 registered authors, among them 6,419 composers and arrangers, 6,410 poets, 3,900 playwrights and 1,944 translators.

In terms of collection there are more than 150,000 concerts staged annually in Russia. These programs, set up by concert organizations as well as orchestras performing in restaurants and dance halls, are known in advance to representatives of VAAP. Agents visit concert halls and entertainment centers regularly and exercise control over the programs being performed.

The same agents check whether fees are remitted correctly and at the right time. For management expenses VAAP retains from 7% to 25% of the sum owed for a public perform ance. The percentage depends on the place, the type of work and how it is presented. The remaining money, after deduction of an income tax, is distributed among the authors.

There are few cases of diversion from arranged programs. One has to recognize that the users of works in Russia are state and social organizations and trade unions. Each one is responsible for protecting copyrights. The setup enables VAAP to stop violations as quickly as possible.

Interests of Soviet authors in fields of "small," "big" and mechanical rights are protected by VAAP in accordance with the law and VAAP, at its own discretion, chooses the means and methods of that protection. Works performed in Russia from foreign authors are protected in exactly the same way.

The highest governing body of the agency is a Conference of Sponsors, convened every five years. The conference elects the Council of Sponsors to which the VAAP board, a joint body directing day to day activities of the agency, reports annually.

Betides the normal convright collection services, with its atteruland documentation and distribution, VAAP also deals with other problems limourn its specialist departments, such as the department of tection, scientific, technical social and economic literature, the Unemutional relations department. the legal and financial department, the department of infor-

In all capitals of Soviet Socialist Republics and in some regions of the country the agency has affiliates and in all major cities there are agents. VAAP has its own representatives in the Socialist countries of Europe, the U.S. and Sweden who contact foreign partners directly. A number of other countries will soon be directly involved.

Positive changes in international relations give favorable opportunities for extending cultural cooperation among all the countries. Obviously the copyright societies can help this process considerably.

It is fact that the final act of the Conference on Security and Cooperation in Europe, signed by the leaders of 33 European states, the U.S. and Canada, has an obligation to assist in every way the full and effective use of international agreements and copyright conventions and the exchange of cultural values.

The Soviet Union consistently carries out the agreements thus settled in Helsinki. It believes it has no equal for the level and intensity of cultural exchange referring both to literature. and use of music.

In 1976 Russia is publishing more than 1,500 books by for eign authors with a total print order of more than 60 million. Annually 300 or sometimes more works by U.S. authors, 150 by British and French authors are translated in Russian. And Russia publishes considerably more books by foreign authors. than Western countries do in respect to contemporary Soviet works.

However the VAAP information department accepts that to be fair it should be stressed that publishing companies in the U.S. and Western Europe have stepped up publication of works of contemporary Soviet literature and that more works by Russian playwrights and composers are being performed in public. "This reflects the growing interest in foreign countries to the creative life of intellectuals in the Soviet Union and the wish to be better acquainted with the cultural life of the Soviet Union," a VAAP official states.

The work of the copyright societies in this respect is significant. VAAP, on the basis of the UCC, has established business relationships and contact with the international, regional and national copyright organizations as well as publishing companies, with a constructive attitude toward cooperation.

Within three years VAAP established good relations with 650 associates in 50 countries of Europe, Asia, America and ing impulse for the exchange of cultural values.

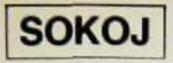


Hans Nordmark (left) and Yuri Sharow of the Soviet copyright organization, VAAP, pictured at the signing of the bilateral agreement between STIM and VAAP.



The Soviet-Bulgarian Intergovernmental Agreement on reciprocal copyright protection is signed.

YUGOSLAVIA



Savez Organizacija Kompozitora Jugosla-

vije Misarska 12-14, P.U.B. 213, 11000 Beograd Tel. 334-771 Cable SAKOJ Rudolph Bruci, president, Kanijal Skerl, president of executive bureau

Affiliations: Berne

Members: 6.759 (4.475 composers, 2.270 songwriters, 14 publishers)

Catalog: 160.000 titles

Annual Turnover: \$2.94 million (performance) \$590,000 (mechanical)

Proportion of income: total performance 12.35 million, mechanical disk tape 1590,000. Performance percentage breakdown radio 36%, tv 12%, live performance 27%, restaurants 13%, background music 8%, jukeboxes 4%.

Society's expense: approximately 25% of gross

Foreign royalties: 20% more paid than earned Mechanical right prevailing rate for disk / tape: 9% of local whole-

sales price



SOKOJ's Danijel Skerl, president of the executive committee (above), Rudolf Bruci, president and the Belgrade headquarters.

An unusual aspect of copyright law in Yugoslavia is that royalties are paid, and collected, for the use of traditional folklore songs. Royalties raised from this area are plowed back for expansion and research of original folk material.

Copyright society Savez Organizacija Kompozitora Jugosla vije (SOKOJ) is particularly strong in stressing the importance of local music and compositions. At present some 46% of radio programs in Yugoslavia use domestic music

In Yugoslavia, arrangers are usually named as co-authors of works and receive an official royalty percentage. In addition, SOKOJ plays a big role in helping young composers, notably by organizing traditional annual meetings under the title "Jugoslovenska Muzicka Tribina" as well as giving its own prizes for music competitions.

CISAC member SOKOJ is the national composers' society, formed on Feb. 12, 1950, with Stevan K. Hristic as its first president.

In the early days, it managed the separate institution for copyright protection, Zavod Za Zastitu Autorskih Prava (ZAP). This agency handled all kinds of copyright protection until January 1955 when two new organizations were formed.

One was ZAMP, Zavod Za Zastitu Malih Autorskih Prava, which handled public performing rights of individual "small" works. The other was JUAT, Jugoslovenska Autorska Agencija, in charge of performing rights of theatrical musical works and performing rights of the artists. In 1956, ZAMP became the Yugoslav member of CISAC and from then consistent improvement has been made in the sphere of international relationships with foreign copyright societies.

Yugoslavia had ratified the Berne Copyright Convention in 1951 but it took until 1957 for the necessary legal adjustments in copyright law to be made. The country has not yet ratified the Rome Convention but there is a regulation which ensures royalties to performing artists for mechanical reproduction.

Then, in 1965, SOKOJ took over distribution of collected copyright royalties as well as mechanical rights and authors' rights protection. ZAMP was retained as the service for royalty collection and for compilation of title lists for income distribution.

Now SOKOJ has 6,759 members, made up of 4,475 composers, 2,270 lyricists and 14 publishers. Performing royalties are presently at an annual level of around \$2.35 million with an approximate annual increase in recent years of 16%.

Mechanicals bring in some \$590,000 and SOKOJ currently pays about 20% more than it receives from abroad.

A revenue breakdown shows: radio, 36%; television, 12%; concerts, 9%; public performances, 18%; restaurants, 13%; jukeboxes, 4%; background music, 8%

Some 75% of income is distributed to members, and inspectors are used periodically to check the use of music in public places. Radio stations pay about 9% of the local wholesale price, the established mechanical royalty base, for the use of recorded copyright works.

LAIRE



Societe Nationale des Editeurs Compositeurs and Auteurs Borte Postale 460. Kinshasa Lulwa Mawidi president, Lungomba Besange, vice president, Okita Dihoriga, administrative delegate, and Batubenga Ntoka, director general Performance and Mechanical Rights Founded: 1969. Joined CISAC

1970 Affiliations: Berne Convention Employees: 55 Members: 31 Payment structure: mechanical royalty is 8% of retail price Length of protection: Life plus 50 years

Legislation in Zaire is underway to further develop the degree of protection afforded to authors and composers and the driving force in the struggle stems from SONECA, the Societe Nationale des Editeurs Compositeurs and Auteurs.

The society was founded on December 6, 1969, by a law passed on the initiative of the leader of the popular revolution movement, the President of the Zaire Republic. SONECA was affiliated to CISAC in 1970.

SONECA is one of the smallest affiliated societies, with only 55 employes and an administrative council made up of the following executives: Lufwa Mawidi, president; Lungomba Besange, vice-president; Okita Dihonga, administrative delegate; and Batubenga Ntoka, director-general.

Membership is, in fact, smaller than the number of people working for the society. As at the start of 1976, there were just 31 members, described as "cooperators."

Society activities are centered around the collection and distribution of performance and mechanical rights and it adheres to the international contractual provisions of the Berne Convention. Distribution is on a pro rate basis—as a general rule split 50-50 between publisher and composer.

SONECA collection is not yet automated. Mechanical royalty follows the general European pattern of 8% of retail price, and is payable in Zaire on each record as soon as it leaves the pressing plant. These mechanicals are paid every two weeks into the SONECA bank and payments to members are at three-month intervals.

The society makes no charge for use of music in hospitals or churches, but music usage in all shops, record stores or otherwise, needs a license.

SONECA has not yet developed any kind of welfare schemes for its members, and is involved in the build-up of pension funds, scholarships and so on.

SACVEN

Continued from page C-54

still to achieve its potential impact, says Hugo Blanco, president of the Society of Authors and Composers of Venezuela (SACVEN). The major part of that potential is with radio and television. "Up until now, SACVEN has increased its collections of 'small rights' solely with the places of amusements (nightclubs, discos, hotels, so on) and with jukeboxes. What should be the main intake, radio and ty has still not materialized, despite the intense campaign we have been pursuing to that end since a few years ago. "At the present time, we have several lawsuits pending. This lack of payment by radio and ty not only reduces the normal intake of the authors, it also makes the cost average in our operations go higher than it should. While the maintenance cost of the society has stabilized, what we expect to collect from radio-ty will result in an almost expense-free intake.

was surprisingly discovered that there was no provision for electing or appointing a board of directors nor for determining the duration of such mandates. There were also no guidelines for convening an assembly or establishing proper attendance levels. movie halls, music in airplanes and for sport events, theater and concert works, jukeboxes, records and cassette manufacturing and in general all the uses of man's intellect in the aim of direct or indirect evolution.

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"To state it another way, with the intake of \$279,060 we have a 60% maintenance expense. Upon collecting from radio-tv (a figure that would not go below around \$23,300 a month) the expenses would go automatically down to 30%."

A member of CISAC since 1968, SACVEN and its current 1,432 members point to several other challenges, among them an unfavorable balance of payments, implementation of a relatively new copyright law, better methods to handle mechanical rights, equal parts foreign and domestic broadcasting time and the private domestic recording problem.

Having grown because of the support of neighboring societies, SACVEN counts among its accomplishments the assistance it has offered fellow societies and the success it has had in computerized accounting. SACVEN helped, for example, societies in Guatemala, have been in contact with authors in Santo Domingo and SACVEN's legal counsel, Dr. Gustavo Vasquez Nunez, participated in the commission of international jurists which drew up or revised the Project of Copyright Law of Ecuador.

As for the thrust of its modern accounting methods, SAC-VEN has the entire system for collection in computers. SAC-VEN has a "repertory in use" of more than 150,000 works. The listings of members of societies that SACVEN represents, also on computers, numbers more than 290,000 members.

The history of SACVEN goes back to 1948 and the founding of the Assn. of Authors and Composers of Venezuela (AVAC), an organization that became a CISAC associate member. But eight years later, AVAC became suagnant. At this time a group of prominent writers and composers rallied behind Luis Alfonzo Larrain to see if a more efficient collection system could be developed and if a society could achieve the orientation it required. There was little interest.

In all this, especially in looking at the statutes of AVAC, it

Thus came into being the idea of SACVEN, supported by 40 authors and composers. There were immediate problems including that of turning around members of the older group, plus a severe financial situation. Actually, Larrain ended up supporting SACVEN economically for 14 years. Near the end of 1968, the Society of Authors and Composers of Mexico (SACM), with authorization of other Latin American societies, made a loan available to SACVEN. Larrain's personal loan as well as the SACM loan of about \$60,000 were both without interest or payment lapse guarantees. Toward the end of 1974, both debts were cancelled and SACVEN happily started its regular distribution in 1975.

SACVEN's growth saw it joining the Pan American Council in 1963, admission as an associate CISAC member a year later and becoming a member in 1968.

In terms of total intellectual copyright posture, Venezuela is attached to the Universal Convention on Copyright 1952, approved by the Venezuelan National Congress in 1965. SAC-VEN is working toward attachment to the Berne Convention but not the Rome Convention. In regard to the Rome Convention, there is a clear inclination in favor of the performers and interpreters rights; moreover, the matter is mentioned in the preamble of the standing copyright law of 1962. But at the same time, there are abundant reasons not to match the rights of the recording manufacturers and the broadcasting stations with the classic right of the authors. For these reasons, the Rome Convention has had no possibilities, at least until recently.

SACVEN's membership grew immediately because of the mass exodus from the earlier association and has been growing at a steady pace since. Among unfavorable elements has been the situation of foreign vs domestic levels of payment. There are various reasons. For one thing, there is the immense importation of tapes recorded out of the country and the lack seen for a&r people who would augment Venezuelan works abroad. There is also the difference in currency, considering that the Bolivar is a very highly placed currency in relation to that of many countries.

The length of time for copyright duration in Venezuela is life plus 50 years.

In terms of handling mechanical rights with recording companies, SACVEN in accordance with the law has the recourse to oblige record manufacturers to pay the mechanical rights.

The all-encompassing usage law in Venezuela includes radio, tv, telephone music, nightclubs, discos, hotels, background music, dances, film music, music for theaters and of direct or indirect exploitation.

SACVEN is administered by a board of directors with nine members designated annually through secret ballot in the electoral act that takes place for 12 consecutive hours. There is a fiscal commission of three members, two of which are elected in the electoral act and a third member who must be a public accountant named by the board in its first annual session. There is a three-person records commission elected and whose duty is to keep the performance records of members' works. The director general is named by the directors with the ratification of the members' general assembly and heads the executive function of the administration. The members of the ordinary assembly meet annually during the first 15 days of March. The collections done by SACVEN are of a general character, that is, it collects "great rights," "small rights," mechanical rights, film rights, advertising rights and so on.

M.R.S.

Continued from page C-51

are required to contribute a quarter of 1% of their royalties to the fund.

Despite its highly sophisticated operation, the society's administration costs amount to little more than 14% of its total revenue, making it one of the most cost effective of the world's performing right societies.

AGADU

Continued from page C-54

AGADU, consolidated and prosperous, defends the rights of 3,600 members in Uruguay and all other authors and composers in the world. In the Uruguayan territory, AGADU directs from its central headquarters in Montevideo, 70 branches that act as protecting arms for author rights. Many realizations have come to life through almost 50 years of hard work. Now new goals are being established.

With constant dedication, AGADU has earned national and international prestige. Internationally AGADU has won respect and consideration. It has just organized a Work Commission as a part of the Pan-American Council of CISAC, and has been voted as the host of their 1977 meeting. Nationally AGADU has transcended its administrative activities to become a cultural generator in Uruguay's everyday doings.

The present directive council of AGADU is integrated by Antonio Italiano, president; Orlando Romanelli, vice president; Luis Eduardo Etchegoncelhay, secretary; Hugo Di Carlo, treasurer; Miguel Villasboas, second secretary; Rogelio Mastrangelo, second treasurer; Jose Albanses, Alfonso Fogaza and Florencio Napoli, members.

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

www.americanradiohistory.com



READY TO TAPE-Henry Lewis on the podium during a recording session in London for Columbia Masterworks of Meyerbeer's "Le Prophete." Soloists are Renata Scotto, Marilyn Horne, James McCracken and Jerome Hines. Produced for records by David Harvey, the label has scheduled release of the opera for late November.

L.A. PHILHARMONIC

Not So Exclusive Anymore

By DAVE DEXTER JR.

LOS ANGELES-There's an odd twist behind the heavy recording schedule of the Los Angeles Philharmonic under Zubin Mehta

Pinchas Zukerman has been toiling 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 Divertimento For Strings, while a third album will feature violin concertos 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 Zu-

phony, 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 Irina Tseitlin, violists Richard Assayas and John Bartholomew, and Lorin Levee, bass clarinetist. Levee succeeds Franklyn 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 to help raise funds for the institution.

Eight albums figure in Desmar's initial IPA release. Among the artists featured are Mischa Levitzki, Josef Hofmann, Leopold Godowsky, Harold Bauer, Arthur Loesser, Ferruccio Busoni and Wanda Landowska. In a set called "The Catalan Tradition," composers Isaac Albeniz 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.

Albums list at \$6.98 and are being marketed through independent distributors.

Arion Label To Peters Intl Under License Agreement

By IS HOROWITZ

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 builds, 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 tearsheets.

Support for the line includes trade and consumer advertising, dealer

aids and the distribution of an illustrated Arion catalog, Peters says.

Arion classics are heavily weighted in early music, offering recordings of renaissance, baroque and early classical music for the most part, with some romantic and contemporary reperioire.

One of the Arion artists, harpsichordist Brigitte Haudebourg, 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 120 titles, new albums will be issued at the rate of about four a month.

Werner Haas Dies

STUTTGARD - 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 recitalist 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 agreement.

ESCLARMONDE



EMBER 5 1976, BILLE

kerman.

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 AFM providing that for certain repertoire requiring less than a full-sized sym-

Sam Goody Ads In Classic Push

NEW YORK-Classical record "buyers within the reach of the New York Times Sunday (Oct. 24) were pitched 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 last two records of the month-the Gershwin-Tilson Thomas disk, and the Tchaikovsky Fourth Symphony performed by Leonard Bernstein and the New York Philharmonic-were advertised at \$2.99 each. Columbia classical twofers were also promoted at reduced prices.

Other classical items touted in the Goody 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 live concert last May at Carnegie -Hall at which Leonard Bernstein, Dietrich Fischer-Dieskau, Vladimir Horowitz, Yehudi Menuhin, Mstislav 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 nail.



WEXP, non-commercial radio station licensed to Gadsden State Junior College in Gadsden, Ala., seeking records to build up its library. M. Win Maxwell, program director, notes that the station airs some 20 hours of classical music weekly, and carries regular broadcasts of the Chicago Symphony and New York Philharmonic. A recent four-hour marathon on WGMS in Washington, D.C., on behalf of the Metropolitan Opera brought in more than \$12,000 in pledges.

Vox is recording the Cincinnati Symphony this week, with conductor Thomas Schippers leading the orchestra in performances of Schubert's Fourth Symphony and Rossini's "Semiramide" Overture. The works were programmed in concert last week. Louis Lasagna has been named president of the Rochester Philharmonic Orchestra inc. The appointment followed the election of 10 new board members. Michael Charry, recently named music director of the Nashville Symphony, debuts as guest conductor with the New York City Opera Oct. 31.

First solo recital ever televised live from Lin coln Center features planist Andre Watts at Avery Fisher Hall Nov. 28. The event will be transmitted nationally by Public Broadcasting Service with simulcast stereo audio transmissions on regional radio stations in many Michael Tilson Thomas and the Bulareas. falo Philharmonic cited by the National Federation of Music Clubs for promoting American music. The orchestra under Thomas has recorded the complete works of Carl Ruggles, still to be released by Columbia Records.

John Browning replaced Russian planist Vladimir Viardo as soloist with the Indianapolis Symphony Oct. 22-23. Viardo, booked by Hurok Concerts, canceled his entire U.S. tour due to illness. ... Andre Kostelanetz opens the National Symphony's "Encore" series at the Kennedy Center Concert Hall Nov. 4. ... Illness has kept Italian baritone Piero Cappuccilli from scheduled performances with the Lyric Opera of Chi-Lago Beplacement is Renato Bruson.

Billsoard SPECIAL SURVEY For Week Ending 11/5/76

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Soul Sauce Operations Man's Goal: **Know Music**

46

By JEAN WILLIAMS

LOS ANGELES-Keith Adams, operations manager of KDIA in Oakland, believes that black radio operations managers, who traditionally come from sales backgrounds, will be more effective if they have programming backgrounds.

He says that the term 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 few black operations managers 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 sound.

Most operations managers with sales backgrounds cannot effectively deal with the engineering or traffic departments, he says. Because of their training, they are geared to getting spots on the logs.

ARD On the other hand, the operations 0 manager with a programming background is capable of dealing with engineering and all other areas needed to fulfill the needs of the station to its market, says Adams.

BILL

976 In the past, black stations were structured with the general manager at the top followed by station man-CC. ager 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 Stevie Wonder's newest LP "Songs In The Key Of Life" because of possible political ramifications. He explains that in the tune there is a mention of S.I. Hayakawa, who is running for the U.S. Senate seat against John Tunney the Democrat incumbent. The line in the song brought to Adam's attention by Tunney's people is "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 would give Tunney equal time on the station." Also at the station, Johnny Morris, eight year air personality, has been upped to music director.

Billboard Hot Soul Sing

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This Week	Last Week	Weeks on Chart	*STAR Performer-singles registering great- est proportionate upward progress this week TITLE, ARTIST (Writer). Label & Number (Dist. Label) (Publisher, Licensee)			Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	3	11	LOVE BALLAD-LTD (5. Scarborough), A&M 1847 (Unichappell, BMI)	34	36	7	FUNKY MUSIC (Is A Part Of Me)/	-	-		FAR EAST MISSISSIPPI-Ohio Players
2	z	10	THE RUBBERBAND MAN-Spinners (L. Greed, T. Bell), Allantic 3355				SECOND TIME AROUND-Lather (1. Vandross), Catillion 45-442 5 (Atlantis) (Elvere Dee Ray, ASCAP)	68	n	5	Middlebrooks, C. Satchell, L. Bonner), Mercury 73860 (Phonogram) (Play One, ASCAP) YOU OUGHT TO BE HAVIN'
3	1	10	(Mighty Three, BMI) MESSAGE IN OUR MUSIC-0'Jays (X. Gamble, L. Huff), Philadelphia International	35	14	18	(Shake, Shake, Shake) SHAKE YOUR BOOTY-K.C. & The Sunshine Band (H W Casey, R Funch), TK 1019 (Sherlyn, BMI)				FUN-Tower Of Power (H. Tubba, E. Castillo, S. Rupka), Columbia 3-10409 (Raptillo, ASCAP)
4	4	11	3601 (Epic) (Mighty Three, BMI) YOU ARE MY STARSHIP—Norman Connors (M. Henderson), Buddah 542 (Einctrocard, ASCAP)	36	29	9	MY SWEET SUMMER SUITE-Love Unlimited Orchestra (B White), 20th Century 2301	\$	79	2	ON AND OFF-David Ruffin (Y. McCoy), Motown 1405 (Warner Tamerlane/Van McCoy, BMI)
t	7	8	YOU DON'T HAVE TO BE A STAR (To Be In My Show)-Manitym McCon & Billy Davis Jrs.	4	58	2	(Sa Vetter January, HMI) I KINDA MISS YOU-Manhattans (W. Lovett), Columbia 3-10430	1	NC= 1		WANNA SLOW DANCE WITH YOU BABY-Street People (M. Dahrouge, R. Dahrouge), Vigor 1734 (PIP)
6	5	10	(1 Deam, J. Glover), ABC 12208 (Grooverville, BMI) JUST TO BE CLOSE TO	4	59	3	(Nattahnam/Blackwood, BMI) I DON'T WANNA LOSE YOUR LOVE/FLOWERS-Emotions	71	56	9	(Blendingwell, ASCAP) COMIN'- Chocolate Milk (D. Barad, A. Castenell, R. Dabon, S. Hughes,
			YOUCommodores (L. Bichie, Cammodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)				(W. Hutchinson, J. Hawes/M. White, A. McRay), Columbia 3 10347 (Pamjokeen, BMI/Sagpilire, BMI/ Ralimha, ASCAP)	•	88	2	F Richard, D Richards, J Smith, M Tio, K. Williams), RCA 10758 (Marssint, BMI) SUPERMAN LOVER—Johnny Guitar Watson
7	6	12	GIVE IT UP (Turn It Loose) Tyrone Davis (L. Graham), Columbia 3.10388 (New York Times/ Content/Little Bear's, BMI)	39	42	6	DISCO BODY (Shake It To The East, Shake It To The West)—Jackie Moore (C. Reid), Kayvetle 5127 (TK) (Sherlyn, BMI)	73	75	4	(J. Watson), DJM 1019 (Vn-John, BMI) FIND 'EM, FOOL 'EM & FORGET 'EM-Dobie Gray
8	9	12	SHAKE YOUR RUMP TO THE FUNK-Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L.	1	64	2	OPEN SESAME, Part 1-Rooi & The Gang (R. Bell, Kool & The Gang), De Lite 1586 (PIP) (Delightful/Gang, BMI)	74	49	10	(G. Jackson, R. Hall), Capincore 0259 (Warner Bros.) (Fame, BMI) STAR CHILD—Parliament
#	17	4	Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Barkay, BMI) ENJOY YOURSELF—The Jacksons	-	51	4	GREY RAINY DAYS-Lonnie Jordan (L. Jordan, S. Buckner, D. Pratt. J. Goldstein), United Artista 873 (Far Out/River Jordan, ASCAP)	-	-		(G. Clinton, W. Cullins, Worrell), Casablanca 864 (Mabliz and Rick's, BMI) LOVE ME, LOVE ME, LOVE ME-The
10	10	13	(K. Gamble, L. Huff), Epic 8-50289 (Mighty Three, BMI) ANYTHING YOU WANT-John Valenti	43	52 25	5	CAR WASH-Rose Royce (N Whitheld), MCA 40615 (Duchess, BMI) I'D RATHER BE WITH	76	76	3	Staples (C. Mayfield), Warner Bros. 8279 (Mayfield, BMI) BUMP DE BUMP YO
11	11	10	(J. Valenti, J. Spinzsola), Anota America 7625 (Capitol) (Minta, BMI) MR. MELODY-Natalie Cole	-			YOU — Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper), Warner Bres, 8246 (Backstage, BMI)				BOODIE – Muscle Shoats Horns (H. Calloway), Bang 728 (Muscle Shoats Sound/ CETS, BMI)
1	16	10	(C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises./Chappell, ASCAP)	44	22	10	QUEEN OF MY SOUL-Average White Band	77	77	4	KEEP SMILIN'- Gabor Szabo (B. Sigler, A. Felder), Mercury 73840 (Phonegram) (Blackwood/Golden Fleece, BMI)
13	10		CATFISH—Four Tops (L. Payton, F. Bindges, M. Farrow), ABC 12214 (ABC/Dunhill & Rall, BMI) THE REST DISCO IN	45	43	8	BECAUSE I LOVE YOU GIRL-Stylistics (Hugo & Luigt, G.D. Weiss), H&L 4674 (Bock, ASCAP) THE MORE YOU DO IT (The More I	78	85	5	AIN'T NUTHIN' SPOOKY- Rudy Love & The Love Family (R. Love), Calla 112 (ATV) (JAMF/Lue Fam, BMI)
13	12	12	THE BEST DISCO IN TOWN (Medley)—Ritchie Family (J. Morali, R. Rome, H. Belolo, P. Hurtt), Martin 3306 (TK) (Can't Stop, BM3)	40	44	20	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Enappel), ASCAP)	1 89		2	GREEDY (For Your Love)-Doony Gerrard (H.G. Mars, R. Bushanan), Greedy 107 (Joyfully Sat. 8MI)
4	18	5	SO SAD THE SONG-Gladys Knight & The Pips (M. Masser, G. Gottin), Buddah 544	47	50	9	BLESS MY SOUL- Skip Mahoaney & The Casuals (J. Purdie, S. Mahoaney), Abet 9465 (Nashboro)	80	81	6	YOU GOTTA LET ME SHOW YOU-Esther Williams (A. Walker, E. Williams, A. Walker).
15	13	13	(Screen Gems-Columbia, BML/Print St., ASCAP) GET THE FUNK OUT MA	\$	62	3	(Constitution (Chaptering DM1)	4	ALM		Friends & Co. 179 (Damit, BMI) LOVE SO RIGHT-Bee Gres (B. Gibb, R. Gibb, M. Gibb), RSD 859 (Polydor)
			FACE-Brothers Johnson (Q. Jones, G. Johnson, L. Johnson), A&M 1851 (Kidada/Goulgns, BMI)	49	47	9	DON'T TURN THE LIGHTS	82	82	3	(Cassarole/Unichappell EMI) EVERYTHING IS BEAUTIFUL TO ME-Jimmy Caster Bunch
4	24	5	HOT LINE-Sylvers (K. St. Lewis, F. Parren), Capitol 4336 (Bull Pen, BMI/Perren Viben, ASCAP)	50	48	7	I LOTOTI MIL - BOOK MARIE	4	ntm t		(E. Henderson Jr.), Atlantic 3362 (Jimpire, BMI) DO WHAT YOU WANT, BE WHAT YOU ARE-Daryl Hall & John Oates
17	20	7	JUMP/HOOKED ON YOUR LOVE—Aretha Franklin (C. Mayheid), Atlantic 45 3358	51	27	12	(K. Barrow), Atco 45-7061 (Atlantic) (Miss Thong, BMI) HARVEST FOR THE WORLD-latey Brathers	84	84	3	(D. Hall, J. Oates), RCA 10808 (Unichappell, BMI) EVERYMAN (Has To Carry His Own Weight) - Double Exposure
18	15	13	(Warner Tamerlane, 8MI) A FIFTH OF BEETHOVEN-Walter Murphy & The Big Apple Band	52	28	19	(E biley, M biles C lapper, R biley, O biley, R biley), T-Neck 2261 (Epic) (Bovina, ASCAP) PLAY THAT FUNKY MUSIC—wild Cherry (R Paristi), Epic 8-50225 (Berna/Blaze, ASCAP)	由	-	ATET	(A. Felder, 8. Sigter), Salsaul 2013 (Caytromics) (Lucky Three/Mighty Three/Top Bound, BMI) DO THAT STUFF - Parliament
19	19	10	(W. Murphy), Private Stock 45073 (RFT, BMI) LET'S BE YOUNG TONIGHT—Jermaine Jackson	53	33	16	(K. Parida), Epic 8-50223 (Berna/Black, Kocker) LEAN ON ME Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner Tamerlane, BMI)	86	83	4	(G. Dinton, Schicher, Worrell), Casablanca 671 (Rick's/Malbur, 6MI) DOIN' IT-Herbie Mancock
1	30	5	(M L Smith D Daniels), Motown 1401 Unbete, #SCAP/Stone Diamond, BMI) DAZZ-Brick	4	78	2	DON'T TAKE AWAY THE MUSIC-Tavares	87	87	6	(M. Rapin, R. Parker, Jr., H. Hancock), Columbia 3-10408 (Wah Watson/Hancock, BMI) SHOORA SHOORA—Jeenny Jackson
1	45		(R Ransom, R Hargo, E Irons), Bang 727 (Web IV) (Silver Claud/Trolley, ASCAP)	55	55	6	(K. St. Lewis, F. Perren, Yanan), Capitol 4348 (Bull Pen/Perren Vibes, ASCAP) THE DEVIL IN MRS. JONES—Jerry Butler	\$	-	NTPP	(A. Toussaint), Farr 005 (Warner Tamertaner/ Marsaint, BMI) YOU'RE MY DRIVING WHEEL-Supremes
1	5	3	KEEP ME CRYNN'-Al Green (W. Mitchell, A. Green), Hi 2319 (Lundon) (Jec/Al Green, BMI)	4	66	3	(M. Smith), Motown 1403 (Kizzie, ASCAP) I REFUSE TO LOSE—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14354	•	Tin I		(F Stafford, R. Brown, B. Molland, H. Beatty), Multiwin (407) (Hulland Dopier Holland/Jobels, ASCAP/Guilt Forever, BMI) FOR OLD THAES SAVE
22	23	11	UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME-Peake Brysen (P. Brysen), Butlet 01 (Web IV) (Web IV, BMI)	•	80	2	(Dynatone/Belinda, BMI) DON'T MAKE ME WAIT TOO LONG-Barry White			1	FOR OLD TIMES SAKE-Derathy Moter (F Anight), Malaco 1037 (TK) (Two-Anight, BMI) IF I DIDN'T MEAN YOU WELL-BII Withors
23	21	11	NICE 'N MAASTY-Sabaul Orchestra (V. Montana Jr.) Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)	58	60	4	(E. White), 20th Century 2309 (Sa-Vette/January, EMI) GET YOU SOMEBODY NEW-Labelle	91	91	6	(E. Withers), Columbia 3-10420 (Golden Withers, BMI) FULL TIME THING
4	31	6	DISCO DUCK (Part 1)-Rick Dees & His Cast Of Idiots (R. Dees), RSD 857 (Polydor) (Statree, BMI)	59	67	3	() Crane), Epic 8-50262 (Pole Grounds/ Snoid, BMI) LAID BACK LOVEMajor Harris	31	31		(Between Dusk And Dawn)-whistwind (Mystro & Lyric), Roulette 7195 (Rig Seven/Steals Bros., BMI)
由	38	5	LIVING TOGETHER (In Sin)-Whispers (V McCoy, J Cobb), Soul Train 10773 (RCA) (Van McCoy/Warner Tamerlane, BMI)	1	70	3	(E. El, L. Barry), WM01 4002 (Atlantic) (Muscle Yuff, BMI) BREEZIN'-George Benson	92	92	2	AND THEN THERE WAS THE BLUES-Crussders ABC/Blue Thumb 270
26	26	8	RUN TO ME-Candi Staton (D. Crawford), Warmer Bros. 8249 (DaAnn. ASCAP)	4	74	2	(B. Womack), Warner Bros. 8268 (Unart/Tracebob, BMI) WHO ARE YOU-Temptabors	93			WHEN LOVE IS NEW-Arthur Prysock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)
1	37	4	GROOVY PEOPLE-Lou Rawks (M. Gamble, L. Hutt), Philadelphis International 3604 (Epic) (Mighty Three, SMI)	4	72	3	(D English, G Leonard, O Williams, B Wright), Gordy 7152 (Motown) (Jobete, ASCAP) DON'T WALK AWAY - General Johnson	94	94		THAT'S THE WAY TO GO-The Bottom Line (D. Foster, J. Graydon, J. Centrad), Greedy 103 (Darnoc/ Wayne Art/Ganga B.V./Cotaba, EMI)
1	39	6	WITH YOU Moments (TM) (H. Ascher, C. Sager), Stang 5068 (All Platinum) (Unichappell/Aschken, BMI)	63	65	5	(General Johnson), Aresta 6303 (Music In General, BMI) LET'S GET IT TOGETHER-EI Coce	95	97	4	I FEEL LOVE IN THIS ROOM TONIGHT/TO MAKE YOU LOVE ME Bo Kirkland & Buth Davis (B. Kirkland, C. Gentry, R.L. Kirkland, H. Powell),
30	41 32	4	DO IT TO MY MIND-Johnny Bristol () Bristol), Atlantic 3360 (Beshka, ASCAP) UNDISCO KID-Funkadelik	64	68	2	(M. Buss.), AVI 115 (Equinor, BMI) JUST CAN'T BE THAT WAY-Weapons Of Peace	96	-	UNTRY	Claridge 421 (Claridge/Bokirk, ASCAP) BODY ENGLISH—King Floyd (B. Marchan), Chumneyville 10212 (TX) (Tree, BMI)
			(G. Clinton, W. Cotlins, B. Warrell). 20th Century/ Westbound 5029 (Bridgeport, BMI)	65	69	6	(C. Franklin, F. Henderson &), Playbuy 6082 (After Dark/Ewain, BMI) HOME TO MYSELF-	97 98	73 99	8	GET UP '76-Esquires (G. Moore, B. Shepard), Ju Par 104 (Big 7, BMI) AIN'T NOTHIN' WRONG WITH MAKIN'
31	8	18	LOWDOWN - Box Scaggs (B. Scaggs, D. Paich), Columbia 3 10367 (Box Scaggs, Hudmar, ASCAP)	4			Brenda & The Tabulations (Manchester, Sager), Chocolate City 004 (Casablanca) (Rumanism Pickleworks/Little Masi/ New York Times, BMI)	30 99	93	5	LOVE THE FIRST TIME-Jummy Jones Conchilto
33	40 34	6	FINGER FEVER-Dramatics (T. Hester), ABC 12220 (Genoversville, BMI) HAPPY BEING LONELY-chi-Lites	66	63	4	THE STREETS WILL LOVE YOU TO DEATH (Part 1)-Lean Harwood	100	93	5	DOWN TO LOVE TOWN-Originals (D. Daniels, M.B. Sutton, A. Wakefield), Soul 35119 (Matown) (Jobete, ASCAP) FULL SPEED AHEAD-Teta Vega
			(M. Hirsch, H. Waksfield). Mercurs 73844 (Phonogram) (Stone Diamond, 8641)				(L. Haywood, M. McQueen, Jr., B. Williams, Jr., J. Roberts), Columbia 3-10413 (Jimm Edd/Song Pen, BMI)	100	70		(D. H. Jones Jr., W. Bruwn Jr.), Tamla 54271 (Motown) (Jobete, ASCAP)
			www.ar	mericanra	adiohist	ory com			1		

Joetay 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 completed an LP for ABC Records. 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 artists Loretta Long, actress, singer and lecturer along with Choo Choo Montgomery and Slippery Brick.

Joetay is the firm responsible for pulling together the entire entertainment portion of Operation Push's recently held Expo '76 in Chicago. (Continued on page 48)

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.

General News



CAR VISIT—The stars of Universal Pictures' "Car Wash" visit New York radio station WBLS to promote MCA's new double album soundtrack release. Shown from left are: Lauren Jones; Prof. Irwin Corey; James Spinx; Wanda Ramos, WBLS 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 the 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 Jukebox" by the Stylistics and "The Hustle & The Best Of Van McCoy."

Bud Katzel, 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 copresidents, Hugo Peretti and Luigi Creatore will make similar presentations in New York and New England. Irv Derfler, H&L's field sales manager, is promoting the product in Detroit, Chicago, Minneapolis, Chicago, 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 time buys.

Cat Stevens LP

MINNEAPOLIS-Cat Stevens, who has not before recorded in the U.S., began album work here, Wed. (27), at Sound 80 Studios. Stevens will produce himself, and Tom Jung, Sound 80 vice president, is engineering. The facility has installed a 24track Dolby system to accommodate

VIP In Opening

Continued from page 3

method of advertising is to combine the stores in the radio spots. Once the store has been recognized, it will be tagged with the other outlets.

Anderson now has eight stores in Southern California: one in Pasadena, two in Inglewood and five in Los Angeles. He also has an outlet in Jackson, Miss.

The idea for this kind of specialty outlet came to him when he studied his warehouse and the vast amount of non-returnable merchandise in it.

The warehouse, located in South Central Los Angeles, was the site of his first retail shop.

He says that he has felt that there is indeed a demand for older merchandise. When his warehouse began to bulge at the seams with product, he decided he was in a position to fulfill that demand.

Ajaye Signed For An NBC-TV Series

LOS ANGELES-Little David artist Franklyn Ajaye has been signed to an exclusive contract with NBC-TV for development of a comedy series.

Ajaye won praise for his role in the film "Car Wash" and co-starred in a yet to be released movie, "Dandy, The All American Girl."

He recently released his debut comedy LP on Little David, "Don't Smoke Dope, Fry Your Hair."

'Tavares Month' Set In November

LOS ANGELES-Capitol Rec-

Billboard SPECIAL SURVEY For Week Finding 11/6/76

Sou LPS.

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Last Week	Weeks on Chi	*STAR Performer-LP's registering greatest proportionate upward prog- ress this week TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	4	SONGS IN THE KEY OF LIFE	32	21	8	CHAMELEON Labelle, Epic PE 34789
		Stevie Wonder, Tamia 113-34002 (Motawn)	33	33	22	SKY HIGH! Tavares, Capitol ST 11533
2	4	SPIRIT Earth, Wind & Fire, Columbia PC 34241	34	22	5	GOIN' UP IN SMOKE Eddie Kendricks, Tamla 16-346 SI
3	6	MESSAGE IN THE MUSIC O'Jays. Philadelphia international PZ 34245 (Epic)	35	36	15	(Matower) HAPPINESS IS BEING WITH THE SPINNERS
4	5	BICENTENNIAL NIGGER Richard Pryor, Warner Bros BS	36	23	6	Attantic SD 18181 CHILDREN OF THE WORLD
5	18	HOT ON THE TRACKS Commodores, Motown M6-867 51	37	37	21	Bee Gees, RSO RS1-3003 (Polydor) MUSIC FROM THE
7	3	THE CLONES OF DR. FUNKENSTEIN				MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176
10	2	PART 3 K.C. & The Sunshine Band, TK 605	4	47	2	MY SWEET SUMMER SUITE Love Unlimited Orchestra, 20th
9	15	LOVE TO THE WORLD LTD, A&M SP 4589	30	45	5	Century T 517 THIS IS NIECY
6	18	AIN'T THAT A BITCH	35		-	Deniece Williams, Columbia PC 34242
8	26	YOU ARE MY STARSHIP Norman Conners, Buddah	40	40	7	MY NAME IS JERMAINE Jermaine Jackson, Mutown M6-842 51
n	13	FLOWERS	T	49	2	NAKED AND WARM Bill Withers, Columbia PC 34327
12	6	LOVE AND TOUCH Tyrane Davis, Columbia PC 34268	4	10	LINTRY	GOOD HIGH Brick, Bang BLP 408 (Web IV)
13	17	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	43	43	9	SECRETS Herbie Hancock, Columbia PC 34280
15	6	TALES OF KIDD FUNKADELIC	44	41	14	ARABIAN NIGHTS Ritchie Family, Martin 2201 (TK)
	1 2 3 4 5 7 10 9 6 8 11 12 13	Y Y 1 4 2 4 3 6 4 5 5 18 7 3 10 2 9 15 6 18 8 26 11 13 12 6 13 17	SSTITLE Artist, Label & Number (Dist. Label)14SONGS IN THE KEY OF LIFE Stavie Wonder, Tamia T13-340C2 (Motawn)24SPIRIT Earth, Wind & Fire, Columbia PC 3424136MESSAGE IN THE MUSIC O'Jays, Philadelphia international PZ-34245 (Epic)45BICENTENNIAL NIGGER Richard Pryor, Warner, Bros. BS 2960518HOT ON THE TRACKS Commodores, Motown M6-857-5173THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca, NBLF 2034102PART 3 N.C. & The Sunthine, Band, TR. 605915LOVE TO THE WORLD LTD, A&M SP 4589618AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DLIPA 3 (Amberst)826YOU ARE MY STARSHIP Norman Conners, Buddah BDS 56551113FLOWERS Emution, Columbia PC 34163126LOVE AND TOUCH Tyrme Davis, Columbia PC 341631317SOUL SEARCHING Average White Band (AWB), Milantic SD 18179156TALES OF KIDD FUNKADELIC	SolutionTitle Artist, Label & NumberSolution14SONGS IN THE KEY OF LIFE Steve Wonder, Tamia T13-340C2 (Motown)3224SPIRIT Earth, Wind & Fre, Columbar PC 342413436MESSAGE IN THE MUSIC O'Jaya, Philadelphia International PZ 34245 (Epic)3545BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 296036518HOT ON THE TRACKS Commodores, Motown M6-567 S13773THE CLONES OF DR. FUNKENSTEIN Parliament, Casablance NBLP 703440102PART 3 K.C. & The Sunchane, Band, TK 60539618AINT THAT A BITCH Johnny "Guitar" Witson, DJM DJLPA-3 (Amherst)40826YOU ARE MY STARSHIP Norman Connect, Buddah BDS 5555411113FLOWERS Emiliance, Columbar PC 3435340126LOVE AND TOUCH Tyrme Davis, Columbar PC 34353411317SOUL SEARCHING Average White Band (AWB), Attalt, SD 1817943156TALES OF KIDD FUNKADELIC44	3 3 TITLE Artist, Label & Number (Dist. Label) 3 3 3 1 4 SONGS IN THE KEY OF LIFE Stevie Wonder, Tamia T13-340C2 (Motawn) 32 21 2 4 SPIRIT Earth, Wind & Fire, Columbia PC 34241 33 33 2 4 SPIRIT Earth, Wind & Fire, Columbia PC 34245 (Epic) 34 22 3 6 MESSAGE IN THE MUSIC O'Lays, Philadelphia International PZ 34245 (Epic) 35 36 4 5 BICENTENNIAL NIGGER Richard Pryor, Warner Bros, BS 2960 36 23 5 18 HOT ON THE TRACKS Commodores, Motown M6-867 51 37 37 7 3 THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca, NBLF 7034 47 10 2 PART 3 K.C. & The Sunshine, Band, TR, 505 39 45 6 18 AINT THAT A BITCH Johney "Guitar" Warson, DJM DILPA 3 (Amherit) 40 40 8 26 YOU ARE MY STARSHIP Norman Gonney, Buddah BO5 5655 41 49 11 13 FLOWERS Emutiany, Columbia PC 34163 43 43 12	3 3 TITLE Artist, Label & Number (Dist. Label) 3 3 3 2 2 8 3 3 3 2 2 8 3 3 3 2 2 1 4 SONGS IN THE KEY OF LIFE Steviet Wonder, Tamla T13 340C2 (Motawn) 32 21 8 2 4 SPIRIT Earth, Wind & Fire, Columbus PC 34241 33 33 22 5 3 6 MESSAGE IN THE MUSIC Orbays, Philadelphia international PC 34245 (Epic) 34 22 5 4 5 BICENTENNIAL NIGGER Richard Pryor, Warner Bros, B5 2960 36 23 6 5 18 HOT ON THE TRACKS Commodores, Motown M6-857 51 37 37 21 7 3 THE CLONES OF DR. FUNKENSTEIN Partiament, Casablanca NBLP 7034 47 2 9 15 LOVE TO THE WORLD LID, A&M SP 4589 39 45 5 18 AINT THAT A BITCH Johnny "Guitar" Watson, DJM DILPA-3 (Ambertt) 40 40 7 8 26 YOU ARE MY STARSHIP Norman Gonocri, Buddah BDS 5555 <

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Hayes Scholarships Go To 4 Students

MEMPHIS-The first four Isaac Hayes scholarships are awarded from a fund established by soul singer-producer Isaac Hayes at Memphis State Univ.

Hayes 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 Nassau, Bahama Islands; Leila A. Boyd of Brighton, Tenn., Willa Boykin and Juanita D. Cowan, both of Memphis. 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. ords will conduct a major marketing and sales campaign on Tavares in November called "Tavares Month." Jim Mazza, vice president of marketing, has initiated a 60-second radio spot promoting three tunes— "Check It Out," "Hard Core Poetry" and "In the City" from three early Tavares albums. Their "Sky-High" album already has produced one gold single—"Heaven Must Be Missin' An Angel—and on Oct. 11 "Don't Take Away The Music" was pulled from the same LP. The campaign will be on the entire catalog.

War Radio Special

LOS ANGELES—"Platinum Jazz: The Story Of War" is a 90minute radio special produced by George Burns of Burns Media Services for airing globally early next year.

The War group is traced, musically, from its ghetto 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 artists Harold Melvin & the Bluenotes will provide the pre-game entertainment for the sixth annual Whitney M. Young Jr. Memorial Football Classic to be held at Yankee Stadium Saturday (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 it salutes Mary McLeod Bethune and the National Council of Negro Women.

emphis. been utilized. Geo ices year T Cally pres rary bage 46 manager and arranged by Randy

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Continued from page 46

TK Productions in Hialeah, Fla., has released its first series of 12-inch 45 and 33 records on its new disco label TK Disco. Acts included in this package are Tamiko Jones, Rice & Beans Orchestra and Obatala, with several others due for release within the next few weeks.

* *

United Artists disco/r&b group Brass Construction released its second LP "Brass Construction II" Friday (29).

To insure its crossover sales, the label has pledged support with full merchandising and promotion to mesh with the group's continuous touring "Brass Construction II" is produced by Jeff Lane, the group's Muller, a member of the group.

+

*

Producer and future solo recording artist Norman Harris recently formed his own label Gold Mind, not Gold Mine as previously reported.

A major tour is being planned for singer Timmy Thomas to coincide with his third LP on Glades Records, "The Magician." The LP which was produced by Willie Clarke, is scheduled for a November release.

Several years ago, Thomas recorded "Why Can't We Live Together" which sold a reported more than 2 million copies.

* * * Remember . . . we're in communications, so let's communicate.

Funkadelic, Westbound W-227 (20th -----**BENSON & FARRELL** Century) George Benson & Joe Farrell, CTI 15 14 9 THE TEMPTATIONS DO 6069 THE TEMPTATIONS 46 46 8 DR. BUZZARD'S ORIGINAL Gordy G6-975 51 (Motown) SAVANNAH BAND 16 16 6 I HEARD THAT!! THE RCA APLI 1504 MUSICAL WORLD OF 47 MINE LATEY SOLID QUINCY JONES Michael Henderson, Buddah BDS A&M SP 3705 5662 17 17 5 MARVIN GAYE'S GREATEST IT'S YOUR WORLD HITS 48 MEN CATEY Marvin Gaye, Tamia 76-348 S1 Gil Scott Heron & Brian Jackson, Arista AL 5001 (Motown) 24 6 FEELING GOOD **BOBBI HUMPHREY'S BEST** 49 MEN CHIEF Walter Jackson, Chi Sound CH-LA Blog Note BN LAE99 G (United 656 (United Artists) Artists) 19 19 30 BREEZIN' 50 48 PEABO George Benzon, Warmer Broz. Peako Bryson, Bullet HT 7000 85 2919 (Web IV) 20 20 22 ALL THINGS IN TIME 55 51 2 ANYTHING YOU WANT Lou Rawls, Philadelphia John Valenti, Anola America ST International PZ 33957 (Epic) 50012 (Capitel) 21 18 16 (WILD CHERRY 52 53 5 SOUND OF THE DRUM Epic PE 34195 Ralph MacDonald, Marlin 2202 22 27 12 SILK DEGREES (TK) Boy Scages, Columbia PC 33920 53 54 8 I HOPE WE GET TO LOVE 22 31 CAR WASH/ORIGINAL 4 IN TIME MOTION PICTURE Manifyrt McCoo & Billy Davin. Ir. SOUNDTRACK ABC ABCO 352 Race Royce MCA 2 6000 58 31 54 STRETCHIN' OUT IN 24 25 5 NICE 'N' NAASTY **BOOTSY'S RUBBER BAND** Salsool Orchestra, Salsoul S2S William Bootzy Collins, Warner 5502 (Caytronics) Bros. BS 2928 25 29 24 HARVEST FOR THE WORLD 51 35 55 LOOK OUT FOR #1 bley Brothers, T Neck FZ 33809 Brothers Johnson, A&M SP 4567 (Epec) 56 56 8 26 AIN'T NOTHIN' STOPPIN' 26 13 EVERYBODY LOVES THE US NOW SUNSHINE Tower Of Power, Columbia PC Boy Ayers Ubiquity. 34307 Palydor PD 1 6070 E 34 3 57 57 10 JOY RIDE WINDJAMMER Dramatics. ABC ABCD 955 Freddie Hubbant, Columbia PC 34166 28 28 **GREATEST HITS** War, United Artists UA LA 648-G 58 39 4 VICKI SUE ROBINSON BCA APLI 1829 29 32 25 NATALIE Natalie Cole, Capitol ST 11517 59 42 8 PASS IT ON The Staples, Warner Bros 85 2945 THE MORE YOU DO IT 30 30 Rannie Dyson, Columbia PC 34350 60 52 22 CONTRADICTION Ohio Players, Mercury T 38 CATFISH 3 ros I Loss (Passagant) Four Tops, ABC AHCD 968

Tape/Audio/Video

APAA Sees 40-Channel, CB Concern by Alan Penchansky

CHICAGO – Car stereo, autosound and CB accessories went over very well at this year's APAA in Las Vegas, and while the first 40channel CB/radio/tape prototypes produced a lot of interest, the overall CB outlook was one of concern.

"I think the uncertainty in CB was sort of an isolated thing based on the 40-channel ruling," comments Jim Sobazak of Hall Erickson, show manager for the Oct. 19-21 APAA. "There is definitely apprehension in the marketplace based on the notices that have come out of Washington.

"We saw a lot of discounting of 23-channel hardware as I think people with high inventories on these lines want to get rid of it to get into a more liquid position for 1977, when the first 40-channel models are due.

"But the automotive market relating to car stereo, parts and accessories was very strong. Most people are planning for a good year next year and are promoting that way. And buyers see some possibilities where they can increase their terms and margins, and introduce new items."

The introduction of FCC type-approved 40-channel CB combo prototypes by more than eight firms is indicative of the growing sophistication of both CB and car stereo, (Continued on page 53)

AT ALLENTOWN FAIRGROUNDS Country Music, CB & Truckers— Potent Mix For Nader's Pa. Expo

ALLENTOWN, Pa.-Although the temperatures dipped and rain was a threat, Richard Nader's idea of mingling country music with truckers and CB fanatics turned out a promoter's dream Oct. 9-10.

The first Northeast Regional Trucker's Fair & CB Jamboree at the Allentown Fairgrounds here was basically a consumer electronics products show with all the trimmings and ballyhoo of a country fair combined to make the promotion a success.

Hoping to pull at least 50,000 attendance, the event drew more than 75,000 persons who paid \$3.50, with children \$1 and parking fees from \$1.50 to \$2.50. Not only was it a happy throng, but the 100-plus exhibitors were just as excited over the buying mood of the crowd.

Happiest were Nader's The Entertainment Development Corp., a division of his New York-based Roadworld Productions, and Mayac Productions, local talent agency and rock promotion firm headed by Jerry Deane.

As a result of the success of the show, staged as a test run, the promoters are going ahead with 'plans for four other regional fairs in Houston, New Orleans, Chicago and Southern California. It is also a certainty there will be a "Jamboree 2" here next year.

Manufacturers' reps and retailers displayed and sold at special prices everything in CB, autosound and stereo gear and accessories. Equipment ran the gamut from the Bearcat Super Zap, Cobra 21 and Audiovox CB/tape combos to a special CB antenna that lights up when in use from Midnight Ears, Inc., White Plains, N.Y.

Retailers displayed as much stereo hardware as CB and autosound.

TeD VIDISK CHANGER DUE

NEW YORK-The first U.S. demonstration of an NTSC-version TeD videodisk player/changer with more than two hours of 10-minute disks, and an NTSC single-disk player, are set for the First International Videodisk Programming Conference Nov. 15 here, according to Charles Arden of the sponsoring Visiondisc Corp.

He reports confirmation from Telefunken's Rolf Schiering, who will be on hand for the exclusive showing with Dr. Gerhardt Dickopp, head of the German firm's research lab. "The demonstration should finally end discussion on program length," according to Schiering.

A changer prototype was shown, "quietly" at the 1975 Berlin Radio-TV Fair, and Sanyo officials recently showed several NTSC single-play models for Japan and the U.S., in Germany, one of which is likely to be demonstrated here. Valley Communications, Quakertown, Pa., offered a Midland 13-883C radio at half-price, cut to \$89.90, and Radio Shack was giving away its 106-page CB book.

Eastern Light, with stores in Allentown and nearby Bethlehem, used the show to promote store traffic to its Sound Room Four audio departments. Visitors registered for a drawing for two Cobra CB radios to be held the next week at each store.

Entertainment played a major role in giving the "country fair" flavor, with country music grandstand shows both days with stars of the "Jamboree U.S.A." show from Radio WWVA Wheeling, W.Va., and other guests.

Lineup included Polydor's C.W. "Convoy" McCall, Cledus "The White Knight" Maggard, "Crazy" Elmer, Red Sovine and Linda Lea O'Dell. The Shimersville Sheiks, local bluegrass favorites, entertained between shows, with sound systems provided by Bose and High Fidelity House.

Nader didn't miss a trick, with Sunday religious services provided by the "Transport for Christ" mobile chapel and gospel music by the Blue Ridge Quartet, the Mark Four band and the True Life Gospel Singers.

The Agricultural Building also housed displays for truckers including custom vans, pickups, RVs, auto accessories and sporting goods. Spe-(Continued on page 52)

'Crossovers' Growing As Lure To AES

Continued from page 1

pro" market that has been developed by the TEAC/Tascam "family," among others, is the result of the blurring of lines between "pro" and "amateur," highlighted by the growing number of recording artists who are moving equipment into their in-home studios.

The Ampex ATR 700 audio recorder, designed to the firm's specificiations by TEAC, is termed by a spokesman as "the last link in a new product line" that evolved from the MM 1200 bowed at the NAB in March and the multi-channel ATR 100 recorder/reproducer that debuted at the 54th AES last May in Los Angeles.

With applications for AM and FM radio, television and other institutional areas, the ATR 700 will replace Ampex AG 500 and AG 600 models. As a redesigned and upgraded version of the TEAC model 7300, it is built under an exclusive contract for Ampex to market on a global basis.

Features include availability in two paired speeds, either 3¾-7½ i.p.s. or 7½-15 i.p.s.; in three record/ reproduction formats, either 1-channel full-track, 2-channel ½-track or 2-channel ¼-track, and in three reel sizes, 5, 7 or 10½-inch.

It is wired for 2-channel operation by plugging in the appropriate head, (Continued on page 52)

NOVEMBER 6, 1976, BILLBOARD

SADDLER TO ERA

Dealers, Reps Told: Education Vital To Maximize Blank Tape Potential

PHILADELPHIA-With the consumer blank tape market moving from audio into video, and even tapes for computerized music, apart from the educational, industrial and business markets, dealers and reps are urged to join manufacturers in "user" education program to best maximize the tape industry's potential.

 The magnetic blank tape industry in the U.S. alone represents a \$1 billion at retail, including hardware, George Saddler of ITA and Fuji Photo Film U.S.A., told the Audio
 Dealer Night audience of the Mid-Lantic Chapter of ERA.

Known in the audio trade as "Mr. Cassette" for his introduction of the "hi fi cassette" to the American market in his former affiliation as TDK sales manager, Saddler claims cassettes account for \$220 million of the present \$281 million wholesale blank tape market. Remainder is split between 8-tracks, \$36 million, he says in his dual role as ITA treasurer and Fuji audiotape marketing manager.

"If we are to get more of the public to purchase tape decks for their leisure activities instead of spending all their recreational dollars on boats and racing cars," Saddler says, "we must convince and educate the consumer that he is being fully protected in the product he is buying and that he is getting the best quality product from the most knowledgeable people in the industry."

With the continued growth of the industry, Saddler emphasizes the

By MAURIE ORODENKER

need to stress quality control, is an area of "intense activity" for ITA. The cassette, he says, is much more than just a tape: "It is a mechanical device that requires the greatest of care and research with emphasis on quality control in its manufacture."

Saddler points out also that it is time for more American tape manufacturers to catch up with most foreign manufacturers in attaining top quality for its products. From the very beginning, he said, most Japanese and German manufacturers emphasized quality while some U.S. manufacturers were only concerned with mass production.

Stressing the fact that the ITA works for better quality of all cassette product, Saddler admits that much of the high quality of a cassette is a matter of judgment in which direction a manufacturer wants to go.

"But, of course," he adds, "there are substantial differences in the chemical and magnetic formulas, the size of the particles, the coating formulas and coating methods to make a great difference in the performance of a cassette, just as there are great quality differences in cassette, 8-track and open reel recorders.

"But probably more important than the performance of the tape is the mechanical reliability of the housing. There is nothing worse for the dealer than to lose time and goodwill with a complaining customer, even if the manufacturer gives you over-the-counter exchange privileges."

(Continued on page 53)

CES '78 RUN 'UP IN AIR'

NEW YORK-Just when it seemed the industry was settling down to the idea of a 1978 "Summer" CES shift to Las Vegas, May 9-12, from Chicago in June, to dovetail with NEWCOM (Billboard, Oct. 16), the EIA has now had second thoughts due to "scheduling conflicts."

A final decision is to be announced at the annual Winter CES press conference here Tuesday (9) by Jack Wayman, EIA/CEG senior vice president. But with the Las Vegas Convention reporting a conflict for those mid-May 1978 dates, with June 6-9 better, and Chicago's McCormick Place making June 4-7 dates available when it had only June 15-18 before, it looks like the Windy City in 1978.

Other dates already locked in by Wayman include June 5-8, 1977, and June 3-6, 1979, both Chicago, and May 13-16, 1979, again just after NEWCOM.

Industry reaction to this new shift was basically "let's see what the final decision is before we comment," but there is general unhappiness over the off-again, on-again situation.

Sound Waves Technics: Semi-pro Decks

Continued from page 44

principle employ dual capstans, while the Technics transport uses a single oversize capstan, with a tape path similar to that seen on the 3M line of professional-only machines.

The capstan is located midway between the supply and take-up reels; pinch rollers are found on either side of the capstan. After passing the first roller, the tape loops across the heads, which are immediately below the capstan. The second pinch roller then drives the tape across the capstan again, after which it goes to the take-up reel.

While the tape is passing over the heads, the dual-roller/single-capstan assembly effectively isolates the tape from the rest of the mechanical transport system; hence the "isolated loop" terminology. The capstan is directly driven by a quartz crystal servo-controlled motor, spinning slowly at 3.6 revolutions per second.

Due to the stability of the RS-1500US, Technics has included a built-in stroboscope for observing tape speed. The company claims this is the first machine to offer this feature.

Other features include an extra quarter-track playback head, in addition to the regular half-track erase, record and playback heads, switchable VU meter sensivity (+3 or +6 dB at end of scale), and three-position bias and equalization switching. Tape speeds are 3¼, 7½ and 15 i.p.s.

The RS-900US Cassette System also uses a closed loop tape drive, this time with dual capstans. In addition to the usual revolution



New Technics semi-pro tape decks bowed at AES are RS-1500US "isolated loop" open reel, above, and RS-9900US 3-head cassette system, below.



counter found on most cassette decks, the RS 9900US features a "tape time" meter which reads out, in minutes, the remaining recording time on the cassette.

The tape transport and its electronics are each packaged in a separate chassis, connected by two multiconductor cables. Depending on op-(Continued on page 50)

Tape/Audio/Video

PA. CHAIN PROMO **Stereo Discounters' Expo**

PHILADELPHIA-While various retailers over the years have staged in-store "consumer trade shows" of all sorts, Stereo Discounters is the first in the area to stage an all-industry stereo show for consumers on a professional basis-even to the extent of charging a \$2 admission.

The proceeds will be turned over to a local charity, according to Barry Paul, regional manager for the chain, who put the Oct. 28-31 show together. Stereo Discounters take in 13 stores in Eastern Pennsylvania, Southern New Jersey, Wilmington, Del., and the Baltimore-Washington area, plus a warehouse store in Timonium, Md. Paul anticipates it will

We have 400.000 reels of great recording tape to unload.

BILLBOARD

1976,

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IN Y residents: add tax) to: AMERICAN launch the biggest holiday sales period in the firm's history.

In this immediate area are four stores in suburban King of Prussia and Feasterville, Pa.; Wilmington, Del., and Cherry Hill, N.J.; with two new outlets in Harrisburg and York. Pa

The consumer expo-a "selling" show with 45 major manufacturers participating-was staged in the 30,000-square-foot Exhibition Hall at the Sheraton Hotel in center city from Thursday through Sunday. Oct. 28-31. It opened at 6 a.m. Thursday, running from 10 a.m. to 10 p.m. on Friday and Saturday, and from 11 a.m. to 6 p.m. on Sunday.

Exhibits, displays, workshops and seminars covered every facet of the audio industry including stereo components, turntables, car stereo, CB radio, speakers and blank tapes-everything except records and prerecorded tapes which are not handled by Stereo Discounters.

A massive advertising campaign was scheduled by Paul to give the show an all-out promotional push. Included were seven local radio stations, three local television stations, the three daily newspapers and a selected group of neighborhood and suburban weekly newspapers.

"This is both an educational and a sales-oriented show," Paul commented prior to the event. "However, it is not just a sale in any sense of the word. With many major manufacturers participating, having their representatives, distributors and factory people on hand to display their lines with the emphasis on new items and qualified people to answer the consumers' questions.

Irish Tape Offer



KOSS CONCERT-Pianist John Covelli, left, gets a "collector's item" poster from Koss Corp. chairman John Koss, as guest artist in a premier/recital at the reopened Pabst Theater in Milwaukee. The headphones firm sponsored the recital as a benefit for the Milwaukee

Symphony last month.



Continued from page 49

erator preference, they may be used side-by-side or stacked vertically.

The built-in Dolby "B" noise reduction system has separate record and playback calibration controls, and an integral oscillator provides alignment tones at 400 Hz and 8 kHz. Front panel bias and equalization adjustments are continuously variable.

The RS-900US has three heads, allowing tape monitoring while recording. In addition, there are separate microphone and line level inputs and level controls.

Software Potential In Catalog Showrooms

By GRIER LOWRY

TOPEKA, Kan.-Already a factor 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 Richards Distributors, Inc., a major catalog operation here.

"Its inherent features make the catalog showroom a natural outlet for selling records and tapes as well as equipment," says the Topeka retailer.

Brisk 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 here.

Custom-built, space-conserving display fixtures which show about 360 prerecorded 8-track tapes and 480 LP albums are located on the sides of an aisle in the 18,000square-foot showroom in the downtown sector. The facility is a recycled, rehabilitated warehouse. The slimly designed, standup fixtures were furnished by ABC Record & Tape Sales, the rackjobbers based 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.

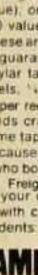
Virtually zero pilferage and no-labor overhead are among the features this category have going for it, points out Goldstein. From point of selection through the ordering process, it is strictly a self-service proposition. Pilferage is negated by the special sample of each record and tape is shown on displays. Secondly, tapes are displayed in a locked circular unit which requires a key. With both fronts 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 and tape reflects 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 via air tube to upper floors and the album or tape is delivered to the customer service desk in a circular chute.

"With this plan," Goldstein says, "the customer is assured of receiving fresh LPs and tapes unhandled by other shoppers.

"ABC," he adds, "establishes that selling price of records and tapes with a view toward keeping us competitive and in a profitable position. 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 Jewelcor, 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.



SURPLUS TRADING NOVEM Dept. B 332 Canal Street w York, N.Y. 10013 0.0 (212) 966-5650

NEW YORK-Irish Magnetic Recording Tape is offering a special \$2.95 retail package of three Irish C-60 professional series cassettes in a two-color polybag for rack hanging. The screw-type cassettes come with a lifetime guarantee.

Following on the heels of the AES convention, Audio by Zimet will hold its annual tape clinic this weekend (5-6) at the company's 1038 Northern Blvd, headquarters in Roslyn, L.I.

Zimet specializes in the sale and service of semi-pro equipment, such as the TEAC/Tascam line and Sound Workshop products. During the clinic, TEAC personnel will be on hand to offer a multi-media presentation: "The Care And Feeding Of Your Tape Recorder," a light look at selection, maintenance and operation of semi-pro gear.

In addition, the Zimet staff will offer demonstrations and application tips on its complete product line. Company president Sid Zimet explains that the clinic is planned to help the semi-pro operator get the most mileage out of his recording equipment, which may be anything from a pair of microphones and a tape recorder to a complete multitrack basement studio operation.

Clinic evenings will be devoted to seminars on various aspects of recording. There is no charge for either the clinic or the seminars, and participants are urged to bring along questions on anything related to sound recording. Scheduled for discussion are microphone placement techniques, signal processing devices, and the use of recording consoles.

Colchamiro is the producer of the WLIR live concert series-the longest running live radio concert series. The WLIR show is recorded from the Zimet remote van, which features a 24-input console and a complete semi-pro recording system. The van will be brought into the Zimet showroom for inspection and playback of some recent recordings.

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We've been swamped with requests for **ROLL YOUR OWN AT HOME** T-shirts. Well, to buy one (they cost \$3.00) you have to see a TEAC Tascam Series dealer. And as if a dynamite T-shirt weren't enough, we're giving away a \$20,000 fully rigged eight-track recording studio!

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.



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Will your Own

1. To enter, complete the official entry form available at a TEAC Tascam Series dealer. 2. Mail immediately; mailer is preaddressed and postpaid. All entries must be postmarked no later than November 30. 3. 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 other 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, CA 90640. 4. 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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Louisiana Alexandria House of Electronics Co., Inc. Batoo Rouge Kadairs Inc. Montoe Specialty Sound

New Drieans Southern Radio Supply Co., Inc. Maine Portland New England Music Co., Inc. Maryland FINDO Mars Plano & Organ Washington Music Sales Ctr., Inc. Massachusetts Lebow Labs Inc. Michigan Ann Arbor Ann Arbor Music Mart Dates **Fiddlers Music** Sound Patterns DXM Rec Studios Grand Rapid Audio Distributors, Inc. Kalamiszo Sound Room Audio Land Men of Music. Inc. Minnesota Adventure. Audio King, Inc. Moortwalf Marguerite's Music our Falls U.A. Recording Mississippi Sound & Communications. Inc. Missouri Kansas GH **David Beatty Stores** Burstein Applebee Co., Inc. Mr. Music's Rock Shop

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New Jersey R & B Electronics, Inc. Oahh Sound Arts Co., Inc. New Brunswi Hi Fi Haven, Inc. Pater Protessional Audio Video Corp. Scotch Plains Audio International Corp New Mexico Albudu HI FI House Maynords New York Amilian Transcendental Audio LTD Seiden Sound Ma55# Michelle Audio Corp. Boynton Studio, Inc. Martin Audio/Video Corp. **Cathedral Sound** Maynoards Sound World Audio by Zimet, Inc. Harvey Group, Inc. Sound In North Carolina Don's Music City **Reliable Music** Sound Ideas

Ohio ALTO Audio Hall Division of Solsound Custom Stereo Electronics, Inc. Sound Advocates **Dayton Communications Corp** United Electronics Winter Radio, Inc. Oklahoma Photo: **Del City Music** Oktatio Ford Audio & Acoustics, Inc. Imperial Sound Inc. Oregon Electronic Control Co. Inc. **Res Recording Co** Pennsylvania NOW B Television Parts Co. Audio Innovators, Inc. Willow Grow Music and Sound LTD South Carolina Pecknel Music Co. Tennessee Memphis Strings & Things Ballan Pro Nashville Studio System **Div Hi Fi House** Техаз Amaril Billys Band-Aid

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Austin Sound Gallery Enterprises, Inc. Arnold & Morgan Music Co., Inc. Tucker Electronics Co. Sound West of Texas Richardso Collins Radio San Anto **Bill Case Sound** Sound Distributors, Inc. Utah Ogden The Hi Fi Shop Salt Lake City Broadway Music Sound Systems Virginia Nodalk Ambassador Sound Music & Sound Washington Electricraft Stereo Center, Inc. Electronic Music Box Joe Farmer Music, Inc. Spokana Pro Audio Wenatches Beimont Music Center Corp. Washington D.C. Washin Shrader Sound, Inc. West Virginia Huntington Pied Piper, Inc. Wisconsin Green Bay Sound Design Adjust in Co American TV & Appliance of Madison, Inc.

ELCASET SHOWN **First Finn Electronics Expo**

By KARO HELOPALTIO

HELSINKI-Finlandia Soi, the leisure electronic exhibition recently held in Helsinki, surprised 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, exporters, importers, retailers and Yleisradio. The latter used Finlandia Soi to mark its 50th anniversary in broadcasting and had its own division there, with daily television and radio programs from the site.

Among other exhibitors were Finnish manufacturers Asa Radio, Lohja Ab/Finlux and Salors, plus 23 importers of leisure electronics. Novelties heard and seen included the Japanese-made Elcaset a joint development of Sony, TEAC and Matsushita, 50% wider than a normal cassette and recording at the speed of open-reel tape; vibration, ambience and wireless headphones; and Ortoperspekta, a Finnish ambiofonic innovation now manufactured by Salora.

Opening the show, Max Jacobsen, 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 Rachet Jaw Runoff for CBers, a Big Rig and Beaver Queen beauty contests, and a model truck building competition.

The weekend Jamboree was probably the biggest boost ever experienced here by audio and sound retailers. Most retailers, including department stores, featured CB and stereo specials before and after the show.

The Philadelphia-based chain of Silo/Audio World stores staged an 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 Silo/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 Silo/Audio World Jamboree, but there were only 200 takes for the free posters. The discount chain offered a host of specials on tv sets, stereo receivers, turn-

Tape/Audio/Video More 'Crossover' Debuts At AES

Continued from page 49

and offers full remote control plus a built-in 4-input, 2-output mixer. It comes rack mountable or with a portable case,

Technics by Panasonic demonstrated two new tape recorders, model RS-1500US, and open-reel 1/2-track stereo unit, and model RS-9900US, full-feature cassette system (see separate story), as well as two Elcaset prototypes, geared as much to the professional broadcast market as the consumer audiophile.

"We've looked at a channel of audio marketing that most other hi fi firms haven't," observes Jim Parks, Technics national sales manager. "Equipment is geared not only for audio enthusiasts but also for professional applications."

He notes how the SP10 MkII direct drive turntable was developed for the broadcast market and now is an audiophile favorite, and conversely, how the SL-1100 and SL-1300 turntables were "adopted" by the emerging disco market-which will soon see a diversified Technics line geared to meet every application of that area.

There was more interest in the two Elcaset units at the special AES preview last week, with the new oversize cassette format jointly developed by Matsushita, Panasonic's parent Japanese firm, Sony and TEAC, and first shown at the Summer CES.

Of more significance to the broad-

the compact cassette and open reel fidelity gap. It will be available as Type I, normal extra-dynamic range (blue box); Type II, dual layer or ferrichrome (red); and Type III, chrome or TDK SA (yellow).

There is much industry division on the need for Elcaset format, particularly with the significant im-

provements in compact cassette technology.

Parks emphasizes, however, that for the first time the industry is trying to standardize first, and then come to market, with Sanyo, Aiwa and Toshiba among other major suppliers believed ready to announce equipment.

AUDIO & CB **Penn. Retailers Expand**

PHILADELPHIA-Three major audio chains in the area have announced expansion moves, with as many other chains receiving certificates of authority to conduct their 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 Fidelity House opened its fourth suburban area store in Abington, Pa.

Stereo Discounters, with almost a dozen stores now for the Baltimorebased company, has opened its first outlet in upstate Pennsylvania at Harrisburg, plus two new stores in Washington, D.C. Other locations are planned for the Eastern Pennsylvania area.

Two new citizens band marketers set up shop here: Intercom, Inc., for hicular and marine electronics, and

Triple H C.B. Sales, for the retail sales and service of CB equipment, set up by James Bailey and Joseph Polligrini.

ACM, Inc., with its corporate address in Timonium, Md., applied for the certificate of authority for the wholesale and retail sale of radio, television, stereo and electronic equipment; LaFayette Radio Electronics Operating Corp., of Syosset, N.Y., for the manufacture, design, distribution, service and sale of all kinds of electronic equipment, and Audio Warehouse, Inc. of Cleveland, for the sale of audio equipment

In addition, Teleprompter Corp., cable tv firm of New York, filed as a foreign corporation for the purpose of furnishing recorded functional background music and related equipment directly or through franchises to commercial and industrial establishments-an area of activity that has been cornered by Muzak for

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Billboard photo by Maurie Orodenker

George Saddler, right, ITA and Fuji Photo, gives blank audiotape lowdown to, from left, Jim Guldin 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 49 Sobazak notes. "You saw a lot more in-dash models and combination AM/FM/FM stereo with cassette or 8-track, as well as the growing theft-

proof modular CB units." Hy-Gain, which became the first traditional CB firm to debut an autosound 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-



source supply for all their auto needs of that nature-AM/FM/MPX, 8track and cassette and combinations, plus a full CB line." The firm is using its regular distribution channels for both lines.

He also notes excellent reception to the nine or 10 40-channel models previewed at APAA, acknowledging that it should take the industry out of the doldrums of current market uncertainty. "It's just unfortunate that the FCC had to get in there and kind of mess it up for us for six months."

Shaw is very bullish over the firm's own 40-channel prospects. He also points to one of the first combos, an AM/FM in-dash unit with a CB squelch override feature that is growing more popular.

Tape/Audio/Video SADDLER TELLS ERA

Education Key To Blank Tape Growth

Continued from page 49

Underscoring the importance of consumer education as well as quality control with regard to audiotape products, Saddler says that "unless the consumer knows how to use tape properly, he will not get the best performance of the cassette or his machine."

In his opinion, the new Eleaset manufactured in Japan will make little inroads into the market here. He points out that the consumer has to pay more for the "plastic package" that gives him less tape than what he can purchase on open reel for less money. Moreover, the oversize Elcaset isn't easy to carry and is not as convenient for consumer storage as the conventional cassette, he says:

Saddler also dealt with the problem of the low-end "bandit" tapes which ITA is fighting with all the forces at its command. While the pi-

FCC Will Test **CEDA CB Units**

CHICAGO-An agreement has been reached between the Communications Equipment 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 field engineering bureaus, to remove for testing any CB unit from the shelves of any CEDA distributor, informs Market Communication Associates, CEDA's public relations counsel here. Market Communication says the suppliers will absorb what 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., also elected new association executives, who will take office Jan 1. They are: Arthur Guller, president, Associated Electronic Dealers, St. Louis; Mike Dale, vice president, Palomar East Ltd., Orangeburg, N.Y.; John Capone, secretary/treasurer, Electronic Parts Co. of Denver.

rating of prerecorded music tapes has been effectively curbed by the federal authorities, he says a problem still exists in rooting out the blank tape pirates.

Saddler told how the ITA, working with the U.S. Dept. of Justice, was able to ban the sale of "KDK" tapes made in Hong Kong as a lowpriced look-alike down to the same color and package design as the higher-priced TDK brand (Billboard, Sept. 18).

He says that ITA is now in litigation to remove the "Sky Master" brand from the market, contending it's the same KDK package with only the name changed. "And not

too well at that," Saddler notes. "We purchased some in a New York store, and in spite of the new name overprinted on the package, we could still make out the KDK lettering."

N.Y. SBE Nov. 7-8

NEW YORK-The third annual Society of Broadcast Engineers New York convention, Nov. 7-8 at the Holiday Inn, Hempstead, will feature talks on the first national live stereo simulcast network, AM stereo, quad matrix broadcasting and a banquet address by FCC commissioner Robert E. Lee.

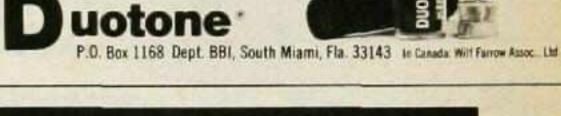


TAPE \$ UP

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 1976, 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 35% for January-June, with industry pressure for a levy on blank tape sales in addition to the tax paid on all tape recorders by manufacturers.

Also noting encouraging response to the new 40-channel CB combos was Clark Jones, national sales manager for Panasonic automotive products. He also emphasizes the interest in the hi fi applications demonstrated by the firm's heavy-duty 10watt 8-track autosound units hooked to both auto and home speakers.

Other car stereo executives showing 40-channel combos at APAA included Martin Novick of Audivox, George Lyall of Automatic Radio, Al Shapiro of IDI and Lou Perlin of Far Eastern Research (X-tal). All basically agree that it's "wait and see" for CB until next year.



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The ERA Insurance Trust has notified all member rep firms that the life/medical insurance plan is open Nov. 1 for application by those companies not enrolled, and for changes in the program for those already participating.

There are now three choices each of life insurance and medical insurance plans, according to Harry Paston of Paston-Hunter Co., Syracuse, N.Y., ERA Insurance Trust chairman. An updated information brochure is available from ERA headquarters, 233 E. Erie St., Chicago 60611.

Susan Taylor has joined the staff to work with all rep firms on their group insurance business. ERA also has instituted a foll free number (800-621-6014) for rep firms to call to get an expert comparison of the ERA plans and others available or currently used by members

Oscar Ciornei, formerly a branch manager with GDS Marketing, has formed a new rep firm, OAC Industries, located at 3423 Investment Blvd., Suite 203, Hayward, Calif. 94545, phone (213) 883-7258. Firm will represent consumer electronics lines in Northern California and Northern Nevada, with Ciornei reporting commilments from Autoand (AEO industries), DB Systems, GTE-Sylvania, RG Dynamics, Royal Sound and TSS Sound Systems.

RepRap

Taking over the New York metro area territory formerly covered by Stu Wein, recent named JVC America East Coast regional sales manager, are:

Component Marketers, Inc., headed by Jack Fields at 151 Valley Rd., Montclair, N.J., who will rep the JVC hi fi and home entertainment lines in the five boroughs of New York City, and Westchester, Rockland, Suffolk and Nassau Counties.

Select Associates, headed by Ed Stravitz, cur rently serving Northern New Jersey with the JVC hi fi line, has been given the home entertainment line as well.

Albert Kass, national board chairman of NEDA, detailed the program and objectives of the upcoming Nov. 7-10 METCON D-M-R (distributor-manufacturer-rep) conference, at the opening fall meeting Oct. 15 of the NEDA Keystone Chapter in Philadelphia. Chapter president Albert Steinberg also gave an updated report on the 1977 NEWCOM in Las Vegas

Don Sanders Associates has relocated to new offices at Bell Towers, 42-40 Bell Blvd., Bayside, N.Y. 11361, phone (212) 631-4291-2. Joining Sanders in the move are associates Leo Dreyfus, Irving Glasser and Edith Tanzer.

Murray Kerdman & Assoc. has been named to rep the Uher of America lines in Southern California, including Uher tape products. Lenco turntables and Lencoclean disk care systems.

Headed by Kerdman at 324 S. Beverly Dr., Suite 205, Beverly Hills, Calif., the firm also reps. MRX Innovations, Fons CQ 30 turntables, SAEC tonearms, Sound Concepts and Stark Designs.

Jeff Hightower has joined Century Sales Ltd., Inc., as a salesman responsible for the South Texas territory, based in Austin. Bill Rogers, who formerly covered that area, has been transferred to the firm's Dallas headquarters.

* * *

Grandfather of the month is Marty Bettan, president of Bettan Sales, Inc., metro New York City rep firm, who announced the birth of his seventh grandchild: Jonathan Brian Oransky, on Sept 2

Country \$6.98 Seems the Right LP Level

Continued from page 1

country product, chances look slim for extensive 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 Frio, 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," Frio observes. "In fact, it has hurt us quite a bit by cutting down the sales of albums. I'd like to see more of our twofer series, which is two records for \$7.98.

"The costs have been amortized for many years, and artist 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 price up."

As for the copyright bill and its effects on pricing, Frio 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 give again. It's possible that if we sold an album at \$6.98 and it would retail at that price, there wouldn't be enough money in it. "The way marketing is nowadays,

they want a discount. So \$6.98 sells

in a store for \$4.29 and there isn't

enough money between our whole-

sale price and what they want to dis-

count it, so we have to put a fictitious

"I really don't see holding the line

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price line and see if we can get those back into the market at a \$4.98 list."

Bruce Lundvall, CBS Records Division president in New York, comments that CBS will be holding to its price at \$5.98. "There may be a few exceptions such as with a Willie Nelson studio album. Considering his sales level, I'd probably go to \$6.98 because you're crossing over into a broad pop market and no longer confining yourself to a countrybased market."

Joe Casey, Columbia sales manager in Nashville adds that Columbia has some artists on the \$6.98 list because of their pop appeal such as Charlie Rich, Kris Kristofferson, Rusty Wier and Chip Taylor. But other artists such as Tammy Wynette, Freddy Weller, Connie Smith, Lynn Anderson and Joe Stampley are listed at \$5.98.

Casey adds that a lot of wholesalers are not moving albums out at \$6.98 and it has hurt country sales. "Our business has been good and steady and on the incline for the last year. What we've done with country music has been fantastic. It deals with good product, number one, and the prices are right. I wasn't surprised when ABC/Dot lowered its prices and I think everyone can do

"List prices for our country albums are \$5.98 with our two record sets going for \$7.98," states Tom Rodden, Monument sales manager here. "Eventually though, the copyright bill as well as increases in cost for album jackets, printing, vinyl plus renegotiations with unions will bring about price increases for albums. Something will have to give. The question is whether the industry can stand a higher priced album or not. We might end up hurting our-

to the \$6.98 list as well as a \$7.98 to \$9,98 list for two-record sets are RCA and United Artists. "The \$7.98 would pertain to an artist such as Willie Nelson," explains Lynn Shults, United Artists national sales manager, Nashville. "We have access to a lot of his cuts, so if we wanted to put a special package together of old Willie Nelson cuts, we might decide to come at it with a record set at \$7.98. Whereas, if we were to record a Crystal Gayle, Kenny Rogers or Billie Jo Spears for a two album set, the price would be \$9.98."

Concerning the copyright bill, Shults doesn't believe that the bill will affect prices that much. "We'll just have to wait and see."

Eli Byrd, Playboy director of national and international sales in L.A., says there's no possibility of Playboy cutting its list price on country albums. "I think the public is getting a bargain at \$6.98-the best bargain in entertainment. There is no way we're going to cut prices. In fact, if anything, we'll probably raise list prices a dollar, to \$7.98, in the next year."

Jerry Bradley, RCA vice president, notes that the "Outlaws" LP and a "Grand Ole Opry" package, consisting of cuts from different LPs were repackaged and circulated for \$6.98. "There's no difference in price for our crossover albums," Bradley points out.

MGM's list price is \$6.98 with two record sets ranging in prices at \$7.98. \$9.98, \$11.98 and \$13.98 depending on record specials or the record itself. Normally though, an MGM two record set will list for \$7.98.

According to Lou Dennis, Warner Bros. national sales manager in L.A.: "We have a list price of \$6.98 with no intentions of lowering the price. We feel that a country act is entitled to the same amount as any other act." As for the copyright bill (Continued on page 58)

COUNTRY HALL OF FAMER **Kitty Wells Entry Highlight of Meet**



Kitty Wells: 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 firemen have returned to their homes across the world, one subtle and poignant moment surfaces 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

Made Honky Tonk Angels" in 1952 and a string of some 20 No. 1 hits. Her duet with Red Foley. "One By One," was on the charts for a year and she soon earned a title Fred Rose gave her-Queen Of Country Music.

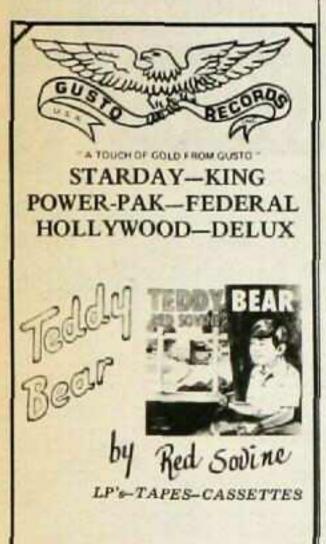
Wells is about as pop as a stalk of corn at 42nd and Broadway. She is, was, and evermore shall be country to the core. Her Tennessee twang came honestly and it gives an honesty to her music. She has never wanted to be more than a good country singer, a good country mother and a good woman. She's all three-and much more. Now on Capricorn Records, Wells understands enough about the universality of music to record a Bob Dylan song, "Forever Young," and enough about the power of tradition to team with her ex-producer Owen Bradley for her new single "Mary Hartman, Mary Hartman." A quiet, unassuming woman, who has never viewed herself as a star, Wells is now in the distinguished company of other Hall of Fame greats such as Cohen, Bradley, Rose, Foley, Jimmie Rodgers, Hank Williams, Roy Acuff and Tex Ritter. As the song goes, Bob Wills is still the king in Austin. But in Nashville, Kitty Wells is still the queen.

NOVEN

price on it again.

"We'll be forced to go up on those like everything else. It's a shame because it has hurt catalog items which we'll now turn back into a lower

on superstar artists," says Frio.



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selves."

Monument has put several of its old catalog items back on the market available at the \$5.98 list such as Roy Orbison and Boots Randolph. Other record companies holding

Indie Distributing Co. **Riding a 300% Thrust**

NASHVILLE-Reporting a 300% increase in gross and net over its first year of business. International Record Distributing Associates continues to expand with the opening of a London 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 Shepherd, executive vice president; and Marsha Gepner, 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 European telease of more than a dozen records in the past two months and has been "receiving a flood of inquiries from abroad regarding our product."

Oloffson will be placing masters with European labels, acquiring European masters for American release through the company and coordinating all European activities, including supervision of royalty collections, with the Nashville office.

"We're now equipped to handle a million-seller." remarks Shepherd who notes the firm has been on the national charts consistently since last April with country, pop and r&b material. He says the recent deal with Republic Records gives the company "the credibility of a catalog." The firm will be distributing "Rudolph The Rednosed Reindeer" backed with "Here Comes Santa Claus" by Gene Autry on Republic.

Among the chart records distributed by the Nashville-based company are-"Lonely Eyes" by Randy Barlow on Gazelle Records, "Someday Soon" by Kathy Barnes on Republic, "Dancing Free" by Hot Ice on Rage Records, "Whispers & Grins" by David Rogers on Republic, and "When A Man Loves A Woman" by John Wesley Ryles on Music Mill Records.

has gone pop and progressive, the induction of Wells confirms the immense contributions to the music industry made by this honest and warm woman. The first female to hit No. 1 on the country charts, Wells blazed a trail for the Tammy Wynettes, Loretta Lynns and Crystal Gayles of today.

Born Muriel 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 Cohenironically 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

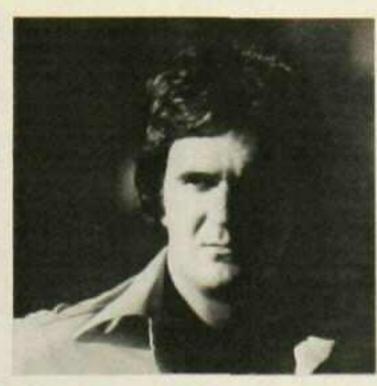


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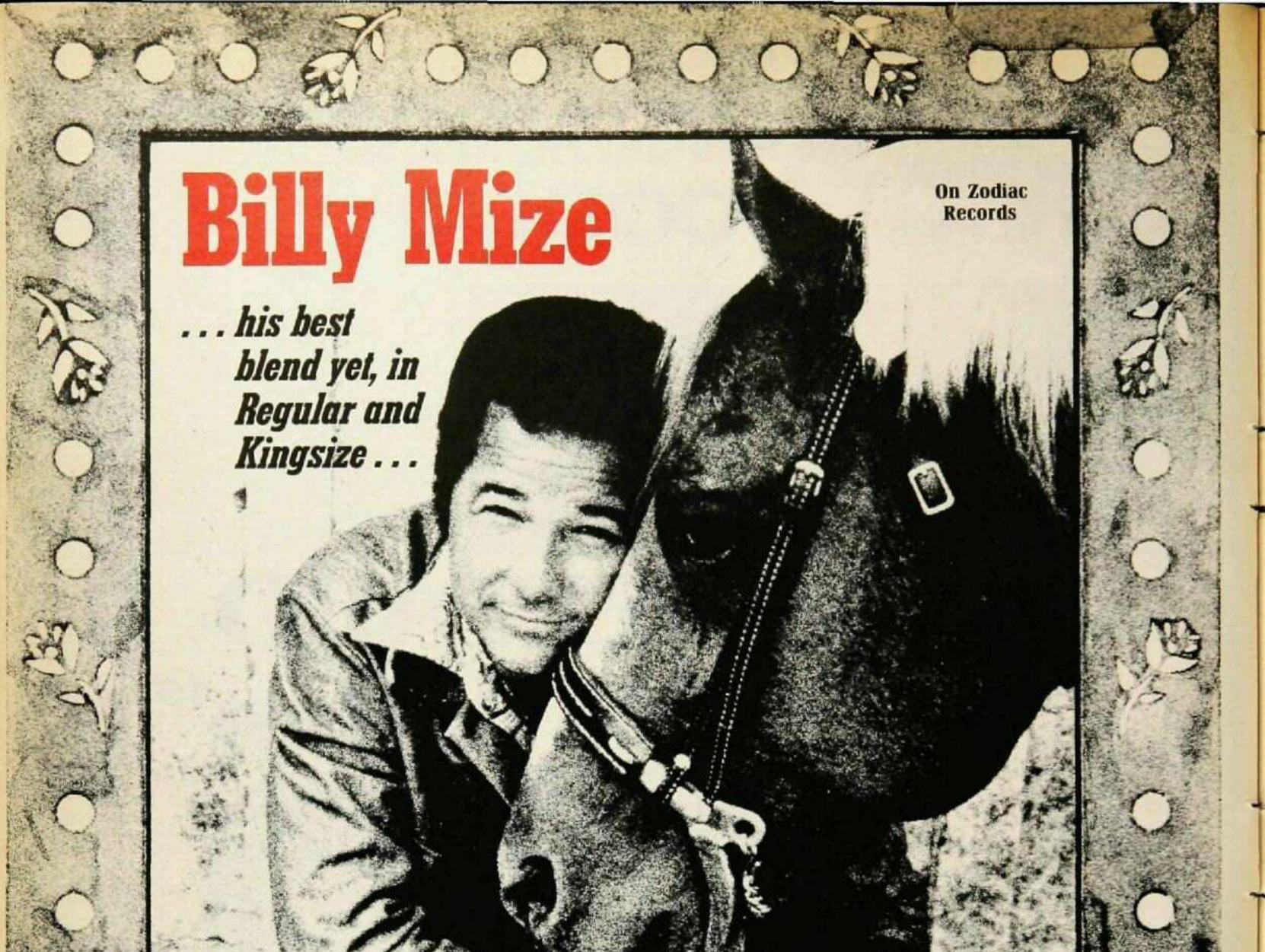
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Billboard SPECIAL SURVEY For Week Ending 11/6/76

Billboard Hot Country Singles.

11

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This Week	Last Week	Weeks on Charl	TITLE-Artist	This Week	Last Week	Weeks on Chart	* STAR PERFORMER-Singles registering greatest p	Week	Week	chart	TITLE-Artist
1	3	0	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	4	42	6	(Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This	80	Muo	(Writer), Label & Number (Dist Label) (Publisher, License
			GOT PLANNED TONIGHT	山白	46	5	(L. Dowell), MCA 40620 (Excellarec. BMT) LAURA (What's He Got That	☆	04		I'VE RODE WITH THE BEST-Jim Ed Brown (M. Hawland, B.S. Gratiam), RCA 10786 (Show Be, BMI)
			(C. Walker/D. Kirby), Capitol 4326 (Chappell, ASCAP/Tree, BMI)				I Ain't Got?)-Kenny Rogers IL Ashley, M. Singleton), United Artists 868 Al Gallon, 6MI)	•	NEN.		YOU NEVER MISS A REAL GOOD THIN (Till He Says Goodbye)-Crystal Gayle
食人	4	9	(LJ Dillow) MCA 40607 (Coal Miners, BMI)	36	40	7	FOR LOVE'S OWN SAKE-Ed Bruce (C. Kelly, J. Oxduer), United Artists 862 (Babby	71	30	15	(B McDill): United Artists #33 (Hall-Clement, BMI) ALL I CAN DO-Dolly Parton
☆	2	30	HER NAME ISGeorge James (B. Braddock), Epic H-50271 (Tree, BMI)	=	51	4	Galdsborn, ASCAP) BABY BOY-Mary Kay Place as Loretta Haggers (M.K. Place), Columbia 3 10422 (Sook, ASCAP)	由	87	2	(D. Parton); RCA 10730 (Owepai: BMI) CHEATIN' IS-Barbara Fairchild
A	6	8	LIVING IT DOWN-Freddy Fender (B. Paters), ABC/Dut 17652 (Ben Peters/Crazy Cajun, BMI)	\$	49	5	(The Worst You Ever Gave Me Was) THE BEST I EVER HAD-Farm Young	山			(R. Van Hoy), Columbia 3 10423 (Tree, BMI) A LITTLE AT A TIME-Sunday Sharpe
¢	7	9	I'M GONNA LOVE YOU-Dave & Sugar (E. Knight), RCA 10768 (Dunbar/Westgate, SMI)	39	44	9	(D Hice, R. Here), Mentury 73847 (Mandy, ASCAP) SOMEDAY SOON-Kathy Barnes	1000	94	2	(J. Faster, B. Rice), Playboy 5090 Dack & Bill, ASI
4	9	9	9,999,999 TEARS-Dickey Lee (R. Bailey), RCA 10764 (Lowery BMI)	-	50	5	(I. Tyson). Republic/IRDA 293 (Warney Briss, ASCAP) EVERY NOW AND THEN-Mac Davis	奋	34	-	SHE TOOX MORE THAN HER SHARE-Mee Bandy (S.D. Shater), Columbia 3 10428 (Acat! Rese, BM1)
7	1	10	AMONG MY SOUVENIRS-Marty Robbins (B. Leslie, H. Nicholis), Columbia 3-10396 (Chappell, ASCAP)	- The state	45	6	(M. Davis), Columbia 3-16418 (Screen Gems/Song Painter, EMI)	75	31	14	WHISKEY TALKIN'-Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259
8	8	11	COME ON IN-Sonny James (5 James C Smith) Columbia 3 10292 (Marson, BMI)	41	.45	0	I'VE TAKEN-Jeanne Pruett () Pruett, W. Haynes), MCA 40505 (Jeanne Praett/Wrepping Willow, BMI)	76	72	6	Gallico/Algen, BMI)
9	2	11	A WHOLE LOTTA THINGS TO SING	4	58	3	BROKEN DOWN IN TINY PIECES—Billy "Crash" Craddock () Adman), ABC/Dot 17659 (Pick & Hit, BMI)				ANYWAY-Randy Corner (E. Raven), ABC/Dut 17655 (Milene, ASCAP)
•			ABOUT-Charley Pride (B. Peters), RCA 10757 (P) Gem. BMI)	4	53	7	IT HURTS TO KNOW THE FEELING'S	17	84	3	LAY DOWN-Charly McLain (R. Scalle, D. Hugan), Epic 8:50285 (Partner, BMI)
	14	8	SHOW ME A MAN-T.G. Sheppard (5 Whitppie), Hitsville 6040 (Mutown) (Tree, BMI)	-	61	3	(D. Owens, W. Robb), Zodrac 1811 (Belinda, BMI) NEVER OID LIKE	\$	89	2	HANGIN' ON-Vern Gosdin (B. Mure, I. Allen), Elektra 45353 (Manbo, BMI)
	16	6	GOOD WOMAN BLUES-Mel Tilles (K. McDuttie), MCA 40527 (Sawgrass, BMI)	~			WHISKEY-Billie to Spears (K. 0'Dell), United Artists 880 (Hungry Mountain, BMI)	79	79	8	IT'S BAD WHEN YOU'RE CAUGHT (With The Goods)-Billy Parker
Ŵ	18	6	THANK GOD I'VE GOT YOU-Statler Brothers (D. Reid), Mercury 73846 (Phonogram), (American	45	47	7	ROSIE (Do You Wanna Talk It Over)- Red Steagall				(T. Overstreet D. Vest), SER 133 (Tammy Overstreet, SESAC)
由	19	6	Cowboy BMI) THINKIN' OF A	46	15	14	(S. Thrackmarton) ABC/Det 17653 (Almond, BMI) HERE'S SOME LOVE-Tanya Tucker	1	NEW	COLUMN A	TWO DOLLARS IN THE JUKEBOX-Eddle Rabbitt (E. Rabbitt), Elektra 45357 (Briar Patch, BMI)
		1	RENDEZVOUS—Johnny Duncan (S. Throckmorton, B. Braddock), Columbia 3 10417 (Tree, BMI)	47	27	10	(J. Roberts, R. Maingera), MCA 40598 (Screen Gems- Columbia, BM() THAT'LL BE THE DAY-Linda Ronstadt	81	81	3	WHISKEY RYE WHISKEY-Chuck Price
14	10	12	YOU AND ME-Tammy Wynetts (B. Shemili, G. Richey). Epic 8 50264 (Algee. BMI)	4/	4	10	(J. Alleson, B. Italiy, N. Petty), Asylum 45340 (MPL Communications, BMI)	82	83	5	(E. Kilcoy, B. Dyson), Playboy 6087 (Singletime, El BIG BIG WORLD-Ronnie Prophet
合	21	5	HILLBILLY HEART-Johnny Rodriguez (D. Penn, J. Christopher), Mercury 73855 (Phonogram)	48	41	8	LIKE A SAD SONG-John Denver (I Denver) RCA 10774 (Cherry Lane, ASCAP)	☆	101		(Nelson-Burch West), RCA 50273 (Studio, BMI) LOVE IS ONLY LOVE (When Shared B
16	13	11	(Dan Penn/Easy Nine, BMI) I DON'T WANNA TALK IT OVER	49	20	14	LET'S PUT IT BACK TOGETHER AGAIN—Jerry Lee Lewis (J. Facter, B. Raci), Mercury 73822 (Phonogram) (Jack	-			Two)-Johnny Carver (J. Carver, R. Chancey); ABC/Dut 17561 (ABC/Dur BMI)
-	10		ANYMORE-Connie Smith (E. Raven), Calumbia 3 10393 (Milene, ASCAP)	t	62	5	& Bill, ASCAP) WOMAN DON'T TRY TO SING	84	86	5	CRAZY AGAIN-Rayburn Anthony (8 McDill), Polydor 14346
17	n	12	THE GAMES THAT DADDIES PLAY-Conway Fwitty (C Twitty), MCA 40501 (Twitty Bird, BMI)	51	37	9	MY SONG-Cal Smith (D. Wayner) MCA 40518 (Tree, BMI) WHAT'LL I DO-La Centa	由	afu I		(Hall Clement (A Division Of Vogue), BMI) I'M ALL WRAPPED UP IN YOU-Don Gibson
d	23	6	TAKE MY BREATH AWAY-Margo Smith (M. Smith, N.D. Wilson), Warmer Bros. 8251				(1 Grutchfield, H. Cornelius), Capitol 4327 (Duchesa, BMI)		-	Γ	(D. Gibson). ABC/Hickory 54001 (Acutt Rose, BMI)
19	12	12	(Idobi/Al Gallice, BMI) THAT LOOK IN HER EYES-Freddie Hart &	52	55	7	HER BODY COULDN'T KEEP YOU (Off My Mind)-Gene Watson (R. Griff), Capital 4331 (Blue Echn, ASCAP)	86	90	4	OKLAHOMA SUNSHINE-Pat Boone (M. Settle), Hitzuille 6042 (Motown) (House Of Go BMI)
			The Heartbeats (8. Peters), Capitol 4313 (Ben Peters, BMI)	歃	66	3	IT'S ALL OVER-Johnny Cash () Cash) Columbia 3 10424 (House Of Cash. BMI)	87	93	4	OZARK MOUNTAIN LULLABY-Susan Rays (R. J. Jones), United Artists 870 (Blue Book, BMI)
201	32	4	LAWDY MISS CLAWDY-Mickey Gilley (L. Price), Playboy 6089 (Vemice, BMI)	54	28	14	THE END IS NOT IN SIGHT (The Cowboy Tune)-Amazing Rhythm Aces	88	92	4	FOUR WHEEL COWBOY - C.W. McCall (C.W. McCall, B. Fries, C. Davis), Polydor 34352
A	35	4	SHE NEVER KNEW ME-Don Williams (B. McDill, W Holyfield), ABC/Dot 17658 (Hall- Clement/Maplehill/Vogue, HMI)	55	43	-7	(H.R. Smith), ABC 12202 (Fourth Floor, ASCAP) CALIFORNIA OKIE—Buck Owens (R. Jones), Warner Bros. 8255 (Blue Book, BMI)	89	91	4	(American Gramaphone, SESAC) ROCKIN' MY MEMORIES-Claude Gray
22	22	9	THINGS-Anne Murray (B. Darin), Capitol 4329 (Hudson Bay, BMI)	-	82	2	EVERYTHING I OWN-Joe Stampley				(V. Stovall). Granny White 10001 (NS0) (Granny White, BMI)
23	25	7	SWEET TALKIN' MAN-Lynn Anderson (J. Canningham), Columbia 3-10401 (Starship, ASCAP)	57	64	5	REMEMBERING-Jerry Reed (I.R. Hubbard), RCA 10788 (Vector, BMI)	Ø	-		(One More Year Of) DADDY'S LITTLE GIRL-Ray Sawyer (H. Smith), Capitol 4344 (Horse Hairs, BMI)
24	26	10	I NEVER SAID IT WOULD BE	58	63	5	ROOM 269-Freddy Weller (F. Weller), Columbia 3 10411 (Risadmaster, BMI)	91	95	3	DON'T GIVE UP ON ME-Stoney Edwards
			(J. Faster, B. Rice), Mercury 73826 (Phonogram) (Jack & Ball, ASCAP)	Ŵ	69	3	I CAN SEE ME LOVIN' YOU AGAIN-Johnny Paycheck (J. Foster, B. Rice), Epic 8 50291 (Jack & Bill, ASCAP)	92	96	3	IF THIS IS FREEDOM-Danny Wood
山	36	5	DROPKICK ME, JESUS-Bobby Bare (P. Craft), RCA 10290 (Black Sheep, BMI)	60	65	5	THE WRECK OF THE EDMUND FITZGERALD-Garden Lightfort	93	98	3	(J. Abbott, C. Stewart), London 242 (Panlegs, BMI SAY YOU LOVE ME-Linda K. Lance
¢٢	38	4	FOX ON THE RUN-Tom T. Hall (T. Hazzard), Mercury 73850 (Phonogram) (Dick James, BMI)				(G Lightfoot), Reprise 1369 (Warner Bins.) (Mouse, CAPAC)	94	97	2	(C. McVie), Gar Pak 087 (GRT) (Genton, BMI) THERE'S ALWAYS A
由	33	7	COME ON DOWN (To Our Favorite Foget- About-Her Place)-David Houston	61	68	5	WHY DON'T YOU LOVE ME-Hank Williams (H. Williams) MGM 14849 (Fred Rose, BMI)				GOODBYE-Helen Cornelius (R. Richards), RCA 10795 (Blackwood, BMI)
4	34	7	(B. Shervill, N. Wilson). Epic 8 50275 (Algee, BMI) WILLIE, WAYLON AND ME-David Allan Cor	1 63	73	3	OON'T BE ANGRY-Dumna Farge (W. Jackson), ABC/Dot 17660 (Acuff Rose, BMI) CLEAN YOUR OWN TABLES-Vermon Oxford	95	-		SHE'S FREE BUT SHE'S NOT EASY - Jim Glaser () Glaser J Payne), MCA 40636 (Jonny/Classy, B)
29	29	10	(D. Cor), Columbia 3-10395 (ShowFer, BMI)	-	17	3	(C Taylor), RCA 10787 (Blackwood Back Road, BMI) LOOKING OUT MY WINDOW THROUGH	96	99	2	WIGGLE WIGGLE-Ronoie Sessions
			MY NAME-lessi Colter (L. Emerson), Capitol 4325 (Golden West Melodies, BMI)	- ali		1	THE PAIN-Mel Street () Sweets), GRT 083 (Chess, ASCAP)	97	NEW 1	MIRT	(L. Martine), MCA 40624 (Ahab. BMI) MAHOGANY BRIDGE-David Rogers
30	24	11	THAT'S WHAT I GET (For Doin' My Own Thinkin')- Bay Gett	65	71	3	DADDY, HOW'M I DOIN'-Rick Smith (H. Goleman), Gin Kay 114 (Gnamby Packers/Cambria Pines, EMI)			Γ	(R. Klang, D. Pfimmer), IRDA/Republic 311 (Singletree, BMI)
俞	39	6	(Ray Griff), Capitol 4320 (Blue Eche, ASCAP) YOUNG GIRL-Tommy Overstreet	\$	85	2	EVERY FACE TELLS A STORY-Olivia Newton John	98	REW.	LATRY	I'M SORRY-Connie Cata (R. Self, D. Alibritten), Capitril 4345 (Champion, B
	48	3	(1 Failer), ABC/Dot 17557 (Warner/Tamerlane, BMI) SWEET DREAMS-Emmylou Harris	*	78	3	(M. Albson, P. Sills, D. Black), MCA 40642 (Chrysalic/Bruce Welch, BMI/Dejamut, ASCAP) PUT ME BACK IN YOUR	99	100	2	KEEPIN' ROSIE PROUD OF ME-Razzy Bailey
	1		(D. Gibson), Reprise 1371 (Warner Brits.) (Acuit Rose, BMI)	H			WORLD-Eddy Arnold (L. Mann), RCA 10794 (Basket, ASCAP)				(T. Seals, D. Goodman), Eratus 526 (NSD) (Donor BMI)
33	17	13	PEANUTS AND DIAMONDS-Bill Anderson (B. Braddock), MCA 40595 (Tree, BMI)	1	88	2	STATUES WITHOUT HEARTS-Larry Gatin (L. Gatlin), Monument 701 (First Generation, BMI)	100	NEW	LUET	POOR WILTED ROSE-Ann J. Martan (A.) Morton). Prairie Dast 7606 (NSD)

By PAT NELSON Tammy Wynette departed Sunday (24) for London where she hosted four country music television specials produced by the BBC. Following the tv tapings, Wynette and her band launched two weeks of personal appearances in major cities of the British Isles which will run through Saturday (13).

Country

Nashville

Scene

Jim Glaser has reunited with MCA after 10 years of separation that began when he was a part of the Glaser Brothers. His first solo release. "She's Free (But She's Not Easy)," was produced by Owen Bradley who also produced the brothers when they were on the label.

During Don Williams' recent tour of England, an ardent fan by the name of Eric Clapton joined Williams onstage for a few numbers The Oak Ridge Boys will showcase for the South Central NEC in Dallas/Fort Worth Saturday (13). John Denver will make his premiere performance at the Grand Ole Opry House, Friday (12), with matinee and evening shows that have been sold out since one week after tickets went on sale. Negotiations are underway for RCA's Guy Clark to join the Willie Nelson/Waylon Jennings tour in November. ... Tennessee Pulleybone will appear at the New York country spot, O'Lunney's, Nov. 15-20.

Lionel Trains is sponsoring the second run of "Johnny Cash Ridin' The Raits, The Great American Train Story." The ty special is airing in approximately 100 cities through December. Filming was done entirely on location in Colorado. Utah, Alabama, Georgia and Tennessee.

George Jones is in Studio B at Columbia overdubbing some tracks for a new LP release. Exit. George Jones, enter Charlie Rich who is also working on a new album Bob Luman's new producer is Johnny Cash. This is Cash's first production job outside the family.

More news on George and Tammy: Immedi- ately after the CBS show during Country Music Week the duo went down to Jones' club. Possum Holler, for two shows. The next day a Lear jet. delivered them to St. Louis for a performance.

A platinum album was presented to Charley Pride Oct. 22 on the "Tommy Hunter Show" taping in Toronto in recognition of sales in excess of 400,000 units of "Charley's Best" dis

tributed in Canada by TV International. Ed Preston, vice president and general manager of RCA Canada, Barry Haugen, head of a&r RCA Canada, and Ed and Faye LaBuick of TV International were on hand for the ceremonies.

MCA Records and Brenda Lee are celebrating 20 years together. During her career nearly 80 million of her records have been sold and she has eight gold records to her credit. November will bring a new LP by Lee entitled "LA Sessions" produced by Snuff Garrett in California.

Buddah Plans Push On 'Preshus Child'

NASHVILLE-Although primarily concerned with pop and r&b, the Buddah Records Nashville office plans a country push on the new Alexander Harvey LP "Preshus Child."

A mini-anthology on Harvey is being sent to distributors, stores and promo personnel, and other marketing schemes are being formulated for the newly signed Buddah artist. The LP is receiving a pop, r&b and country push.

"Harvey is a classic writer and dynamic entertainer," comments Wade Conklin, vice president of Nashville operations. Buddah's first country success came through the Charlie Daniels album "Nightrider" and the Daniels single, "Texas."

Newton-John Promo

NASHVILLE--In added efforts to stimulate fall sales of the new Olivia Newton-John LP. "Don't Stop Believin"," MCA Records field representatives are distributing numerous point of purchase merchandising aids to major accounts.

A major push on the Nashville-recorded album as well as Newton-John's catalog product has been set to coincide with the airing of her upcoming ABC-TV special Nov. 17.

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BIG BIG WORLD - Rennie Prophet. (Nelson-Burch West), RCA 50273 (Studio, BMI)
LOVE IS ONLY LOVE (When Shared By [wo)—Johnny Carver () Carver, R. Chancey); ABC/Dut 17661 (ABC/Dushill, BMI)
CRAZY AGAIN-Rayburn Anthony (8. McDill), Polydor (4346 (Hall Clement (A Division Of Vogue), BMI)
(D. Gibson), ABC/Hickory 54001 (Acuff Rose, BMI)
OKLAHOMA SUNSHINE-Pat Boone (M. Settla), Hitzuille 6042 (Motown) (House Of Gold, BMI)
DZARK MOUNTAIN LULLABY-Susan Raye R. J. Jones), United Artists 870 (Blue Book, BMI)
FOUR WHEEL COWBOY - C.W. McCall (C.W. McCall, E. Fries, C. Davis), Polydor 34352 (American Gramaphone, SESAC)
ROCKIN' MY MEMORIES—Claude Gray V Stovall) Graney White 10001 (NSO) Granny White, BMI)
(One More Year Of) DADDY'S LITTLE GIRL—Ray Sawyer (H. Smith), Capitol 4344 (Horse Haws, BMI)
DON'T GIVE UP ON ME-Stoney Edwards (M. Haggard), Capitol 4337 (Shadetree, BMI)
F THIS IS FREEDOM-Danny Wood () Abbott, C. Stewart), London 242 (Panlagn, BMR)
SAY YOU LOVE ME-Linda K. Lance C. McVie), Gar Pak 087 (GRT) (Genton, BMI)
THERE'S ALWAYS A GOODBYE-Helen Cornelius R. Rachardic), RCA 10795 (Blackwood, BMI)
SHE'S FREE BUT SHE'S NOT EASY—Jim Glaser J Glaser J Payne), MCA 40636 (Inmy/Clanzy, BMI)
NIGGLE WIGGLE-Ronnie Sessions L. Martine), MCA 40624 (Ahab. BMI)
AAHOGANY BRIDGE-David Rogers R. Klang, D. Pfimmer), IRDA/Republic 311 Sungletree, BMI)
M SORRY-Connie Cata R Self, D Alibritien), Capitol 4345 (Champion, BMI)
EEPIN' ROSIE PROUD

Country **CBS**, King's Tie

Continued from page 3

8

discount coupons on park admission, area dealer involvement, press conferences with artists, time buys and album/park ticket giveaways through more than 100 radio stations and a talent search campaign.

A total of 16 shows-four each day-drew thousands to see Johnny Duncan, Sonny James, Tammy Wynette, Billy Swan, Connie Smith, Freddy Weller and Johnny Paycheck. Two artists played each show.

The first weekend drew some 11,000 on Saturday and 14,000 on Sunday for the shows, and the second weekend with less favorable weather conditions lured approximately 10,000 fans. Ewald notes the shows helped King's Island boost its attendance figures over the same period a year ago.

Masterminded by Ewald, Gene Ferguson, director of artist development, and David Palmer of King's Island, the campaign's purpose was to enhance initial orders and ensure sell-off of CBS Records country product, particularly the prepack.

The saturation campaign flooded three million coupons advertising "King's Island Country Days" and offering a hefty \$3 discount off the normal \$8 ticket price.

Some 400 customers, including G Handleman, ABC Records and Tapes, Ambat, Lazarus Dept. Stores and A&B Records, participated in the program. They ranged in size from small retailers to high volume operations and spanned from Indianapolis to Louisville and from Dayton to Columbus.

Traffic was increased in the r record departments by utilizing posters and the stores, graphically proclaiming details of the promoviews were scheduled to coincide with the print campaign.

Frequency of radio buys were weighted to the station's impact within the marketplace. The CBS Cincinnati branch pooled ad dollars with a substantial King's Island budget to blanket the market with 1,500 60-second spots to run over a three-week period on seven major country stations: WUBE, Cincinnati; WIRE and WFMS-FM, Indianapolis; WONE, Dayton; WINN, Louisville; WMNI, Columbus, and WCAW, Charleston.

Complimentary spots to enhance the buy came through such promotions as album/park ticket giveaways. The company's total cost for 1,500 spots was \$5,000, averaging \$3.33 a spot. The radio blitz included an exchange for running the album/ticket contest with advertising from key secondary market stations.

One of the most effective, and least expensive, facets of the campaign was a talent search conducted over six of the stations which sponsored local contests then determined finalists.

The five finalists performed during the concert series with the winner receiving an audition and talent assessment at the CBS Records Nashville studio, and the others receiving 50 CBS LPs of their choice.

Following the promotion, CBS marketing officials noted a dramatic, and rapid, increase in the sales of the prepack and loose goods of the seven participating artists throughout the dealer account structure of the four-state region.

Atlanta's PTA.

Opry House Top Showcase In W. Virginia

MILTON, W. Va.-After four years of struggle, the Mountaineer Opry House here has become one of the top showcases for country and bluegrass talent in West Virginia.

Paul King, owner and manager, says the 600-seat auditorium has enjoyed standing room only crowds for its Saturday night shows through the summer. Although there have been occasional appearances recently by such name acts as the Stonemans and Jim and Jesse, the shows usually feature only local talent from West Virginia and nearby areas of Kentucky and Ohio.

Located on Interstate 64 within 30 minutes drive of the state's two largest cities, the building was completed in 1972 and was opened in July of that year with a concert by the Country Gentlemen.

Under the first manager, the bookings had a decidedly bluegrass bias. Later acts included Ernest Tubb, Kenny Price, and Charlie Louvin. When King concluded that even Nashville names couldn't bring him instant success, he started handling his own managing and switched the emphasis from promoting acts to promoting the Mountaineer Opry House.

During the first two years, King says, the show couldn't have survived on ticket sales alone, even though musicians were paid low wages. He was able to stay afloat by relying on snack-bar revenues, parttime help and an occasional half-full house.

Still a maintenance worker at a Charleston chemical plant, King got into country music when Interstate

Billboard SPECIAL SURVEY For Week Ending 11/6/76

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Country LPs

Billboard

B B B B 1 3 6 HERE'S SOME LOVE-Tanga Tucker, WA. 2013 2 2 10 ELPSO CITY-Marky Robbins, County KO. 2013 3 1 10 COLDEN RING-George Jones & Tammy Wynette, Eps KE 34731 4 5 9 ALL 1 CAN DO-Dolly Parlon, RKA M131665 10 4 THE TROUBLEMAKER-Willie Nelson, Luns Size KE 34122 (Clummal) 11 5 3 DAVE & SUGAR, RCA M11318 7 6 17 ARE YOU READY FOR THE COUNTRY-Waylon Jennings, RCA M11316 11 5 4 YOU AND ME-Tammy Wynette, Eps KE 1228 11 5 4 YOU AND DIAME-Tammy Wynette, Eps KE 12428 11 5 4 YOU AND DIAME-Tammy Wynette, Eps KE 12428 12 2 2 SOMEBODY SOMEWHERE-Loretta Lynn, WGA 2228 13 13 6 PAUUTS AND DIAMOND IN THE ROUGH-Jessi Coller, Capital ST 11541 14 23 20-20 VISION-Ronfiguez, Match 21645 (Matchel) 20178 15 4 SOLITARY MAN-TAC 55 Somes, Tames 30 88 (data) 17		-	-		* Star Performer-LPs registering proportionate upward progress this week.
1 2 1 1 2 6 HERE'S SOME LOVE-Tanya Tucker, WC 223 3 1 10 GOLDEN RING-George Jones & Tammy Wynette, fac: KE 34231 4 5 9 ALL I CAN DO-Dolly Parton, RCA VEL1665 10 4 THE TROUBLEMAKE-Wille Netson, Lans Star KC 34112 (Galmba) 11 9 ALL I CAN DO-Dolly Parton, RCA VEL1665 11 9 4 THE TROUBLEMAKE-Wille Netson, Lans Star KC 34112 (Galmba) 11 9 AKE YOU READY FOR THE COUNTRY-Waylon Jennings, RCA APLIABE 12 7 9 CRYSTAL-Crystal Gayle, Lanked Antot UALGEIG 13 14 DUANON IN THE WIND-Linda Ronstadt, Autom FE1072 14 7 4 TOU AND ME-Tammy Wynette, fac: KE 3429 11 9 14 DUANON IN THE RUDGH-Lessi Coller, Capital ST 1545 15 4 TOU AND ME-Tammy Mynette, fac: KE 3429 16 17 9 CRYSTAL-Crystal Gayle, Lanke Active Star 11816 17 18 BEFLECTING-Johnny Rodriguez, Marcury Star 11816 18 14 20 20 S		Wee	Wee	Charl	
2 10 EL PASO CITY-Marty Bobbins, Guantia K 03331 3 1 10 GOLDEN RING-George Jones & Tammy Wynette, tysk K 34231 4 5 9 ALL I CAN DO-Dolly Parton, KCA AF11685 10 4 THE TROUBLEMARER-Wille Nelson, Lune Star KC 34112 (Guantia) 11 0 4 THE TROUBLEMARER-Wille Nelson, Lune Star KC 34112 (Guantia) 11 0 4 THE TROUBLEMARER-Wille Nelson, Lune Star KC 34112 (Guantia) 12 14 DAVE & SUGAR, ICA AF11685 TAKEN DOWN THE WIND-Linda Ronstadt, Anjum 7E1072 15 4 YOU AND ME-Tammy Wynette, tysk E 4420 11 9 14 DIAMOND IN THE ROUGH-Jessi Coller, Capital ST 11581 12 22 2 SOMEBODY SOMEWHERE-Loretal Lynn, MCA 2228 13 15 6 FEANUTS AND DIAMONDS AND OTHER EWELS-Bill Anderson, MCA 2272 14 23 14 ALONE KAGAN-George Jones, fac AF 2350 15 14 20 20 VISION-Ronnie Milage, KCA AF11684 16 12 23 17 0UTRE EVER IN TEXAS-Fredy Fender, AsC:Det 0050 2665 17 15 S		H.	201	¥ co	TITLE-Artist, Label & Number (Distributing Label)
3 1 10 GOLDEN RING-George Jones & Tammy Wynette, Eps KE 34231 4 5 9 ALL I CAN DO-Dolly Parton, RCA APLI 1865 10 4 THE TROUBLEMARER-Willie Nelson, Low Star NC 34112 (Calumba) 10 4 THE TROUBLEMARER-Willie Nelson, Low Star NC 34112 (Calumba) 11 5 17 ARE YOU READY FOR THE COUNTRY-Waylon Jennings, RCA APLI 1815 11 5 17 ARE YOU READY FOR THE COUNTRY-Waylon Jennings, RCA APLI 1815 12 5 17 ARE YOU READY FOR THE COUNTRY-Waylon Jennings, RCA APLI 1815 12 7 9 CRYSTAL-Crystal Gayle, United Andro UALASICG 13 14 DIAMOND IN THE ROUGH-Jessi Coller, Capitol ST 11543 14 22 2 SOMEBOOY SOMEWHERE-Loretta Lynn, MCA 2228 15 13 16 PEANUTS AND DIAMONDS AND OTHER EWEINS-Bill Anderson, MCA 2222 15 13 16 PEANUTS AND DIAMONDS AND OTHER EWEINS Bill 110 (Phangam) 17 13 BEFLECTING-Johnny Rod right, McA 2013 (MARW) 17 14 SULTARY MAN-T.G. Shepard, Houle H64051 (Marw) 17 15 SULT		1	3	6	HERE'S SOME LOVE-Tanya Tucker, MCA 2213
4 5 9 ALL I CAN DO-Dolly Parton, RCA AVEI 1855 4 10 4 THE TROUBLEMARER-Willie Nelson, Lux Sur RC 34112 (Galumba) 8 8 DAVE & SUGAR, RCA AVEI 1815 7 6 17 ARE YOU READY FOR THE COUNTRY-Waylon Jennings, RCA AVEI 1815 8 4 10 HISTEN DOWN THE WIND-Linda Ronstadt, Asplan RE1072 9 7 9 CRYSTAL-Crystal Gallet, united Antati ULASIGC 11 9 14 DIMMON IN THE WIND-Linda Ronstadt, Asplan RE1072 12 2 SOMEBODY SOMEWHERE-Loreta Statistic 13 6 PEANUTS AND DIAMONDS AND OTHER JEWELS-Bill Anderson, WCA 2222 14 3 14 DIAMOND IN THE ROUGH-Jessi Gallet, Capadi ST 1543 15 4 DUWRE CVER IN TERAS-Freddy Fender, AsCOW DOSD 2661 16 23 24 DUWRE CVER IN TERAS-Freddy Fender, AsCOW DOSD 2661 17 18 SPIRIT-John Denver, RCA APL 1865 16 23 24 20.20 VISION-Ronne Milap, RCA APL 1865 17 18 SPIRIT-John Denver, RCA APL 1865 18 10		2	2	10	EL PASO CITY-Marty Robbins, Columbia KC-34303
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7 6 17 ARE YOU READY FOR THE COUNTRY-Waylon Jennings, RCA.WL1105 8 4 10 HASTEN DOWN THE WIND-Linda Ronstadt, Anylum 7E1072 9 7 9 CRYSTAL-Crystal Gayle, United Aniabi UALAGISC 11 5 14 DUAMOND IN THE RUUGH-Jessi Coller, Capital ST 11543 12 2 SOMEBOOY SOMEWHERE-Laretta Lynn, MCA 2228 13 16 PEANUTS AND DIAMONDS AND OTHER JEWELS-Bill Anderson, MCA 2228 14 21 3 IF YOURE EVER IN TEASS-Freddy Fender, AccOut 0050 2061 14 21 3 REFLECTING-Johnn Prodriguez, Metray SBM 1110 (Phanegram) 17 11 9 SPRIT-John Denver, RCA.ML1064 18 14 23 20-20 VISIOH-Ronie Milage, RCA.ML1064 16 14 23 20-20 VISIOH-Ronie Milage, RCA.ML1064 17 19 SPRIT-John Denver, RCA.ML1064 14051 (Macwo) 21 16 TEDDY BEAR-Red Sowine, Stateny 50 MBR (Bado) 1216 22 16 JUNITED TALENT-Loretta Lynn & Comy Twitty, MCA 2209 23 COUNTRY CLASS-Jerry Lee Lewis, Metray SM 11100 (Phanegram) <th></th> <th></th> <th>8</th> <th>8</th> <th>DAVE & SUGAR, RCA APLI 1818</th>			8	8	DAVE & SUGAR, RCA APLI 1818
9 7 9 CRYSTAL-Crystal Gayle, united Aridits UKLASIGG 9 15 4 YOU AND ME-Tammy Wynette, Esk KE 36289 11 9 14 DIAMOND IN THE ROUGH-Jessi Coller, Capital ST 11543 12 22 2 SOMEBODY SOMEWHERE-Loretta Lynn, MCA 2228 13 13 6 PEANUTS AND DIAMONDS AND OTHER JEWELS-Bill Anderson, MCA 2228 13 13 6 PEANUTS AND DIAMONDS AND OTHER JEWELS-Bill Anderson, MCA 2228 14 23 3 IF YOU'RE EVER IN TEXAS-Freddy Fender, ABC/Dat DOSD 2661 17 11 9 SPIRIT-John Denver, RCA ARU 1684 18 14 23 20-20 VISION-Ronnie Milsap, RCA ARU 1686 16 10 20 DITARY MAN-TG. Shepard, Hitshik H4 60431 (Matewi) 17 15 SPIRIT-John Denver, RCA ARU 1684 18 14 23 20-20 VISION-Ronnie Milsap, RCA ARU 1684 17 19 UNITED TALENT-Loretta Lynn & Collega RG 16403 18 14 23 20-20 VISION 19 UNITED TALENT-Loretta Lynn & Collega RG 16403 10 24 GREA			6	17	ARE YOU READY FOR THE COUNTRY-Waylon Jennings, RCA APLI 1816
In In <thin< th=""> In In In<!--</th--><th></th><th>8</th><th>4</th><th>10</th><th>HASTEN DOWN THE WIND-Linda Ronstadt, Asylum 7E-1072</th></thin<>		8	4	10	HASTEN DOWN THE WIND-Linda Ronstadt, Asylum 7E-1072
11 9 14 DIAMOND IN THE RUUGH-Jessi Coller, Capital ST 11543 13 13 6 PEANUTS AND DIAMONDS AND OTHER JEWELS-Bill Anderson, MCA 2228 13 13 6 PEANUTS AND DIAMONDS AND OTHER JEWELS-Bill Anderson, MCA 2228 14 23 3 IF YOU'RE EVER IN TEXAS-Freddy Fender, ABC/Dut D050 2061 14 24 4 ALONE AGAIN-George Jones, Epic KE 34290 17 11 9 SPIRIT-John Denver, BCA ARL11684 18 14 23 20-20 VISION-Ronnie Misap, RCA ARL11665 17 19 UNITED TALENT-Loretta Lynn & Conway SML1110 (Phoneprin) 18 14 23 20-20 VISION-Ronnie Misap, RCA ARL11665 12 15 TOLY BEAR-Red Sovine, States So Met Gladdi 20-20 13 MACHITEDT ALENT-Loretta Lynn & Conway Twitty, MCA 2209 4 14 19 UNITED TALENT-Loretta Lynn & Moreary SML1110 (Phoneprin) 15 10 24 GREATEST HITS-HANK Williams, Sr., MCM 35 4755 (Photein) 16 102 24 GREATEST HITS-HANK Williams, Sr., MCM 35 4755 (Photein) 17 2 TOMIGHT AT THE CAPRI LOUNGE-		9	7	9	CRYSTAL-Crystal Gayle, United Artists UA LAE14-G
12 22 2 SOMEBODY SOMEWHERE-Loretta Lynn, w.A. 2228 13 13 6 PEANUTS AND DIAMONDS AND OTHER JEWELS-Bill Anderson, w.CA. 2222 13 13 6 PEANUTS AND DIAMONDS AND OTHER JEWELS-Bill Anderson, w.CA. 2222 14 23 3 IF YOU'RE EVER IN TEXAS-Freddy Fender, Aac/Dat Dobb Dobb Dobb Dobb 14 23 3 REFLECTING-Johnny Rodriguez, Mercury SRM 1110 (Phonagram) 17 11 9 SPIRIT-John Denver, RCA APL1364 18 14 23 20-20 VISION-Ronnie Misap, RCA APL1364 18 14 23 20-20 VISION-Ronnie Misap, RCA APL1364 17 19 UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 2209 16 10 VITED TALENT-Loretta Lynn & Conway Twitty, MCA 2209 17 19 UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 2209 17 19 UNITED TALENT-Loretta Lynn & Conway Statisty MCA 2009 17 19 UNITED TALENT-Loretta Lynn & Conway Statisty MCA 2019 17 19 UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 2209 17 21 CONGEDOY LOLSS-Jery Conway Statisty MCA		1	15	4	YOU AND ME-Tammy Wynette, Epic HE 34289
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23 3 IF YOU'RE EVER IN TEXAS_Freddy Fender, ABC/Dat DOSD 2061 41 20 4 ALONE AGAIN-George Jones, Epc XE 34290 42 3 REFLECTING_Johnny Rodriguez, Metcury SBM 1110 (Phonogram) 41 23 20-20 VISION-Ronnie Milsap, RCA APL11694 42 3 CPLECTING_Johnny Rodriguez, Metcury SBM 1110 (Phonogram) 43 42 20-20 VISION-Ronnie Milsap, RCA APL11694 44 23 20-20 VISION-Ronnie Milsap, RCA APL11694 45 44 50 LITARY MAN-T.G. Shepard, Hotelle H6 4051 (Matewa) 46 19 VAN-T.G. Shepard, Hotelle H6 4051 (Matewa) 47 19 UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 2209 47 19 UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 2209 47 28 4 HERE I AM DRUHK AGAIN-Mee Bandy, Columbu RC 34255 48 10 24 GREATEST HTTS-Hank Williams, Sr., MCM 3E 4735 (Photogram) 47 27 4 MEED SOMETHING IS WRONG WITH MY BABT-Sonny James, Columbu KC 3400 47 77 2 Gomida FT 3453 1154 48 78 2 1		由	22	2	SOMEBODY SOMEWHERE-Loretta Lynn, MCA 2228
20 4 ALONE AGAIN-George Janes, Epc XE 34280 21 3 REFLECTING-Johnny Rodriguez, Mettury SBM 31110 (Phonogram) 17 11 9 SPIRIT-John Denver, RCA APL 1654 18 14 23 20-20 VISION-Ronnie Milsap, RCA APL 1666 26 4 SOLITARY MAN-T.G. Shepard, Hitselin H6 4051 (Matowi) 20 12 16 TEDDY BEAR-Red Sovine, Standay 30 MB (Statd) 21 17 19 UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 2209 4 HERE 1 AM DRUNK AGAIN-Moe Bandy, Columbu AC 34285 23 COUNTRY CLASS-Jetry Lee Lewis, Mercury SBM 1-1109 (Phonogram) 31 3 MAGNIFICENT MUSIC MACHINE-Tom T. Hall, Mercury SBM 1-1110 (Phonogram) 4 ELITE HOTEL-Emmylou Harris, Rayne 2236 (Water: Bot) 24 25 54 1111 (Phonogram) 31 3 MAGNIFICENT MUSIC MACHINE-Tom T. Hall, Mercury SBM 1-1110 (Phonogram) 41 24 GREATEST HITS-Mank Williams, Sr., WGM 3E 4755 (Phylein) 37 2 TONIGHTI AT THE CAPRI LOUNGE -Mary Kay Place (As Loretta Hagers), Gaimas RC 3433 38 39 2 ThE WINNER AND OTHER LOSE-Bobby		13	13	6	PEANUTS AND DIAMONDS AND OTHER JEWELS-Bill Anderson, MCA 2222
21 3 REFLECTING-Johnny Rodriguez, Mercury SBM-1110 (Phonegram) 17 11 9 SPIRIT-John Denver, RCA APL11665 18 14 23 20-20 VISION-Ronnie Milsap, RCA APL11665 18 14 23 20-20 VISION-Ronnie Milsap, RCA APL11665 19 12 16 TEDDY BEAR-Red Sovine, Starday SD 988 (Get0) 21 17 19 UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 2305 11 3 MAGNIFICENT MUSIC MACHINE-Tom T, Hall, Mercury SBM 1-1109 (Phonegram) 11 3 MAGNIFICENT MUSIC MACHINE-Tom T, Hall, Mercury SBM 1-1119 (Phonegram) 12 16 10 24 GREATEST HITS-Hank Williams, Sr., MCM 3E 4755 (Polydw) 12 27 4 WHEN SOMETHING IS WRONG WITH MY BABY-Sonny James, Columbus KC 34333 13 3 KEEPING IN TOUCH-Anne Murray, Capital ST 11559 14 37 2 TONIGHTI AT THE CAPRI LOUNGE-Mary Kay Place (As Loretta Hagers), Columba RC 4333 13 3 KEEPING IN TOUCH-Anne Murray, Capital ST 11559 30 30 5 HOMEMADE LOVE-Tam Bresh, Fair FL 1000 31 35 2 LOVIN 'SOMEBODY-La Costa, Capital ST 11554 33		4	23	3	IF YOU'RE EVER IN TEXAS-Freddy Fender, ABC/Det DOSD 2061
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18 14 23 20-20 VISION-Ronnie Misap, RCA APL11865 26 4 SOLITARY MAN-T.G. Shepard, Hittelik H6 4051 (Matown) 20 12 16 TEDDY BEAR-Red Sovine, Stardy 50 968 (Gado) 21 17 19 UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 2209 21 23 4 HER I AM DRUNK AGAIN-Moe Bandy, Columbus NC 3425 29 3 COUNTRY CLASS-Jerry Lee Lewis, Marcury SMI 11109 (Phonegram) 21 31 3 MAGNIFICENT MUSIC MACHINE-Tom T. Hall, Marcury SMI 1111 (Phonegram) 25 25 41 ELITE HOTEL-Emmylou Harris, Reproz 2216 (Wanner Bot) 26 16 10 24 GREATEST HITS-Hank Williams, Sr., MCM 8E 4755 (Phydra) 27 27 4 WHEN SOMETHING IS WRONG WITH MY BABY-Sonny James, Columbus KC 34309 28 37 2 Columbar Re 34353 29 33 3 KEEPING IN TOUCH-Anne Murray, Capital ST 11559 30 5 HOMEMADE LOVE-Tom Bresh, Farr FL 1000 31 35 2 LOVIN' SOMEBODY-La Costa, Capital ST 11559 30 30 5 HOMEMADE LOVE-Tom Bresh, Farr FL 1000 31 35		由	21	3	REFLECTING-Johnny Rodriguez, Mercury SRM-1-1110 (Phonogram)
Image: Part of the standard standa			11	9	SPIRIT-John Denver, HCA APLI 1694
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211719UNITED TALENT-Loretta Lynn & Conway Twitty, MCA 200917284HERE I AM DRUNK AGAIN-Moe Bandy, Columbus & D425517293COUNTRY CLASS-Jerry Lee Lewis, Mercury SRM 1:1109 (Phonegram)17313MAGNIFICENT MUSIC MACHINE-Tom T. Hall, Mercury SRM 1:1111 (Phonegram)172541ELITE HOTEL-Emmylou Harris, Reprint 2236 (Warner Brock)26161024 GREATEST HITS-Hank Williams, Sr., MCM 3E 4755 (Phylon)17372TONIGHT: AT THE CAPRI LOUNGE-Mary Kay Place (As Loretta Hagers), Columba #C 3435317305HOMEMADE LOVE-Tom Bresh, Farr FL 100031352LOVIN' SOMEBODY-La Costa, Capital ST 1159530305HOMEMADE LOVE-Tom Bresh, Farr FL 100031352Diff Winfer And DTHER LOSERS-Bobby Bare, #CA APL: 1785372DOIN' WART I FEEL-Narvel Felts, ABC/Det D05D 2065382414MY LOVE AFFAIR WITH TRAINS-Merfe Haggard, Capital ST 11544341940WARTED: The Outlaws-Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, #CA APL: 1785371816ALL THEE THINGS-Joe Stampley, ABC/Det D05D 2065371816ALL THESE THINGS-Joe Stampley, Edu KE 34356382LOVE REVIVAL-Mel Tallis, MCA 220439347AFTERNOON DELIGHT-Johnny Carver, ABC/Det D05D 2065371816ALL THESE THINGS-Joe Stampley, Edu KE 3435639347AFTERNOON DELIGHT-Johnny Carver, ABC/Det D		•	26	4	SOLITARY MAN-T.G. Shepard, Hitsville H6 40451 (Matown)
1 28 4 HERE I AM DRUNK AGAINMoe Bandy, Columbus NC 34285 29 3 COUNTRY CLASS-Jerry Lee Lewis, Mercury SRM 1:1109 (Phonogram) 11 3 MAGNIFICENT MUSIC MACHINE-Tom T. Hall, Mercury SRM 1:1111 (Phonogram) 25 41 ELITE HOTEL-Emmylou Harris, Repres 2236 (Waner Bros.) 26 10 24 GREATEST HITS-Hank Williams, Sr., MGM 3E 4755 (Polyder) 27 27 4 WHEN SOMETHING IS WRONG WITH MY BABY-Sonny James, Columbu KC 34309 28 31 3 KEEPING IN TOUCH-Anne Murray, Capital ST 11559 30 5 HOMEMADE LOVE-Tom Bresh, Far FL 1000 31 35 2 LOVIN' SOMEBODY-La Costa, Capital ST 11559 30 5 HOMEMADE LOVE-Tom Bresh, Far FL 1000 31 35 2 LOVIN' SOMEBODY-La Costa, Capital ST 11559 33 24 14 NY LOVE AFFAIR WITH TRAINS- Merle Haggard, Capital ST 11544 34 19 40 WANTED: The Outlaws- Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APLI 1321 35 32 22 A LITTLE BIT MORE-Dr. Hook, Capital ST 11522 36 40 2 DOIN' WHAT 1 FEEL-Narvel Felts, ABC/Det DOSD 2055		20	12	16	TEDDY BEAR-Red Sovine, Starday SD 968 (Gusto)
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26 16 10 24 GREATEST HITS-Hank Williams, Sr., MGM SE 4755 (Polydar) 27 27 4 WHEN SOMETHING IS WRONG WITH MY BABY-Sonny James, Columbu KC 3409 21 37 2 TONIGHT! AT THE CAPRI LOUNGE-Mary Kay Place (As Loretta Hagers), Columba PC 34053 29 33 3 KEEPING IN TOUCH-Anne Murray, Capital ST 11559 30 30 5 HOMEMADE LOVE-Tam Bresh, Farr FL 1000 31 35 2 LOVIN' SOMEBODY-La Costa, Capital ST 11569 30 30 5 HOMEMADE LOVE-Tam Bresh, Farr FL 1000 31 35 2 LOVIN' SOMEBODY-La Costa, Capital ST 11569 31 35 2 LOVIN' SOMEBODY-La Costa, Capital ST 11569 33 24 14 MY LOVE AFFAIR WITH TRAINS-Merie Haggard, Capital ST 11544 34 19 40 WANTED: The Outlaws-Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APLI-1708 35 32 22 A LITTLE BIT MORE-Dr. Hook, Capital ST 11522 36 40 2 DOIN' WHAT 1 FEEL-Narvel Felts, ABC/Dat DOSD 2045 37 18 16 ALL THESE THINGS-Joe Stampley, ABC/Dat DOSD 2042 40 38 <t< th=""><th></th><th>山</th><th></th><th></th><th></th></t<>		山			
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3409 37 2 TONIGHT: AT THE CAPRI LOUNGE-Mary Kay Place (As Loretta Hagers), Columba PC 34353 29 33 3 30 5 30 30 5 30 30 5 30 30 5 31 35 2 33 3 KEEPING IN TOUCH-Anne Murray, Capital ST 11559 30 30 5 31 35 2 32 10VIN' SOMEBODY-La Costa, Capital ST 11569 33 24 14 MY LOVE AFFAIR WITH TRAINS-Merie Haggard, Capital ST 11544 34 19 40 WANTED: The Outlaws-Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APLI-1321 35 32 22 36 40 2 37 18 16 ALL THESE THINGS-Joe Stampley, AEC/Dot DOSD 2055 37 18 16 ALL THESE THINGS-Joe Stampley, Epic KE 34356 38 EDDY-Eddy Arnold, REA APLI 1817 41 36 22 42 NOW AND THEN-Conway Twitty, MCA 2206 <th></th> <th></th> <th>100</th> <th></th> <th></th>			100		
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tion, artists' names, show times and discount advantages. The posters routed customers to the record department where they could obtain the coupon and, significantly, check out the new CBS country releases which were prominently displayed.

Interviews with participating artists were scheduled for metropolitan newspapers, press conferences for artists and media were held on the day of performance and radio inter-

WPLO Promo

NASHVILLE-Atlanta's WPLO radio and the Atlanta Parent Teachers Assn. were scheduled to hold a promotion Saturday (30) on "The Great American Singing Cowboys" based on the Republic Records LP.

Slated for shopping centers, theaters and other Atlanta locations were eight Gene Autry films, Autry T-shirts, iron-ons, posters and copies of the album.

64 went through his property, giving him both the money and the location to put his enthusiasm to the test. The cinder block building is about 100 feet long and has an elevated stage, sound booth and two tune-up rooms.

Bluegrass acts continue to hold the edge by an almost two-to-one margin over straight country groups. Promotion consists of radio and television spots and newspaper announcements.

\$6.98 Seems the Right LP Level

Continued from page 54

effects, Dennis says Warner Bros. is not thinking about 1978 at this time.

Shelby Singleton, president of Plantation Records here in Nashville, posts a \$4.98 price on Plantation LPs, insisting, "If I do anything new on prices it'll probably be to cut them further." Singleton claims he can cut the price down to \$3.98 and still make money.

"We don't think the country folks can afford more than \$4.98," says Singleton. "The majors are pricing themselves out of the country market. I don't see \$6.98 and \$7.98 albums selling at any volume. The racks will discount them anyway."

Singleton feels most country fans are buying from discount markets rather than record stores using

Monarch Sues R&R

LOS ANGELES-Monarch Record Pressing here has filed suit in Superior Court, seeking payment of \$14,120.38 allegedly due from R&R Records, a division of Florida R&R Records Inc., here,

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 increase in royalties would boost the total for a 12-cut LP by six cents.

The topic of LP pricing was one of the prime subjects at Elektra's corporate meeting in Hawaii, ending Thursday (28). Elektra jumped prices from \$5.98 to \$6.98 more than a year ago. Further increases or a possible reduction were two alternatives discussed.

"It didn't hurt sales when the price went up," says Mike Suttle, marketing director of Elektra in Nashville.

Capitol Records has been discussing for two years the pricing of LPs and is presently sticking with a \$6.98 list. "It's hard to get new acts off the ground with \$6.98 albums," comments Don Ovens, director of country marketing services for Capitol in Los Angeles.

"They'll pay \$6.98 for Merle Haggard, but it's tough to sell a new act at that price." He also feels that increased costs in connection with the new copyright legislation will probably result in an increase, adding, "I'd hate to see it hurt the country business."

The LP pricing question seems to be the hottest topic at label corporate meetings. Phonogram/Mercury's a&r meeting in Nashville during country music week dealt with the matter. "We intend to hold the line as long as possible," comments Frank Leffel, national country promotion director at Mercury in Nashville. "We like our \$6.98 price. If we reduced it, I don't think we'd make up for the difference by increased sales."

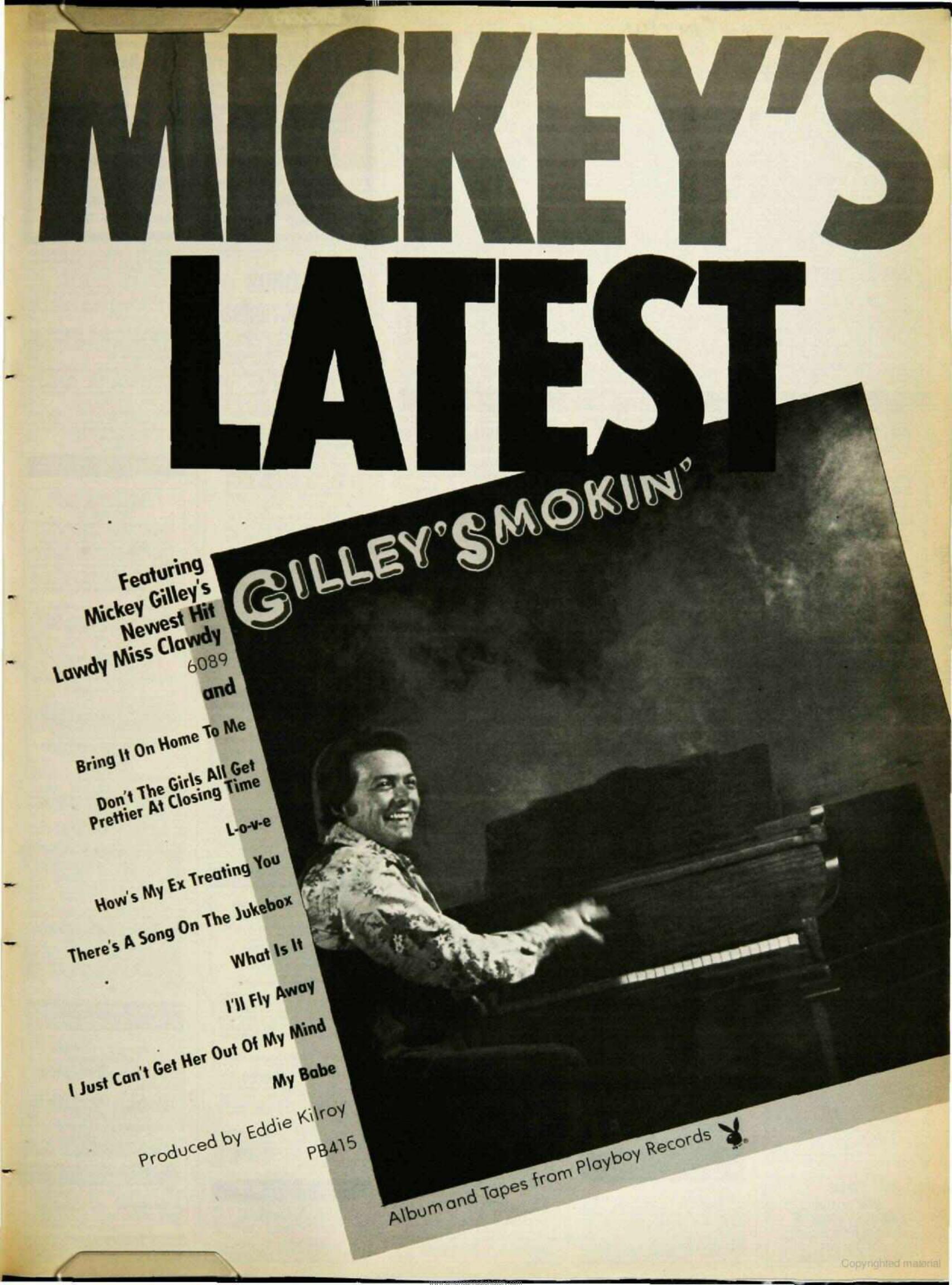
Dick Heard, vice president and general manager of GRT Records in Nashville, agrees with Leffel. "I'm not convinced that it's a motivation to the consumer because very few people sell albums at suggested list anyway." GRT still has the matter under study and continues to sell for \$6.94.

What price country? \$4.98, \$5.98, \$6.98. The \$6.98's have it, and that price looks like the standard at least until the major economic effects of the copyright legislation become apparent in 1978.

Prominent Tucson Nightclub Burns

TUCSON-The prominent country music nightclub Maverick here burned Oct. 16 resulting in more than \$200,000 in damages. Mo Farhang, owner and manager, says that remodeling will take up to four_ months.

Artists who've performed in the club range from Buck Owens to Waylon Jennings. The cause of the fire has been officially listed as arson, according to KCLIB radio station.





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JUKEbox Programmir

Hideaway Site In Monterey

· Continued from page 44

ment, the company expanded into 16-track 1½ years ago and then a year ago upgraded to 24-track. The one studio can seat upwards of 12 musicians (there has been a date involving 40 voices); there is an isolation booth and an editing room.

ROCK-OLA'S DISCO SURGE

Continued from page 41

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The floor, which is connected to the jukebox's speaker outputs, can be used with any phonograph.

L.C. Rieck, Rock-Ola's national sales director, explained to the Rock-Ola distributors gathered in Phoenix, that dancers demand a floor with flashing patterned lights, that match the music's beat and mood."

Measuring eight feet by 12 feet by six inches high, the Rock-Ola floor flashes 384 light bulbs of equal numbers of red, blue, green and yellow. The bulbs are activated by a 4channel sequential controller that can be located within the jukebox or externally, according to the manufacturer.

Rock-Ola says the floor provides a total of eight display functions, which automatically are switched from one to another at a preset interval. Two of these functions are programmed to the beat and frequency distribution of the music, according to the company's information.

Rock-Ola says it will show the disco floor in its hospitality suite at the upcoming MOA Expo, Nov. 12-

The underlit platform, covered with 12-inch of polypropolene, can be assembled and anchored to the floor by one man in two hours, the

Equipment includes an MCI console with 24 in and 24 out; Allison computer mix which provides computerized mixdown. Eventide digital delay, EMT echo chamber, JBL speakers, Crown amplifiers, Urei graphic equalizer, Teletronix leveling equalizer, a variety of mikes and dbx.

Dick Sontag and Chuck Leary are the engineers. There is also a maintenance engineer. Sontag says one of the studio's main selling points is that musicians can "get away from executives and companies in L.A. where there are people looking over your shoulder. The musicians can do their work here undisturbed.

"And we've been on both sides of the glass so we know how it feels to be in a cold atmosphere."

Iris: "We wanted to keep it low key and warm." The reception area, done in dark woods and fully carpeted, gives a visitor this warm feeling. Says Iris: "That's the first impression we want people to have before they meet us."

Walton estimates the plant is worth \$325,000. The company has a 10-year lease on the building on E Franklin St.

Rates are \$100 an hour for 24track and \$80 an hour for remixing.

The owners say the fish tank helps "calm down nervous musicians." Adds engineer Leary: "The fish gravitate toward the speakers if it's a hit."

Super Sound can call on musicians from the Forest Bay production company in nearby Santa Cruz. "because they are the best."

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company claims.

Rock-Ola's two new boxes, models 470 and 469, which the company says are appropriate for disco, incorporate a swirling "art nouveau" pattern on the upper panel, and "extra heavy magnets in the base speakers, to guarantee the heavy bass sounds demanded by many locations." The 470 is a 160-selection machine, the 469 a more compact, 100-selection box.

Rock-Ola is reminding its distributors that many existing discos, as well as clubs booking live acts, also require a jukebox. "The phonograph is used while the musicians or the disk jockey are on break," L.C. Ricck explained at the Arizona meeting.

Rieck says discos require a jukebox also "in the early evening hours before the heavy crowd arrives, and for Saturday and Sunday afternoons when the teenagers are introduced to disco."

Rieck's presentation included an overview of the disco phenomenon.

"Discos started in France after World War II," he stated. "They were small places with a jukebox where customers went to dance. The idea caught on and discos introduced disk jockeys who picked and played the records to suit the mood of the audience."

"Discos were introduced to America in the early sixites, but never really caught on due to poor equipment, improperly trained operators and an era of music not suited to dancing in a disco," Rieck notes.

It is within the context of this initial failure that Rock-Ola views the earlier unsuccessful attempt of another manufacturer to equip operators for disco. Operators now can capture their share of what has become a phenomenal success, Rock-Ola believes.

LOS ANGELES-An album to m raise funds for Cesar Chavez and the United Farm Workers of America is 5 being developed by the Pan-American Entertainment Group here. Art Brambila will produce. It will consist of union songs, performed by wellknown Chicano artists. Chavez is writing the liner notes.

Slated for Nov. 1 release, all aspects of the LP are being done on a voluntary basis-performances, studios, pressing, jacket, etc. The LP will be sold through the United Farm Workers' merchandising arm of Taller Graphico.

New Brick Sound

Continued from page 41

ords, is called Dazz, an abbreviation of the words disco and jazz, and was inspired by the trend away from conventional disco music that emphasized rhythm almost to the exclusion of everything else.

Dazz is the brainchild of Jimmy "Lord" Brown, the group's lead vocalist, as well as an instrumentalist that plays saxes, flutes, trumpets and trombones. The other members are Eddie Irons, drums and piano; Donald Nevins, also a keyboardist and saxophonist, Reggie Harris, lead guitarist and second vocalist, and Ray Ransom, bass and vocals.

Brick has already appeared in concert with such artists as B.B. King, the Ohio Players, the Spinners, Smokey Robinson, Al Green, James Brown, Tyrone Davis, the Commodores, and Bobby "Blue" Bland. It is managed by Mainstream Management Associates, Atlanta, Ga., and represented by the Paragon Agency, Macon, Ga.

The group's first album on Bang is "Good High"; its disco single is titled "Dazz." Copyrighted material

International

YEAR-END SPURT SEEN

German Sales Pace In Lag

Continued from page 10

32

This gives some idea of the size of the problem. The U.K. imports represent the biggest headache because they can be brought in so cheaply, given the weakness of the pound and the lower copyright fees payable in the U.K."

Another problem touched on by many record company heads is that of the growth in blank tape sales with the obvious implication of a boom in private recording from radio and commercial disks-an implication somewhat confirmed by the considerable decline in singles sales.

Gerhard Schulze of Teldec believes that the industry must increase pressure for legislation providing for a levy on blank tape sales as an extension to the existing law that requires tape hardware manufacturers to pay a levy on tape recorders.

One of the most significant developments in the German market has been the immense growth of the television compilation business, with every major record company now involved, in addition to K-Tel and Arcade. Arming claims that 60% of the pop album market is accounted for by compilation albums (not all of them backed by ty campaigns) and that the ty merchandised albums account for 15% of total industry turnover.

Says Arming: "The competition is getting harder all the time and the risks are correspondingly greater. With increases in television advertising rates due next year, companies will have to take much more care in planning tv albums. As it is, a tv album has to top 300,000 sales before it begins to make money."

An interesting aspect of the compilation market is that cassette sales

"From Deutsche Grammophon's point of view, we continue to have tremendous success with James Last, whose worldwide album sales top 33 million, and with Freddy Quinn, whose LP with Bert Kaempfert was a big seller. As far as foreign product is concerned, our biggest success has been Abba's 'Fernando' with sales in excess of 600,000. Another massive seller was our compilation album 20 Original Top Hits which notched 370,000.

"Deutsche Grammophon continues to maintain its dominant position in the classical market, from which we derive 23% of our turnover. With such distinguished names as Abbado, Boehm, Kubelik, Karajan and with the Vienna and Berlin Philharmonic orchestras, we are in a strong situation.

"As far as jazz is concerned, although sales of this category of music amount only to about 3% of the market, we have an excellent jazz repertoire with Verve offering yesterday's jazz, Pablo offering today's jazz and ECM providing the jazz of tomorrow."

Weber, director of Metronme: "We have had good sales with Esther Phillips' 'What A Difference A Day Made,' Roger Whittaker's 'The Last Farewell' and 'River Lady,' Waterloo and Robinson's 'My Little World.' I am confident that the industry can make up the ground it lost as a result of the summer recession."

Rudolph Wolpert, director of CBS: "The second quarter of this year was the most successful in our history with singles sales up by 54% (compared with an overall industry decline of 14%), LP sales up 28% (compared with an industry slump of 7%) and cassette sales up 31% (compared with an industry increase of 12%).

turnover increase to be higher than that of the industry as a whole. This year we have had big successes with Sweet, Gitte and Elvis Presley in the singles market, and with albums by Presley, David Bowie and the Sweet.

Siegfried Loch, director of WEA Musik: "Our strong position in the singles market enabled us to finish the second quarter of the year way above the same period for 1975. We scored heavily with the George Baker Selection single 'La Paloma Blanca' and since then have had tremendous singles success with the Bellamy Brothers and Juergen Drews.

"Our increase in sales for the first six months of 1976 was 29%. I think the rest of the year may be tough, but companies with the right product will make it. And I don't see any problems in this respect for WEA."

Schulze, joint managing director, Teldec: "The summer slump came earlier and was more pronounced this year than in previous years. But the industry is showing sure signs of recovery and I predict an overall increase in turnover of 10%.

"Teldec is in a strong position with a wide range of salable product and our highest successes so far this year have come from the Rolling Stones, Peter Maffay, Juergen Marcus, Chubby Checker and John Miles."

Egmont Lueftner, general director, Ariloa: "The first quarter of this year was marked by a surge in sales of domestic product, an area in which Ariola is particularly strong. Our tally of singles hits was far above that of last year and in the album market we maintained the same high level as we achieved in 1975.

TOP ARTISTS PERFORM Anti-War Track Album To **Precede Release Of Film**

LONDON-Riva Records is issuing the music from a controversial new film in November-three months before the movie will be seen in British cinemas.

The project, "All This And World War II," combines archive film footage with a soundtrack composed entirely of Beatles' songs performed by more than a dozen of the world's top-selling record artists. They include Rod Stewart, Elton John, the Four Seasons, Helen Reddy, the Bee Gees, Status Quo and Roy Wood, but not the Beatles themselves.

The two-record set, offering lyrics and a full-color poster, will be released Nov. 5, with a retail price of just over \$9. It also spawns at least two singles in the same month, Frankie Laine's version of "Maxwell's Silver Hammer" and Rod Stewart's interpretation of "Get Back." Warners may also release the Four Seasons' "We Can Work It out" as a single.

Riva originally thought of a big pre-Christmas advertising campaign to promote the soundtrack album, but decided against it because the movie, though released in the U.S. (Nov. 11), will not be screened in the U.K. until February. But there will still be a substantial marketing campaign.

Other tracks include "Lucy In The Sky With Diamonds" (Elton John); "She Came In Through The Bathroom Window" (The Bee Gees); "Let It Be" (Leo Sayer); "A Day In The Life" (Frankie Valh): "Lovely Rita" (Roy Wood); and "When I'm 64" (Keith Moon). Backings are by the London Symphony and Royal Philharmonic orchestras.

The film stems from a mix of ideas

ner's approach to Rod Stewart to appear on the soundtrack. In the U.S. the soundtrack is out on 20th Century.

It is the combination of rock music and war footage that will create controversy for the film. Though Reizner and Regan claim a total commitment to its antiwar message, the film may be viewed as exploiting a serious subject purely for financial gain. The logo, for instance, features a soldier in battle dress wielding a guitar.

Reizner says: "We had agreed that young people's knowledge about World War II was minimal. My idea was to provide a real link for this generation. More than anything else, that link was the Beatles, who became spokesmen for everything the post-war generation stood for. Ultimately we wanted to show the insanity of war."

FAST DRAW BY EMI ON SEX PISTOLS

LONDON-EMI's signing of Sex Pistols was one of the fastest deals ever set by the company.

The act's decision to go to EMI. despite intense competition from other record companies, was passed to Nick Mobbs, a&r manager, by group manager Malcolm McLaren early one morning and the contract was drawn up, checked and signed by the evening of the same day.

Desire by the group to be in the studios the following day was one of the reasons for the speed. McLaren wants a single on the market as soon

NUVEN

of a ty merchandised album can be as high as 40% of the total, substantially higher than the normal musicassette share of the LP market. "This suggests," Arming says, "that cassette buyers are more in favor of compilation albums than are record buyers. We are therefore producing special compilation cassettes for that market."

How do German industry leaders sum up 1976 in terms of what has gone and what is to come?

Arming: "Once again this year Germany has shown itself to be one of the most international of record markets with hits from the U.K., U.S., Holland, France, Spain and Italy, but happily there are signs that German domestic product is becoming more international in style and quality, and this is overdue because Germany has tended to lag behind in this respect.

"We had major single hits by Sailor, Tina Charles, Costa Cordalis, 5000 Volts and Ingrid Peters. 'I'm On Fire' by 5000 Volts and 'Girls, Girls, Girls' by Sailor both made the No. 1 spot on the German singles chart.

"In the album market we scored with releases by Bob Dylan, Simon & Garfunkel, Santana, Fredl Feel, Wolf Biermann, Sailor and Neil Diamond. I'm very optimistic about the rest of the year."

Hans Georg Baum, director of RCA: "Despite the summer slump, I think the industry will make progress this year and I expect RCA's

"Consumer demand always declines in the summer months. However, the record business is picking up strongly again and I am optimistic about the final outcome of the year's trading. We at Ariola are particularly happy about the development of our companies in Austria, Holland, Belgium, France, Spain and the U.S., which are getting themselves firmly established in their markets."

Oskar Drechsler, director of Phonogram: "I regard the development of the German market in the first quarter of this year as satisfactory, bearing in mind the tremendous pre-Christmas boom. One problem which tends to inhibit sales.

(Continued on page 64)

Casablanca In U.K. Move

Continued from page 4

company's distribution in Britain appears to be centered on promotion of Casablanca acts and the lack of album releases.

Bogart sees his position stemming from the fact that "the deal made in the U.K. with EMI was one made when the company was weak, at its early stages before it had any acts. I had left Buddah and started cold. EMI bought Neil Bogart, and the contract made then did not provide me with the power to decide on releases or tours. I am still ready to deal with a company which has the right attitude. Money is not important-in only two years as an independent label Casablanca has become a major factor in the record business."

Bogart's decision to establish Casablanca here is reinforced by his view that Britain is the place which has the strongest leanings towards the disco scene, and towards theatrical rock. He feels that acts like Kiss, Parliament, and Angels could make it here if they had enough live exposure. As to the matter of the release of the new Kiss LP here without a British distributor, Bogart concluded, "I'm sure the importers will do us proud. We will not make a deal in the U.K. until the vibrations are right. I will not sell my soul for rock and roll."

Colin Burn, licensed label division manager of EMI, says that the parting between EMI and Casablanca had been amicable, and EMI "will now concentrate on other things." However, as a matter of record, he did state that EMI had in fact released four out of five Kiss alburns, of which two had charted.

three years ago by Russ Regan, head of 20th Century Records, and Lou Reizner, responsible for the orchestral version of "Tommy." There were negotiations with 20th Century for use of the archive film footage and for distribution of the finished work, and then Reizner started the soundtrack. Because of contractual problems only one artist, Leonard Cohen, agreed to appear and then changed his mind.

Riva was involved through Reiz-

as possible.

The acquisition of this group is itself rather controversial for it is a band specializing in anti-establishment antics, which include "beating up" a member of the "audience" during a concert. Mobbs describes them as: "a group with a bit of guts for younger people to identify with and that their parents won't tolerate. When have we had that situation since the Rolling Stones and the Who?"

International Turntable

Colin McLean has been appointed Scottish area promotions representative for Satril Records. He will be responsible for liaison with local radio stations, press, disco and retailers, and will report to Satril director Alan Melina. McLean was formerly with Creole. Virgin and Bradley's.

Tony Bushell has been appointed to the post of custom expediter in the order service office of CBS Records' Aylesbury plant, succeeding Gordon Moss who becomes product control manager at A&M Records' Barlby Road office

Anita Carter has resigned her post at Island Records as assistant to Clive Banks and has joined Red Shadow Music as personal assistant to its three directors, Banks, Terry O'Neil and Julian Spear.

Fred Parsons, former director of marketing with B&C/Mooncrest Records in London has joined Screen-Gems-EMI Music. Reporting to managing director Ray Walter, Parsons' main function will be in the general creative field which igclude the acquisition of new songwriter deals and songwriter/performers to add to Screen Gems' present roster.

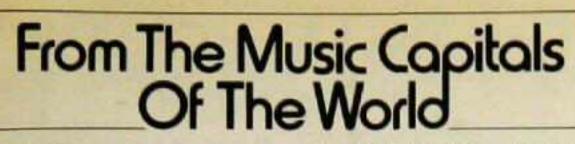
Bill Stonebridge has been appointed director of GM Records-he was formerly general managerwhile Mike Gill and John G. Fogary have been added to the board of directors of Gaff Management.

Stuart Newton, recent head of promotion for Charisma Records, has joined Chappell Music Reporting to general manager Tony Roberts, he will concentrate on the promotion of contemporary product and also work with the existing Chappell team on the acquisition and development of new writers. Prior to joining Charisma, Newton was general professional manager at Carlin Music.

Budd Lambers has been appointed general manager of VIP Records (Holland), having been associated with promotional work for the company over the past two years. The appointment was jointly announced by managing directors Jose Leruth and Fred Marks.



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LONDON

Peter Frampton, in London for concerts at the Wembley Pool, was presented with gold disks for sales of his A&M album "Frampton Comes Alive" at a press conference also attended by his manager, Dee Thorne and A&M U.K. managing director, Derek Green. Scaffold has signed with Bronze Records and their first single, "Wouldn't It Be Funny If You Didn't Have A Nose," ties in with publication of a childrea's book. Mr. Naselighter, written by group member Roger McGough. Other two members are John Gorman and Mike McGear, brother of Paul McCartney.

Nationwide radio spots promoting new Andy Williams' album, "Andy," released to tie in with the singer's British concert dates. Polydor is to re-promote Judy Collins' Elektra single, "Amazing Grace," this Christmas. The disk was originally issued in 1970 when Elektra product was licensed to Polydor and the U.K. company has retained single rights to it despite Elektra's later affiliations with EMI and currently WEA. Polydor is also undertaking a full-scale radio and press campaign to spotlight State's "Best of the Rubettes" compilation, while Satril Records is boosting the Sandpipers' "Hang On Sloopy" with press advertising, point of sale material and discotheque activity.

WEA is building its Elektra/Aslyum autumn sales efforts around the new album from the Eagles, "Hotel California," but also giving substantial support to fresh LP offerings from Jackson Browne and the Doors. All three releases will figure in window displays covering 250 key stores throughout the U.K.

Continuing the current trend of releasing EPs, EMI has issued a four-track Harvest EP called "Hot Valves" featuring BeBop Deluxe and drawing upon material from each of the group's four albums. ... President has unveiled a new record label, Denmark, for an album and single. featuring the Woolly Rhino children's character created by graphic designer Tim Renton. The launch coincides with the publication by Jupiter of the first four titles in the Woolly Rhino book senes

Former chart star Clodagh Rodgers has

Nazareth and Rod Stewart. ... Three Capricorn acts, the Marshall Tucker Band, Bonnie Bramlett and Grinder Switch, packaged in the RAI hall A ty special on Crosby and Nash shown here on the "Filter Furore Show" (NCRV). Rita Hovink, Dutch singer, interviewed about the breast cancer she suffered from three years ago in a radio documentary. ... New single of Tony Sherman and the Sherman Brothers is "I'm Stoned In Love With You," and the soul act visits the U.K. soon, their product there handled by Magnel

"La Ramona," hit for Spanish comedy singer Fernando Esteso, and a number one in Spain, rush-released here by Barclay ... AVRO TV transmitting a special linking Jose Feliciano and Natalie Cole. ... Second album of the group Water, "Damburst," coming out on Phonogram, the LP recorded in London and one track, "The Last Seaguli" coming out as a single Mariska Veres has been recording her first solo album in London and her single release is "We've Got A Love." ... Mariska Veres' manager Cees van Leeuwen now also managing Belgian singer Pierre Rapsat.

Kiki van Oostindien, a singing model from Amsterdam, and Herman Schmitz, guitaristplumber from the Hague, no longer working together as duo Kiki and Pearly, but are both on solo careers. Kiki with Phonogram and Herman with EMI Bovema ... Dutch accordionist Harry Mooten has made an album of variations on Bach compositions. ... Enthusiastic reaction for Italian tv series "Sandokan," and the title tune, out as a single from inelco, promises to be a big hit, having already sold more than 700,000 copies in Italy. WILLEM HOOS

WARSAW

WARSAW-Local band Jazz Band Ball, a trad group, toured West Germany, appearing during Polish Days in Erlangen. Adam Makowicz, composer and planist, appeared at the Jazz Festival In Prague. Vocal group Novi Singers did a single show in Tullm, Austria, the line-up being Ewa Wanat, Janusz Mych, Waldemar Parzynski and newcomer Tomasz Ochalski.

Old Timers, one of the more interesting European trad bands, toured West Germany and Switzerland and was invited to make an album for WAM records.... Studio S-I, the orchestra of Polish Radio and Television conducted by Andrzej Trzaskowski, jazz composer and planist, recorded for WDR in Cologne and with its singers Krystynia Pronko and Marianna Wroblewska, did one live broadcast there. Pianist duo Marek and Vacek visited East Germany, playing on two tv shows and at the Berliner Festtage.... Tomasz Stanko (trumpet) and Tomasz Szukalski, with an "international herd' of jazz musicians, started a European and American tour which will take them through to September, 1977.... SBB, rock-jazz team and the Folk Orchestra Harnasie performed at Volksstimme Festival in Vienna and then the bigger cities of East Germany. Budka Suffera, rock group, toured Hungary recently and later took part in the International Song Festival in Dresden. ... Zbigniew Namyslowski's new combo played at the Debrecen, Hungary jazz festival and moved on to appear in another festival in Prague. ROMAN WASCKO

International **Tonpress Clicks As Singles Label**

WARSAW-Tonpress, the newest label of the Polish Recording Company, and perhaps the most prosperous in all of Poland, releases singles only and has no interest in albums.

In recent years, singles have not been popular in Poland, mainly because of wrong choice of repertoire. But careful choice of repertoire by Tonpress has produced immediate sales reaction.

Popular hits, both Polish and of foreign origin, are being issued and sell consistently. In 1975, just 250,000 Tonpress singles were released and the figure this year will bc 600,000.

Until now Tonpress has not its own recording equipment and works through courtesies extended by other Polish labels. However, it hopes to establish its own studios next year.

Ireland And U.K. Split Top Prize In Song Contest

DUBLIN-Songs from Ireland and the U.K. tied for first place in the 11th Castlebar International Song Contest and the \$1.650 first prize was shared between the two.

Winners were "Let's Start All Over Again," by Teresa O'Donnell (lyrics) and Joe Bollard (music), which they also sang, and from the U.K. "My Woman," with words and music by Ray Davies and sung by Tony Steven.

O'Donnell wrote the lyrics for "Walkin' The Streets In The Rain," Ireland's first Eurovision Song Contest entry in 1965. Bollard, who is blind, is a cabaret artist. Davies is internationally known as bandleader and, through his Button Down Brass records, as a disk seller. Songs in runners-up places: 2, "There Are No Dreams (Like The Old Dreams)" written by Vic Dawton, of Surrey, England: and 3, "Open Your Arms," Istvan S. Nagy (lyrics) and Peter Nate (music) from Budapest, Hungary. The contest was televised live by RTE and presented by Terry Wogan, with songwriter Jimmy Kennedy as chairman of the judges. Some 1,000 entries from five continents were received for the 1976 festival, with songwriters from 28 countries submitting material. The contest was sponsored by Berger paints.

Jet Licensed To UA; **3d Deal In 18 Months**

By CHRIS WHITE

LONDON-After weeks of speculation, the Jet label has signed a worldwide licensing deal with United Artists. The new arrangement is Jet's third distribution change in less than 18 months. The firm, owned by Don Arden, was previously licensed in the U.K. to Island, and more recently to Polydor.

Arden admits that "there have been some problems in the past, although we have always enjoyed good relations with our distributing companies. One of the main problems has been the co-ordination of releases, and we have also faced difficulties through the importation of albums from countries where they have been released earlier."

Arden adds that the move to UA should help co-ordinate publicity and promotion. "United Artists has done a very good job for us in the States with ELO and also Widowmaker. The fact that the two companies have worked well together meant that it was a logical move to let UA be our distributor worldwide. Jet's head office is in Los Angeles, so

we will be able to keep a much better eye on other territories like Brazil and Japan."

First U.K. releases from Jet under the new distribution deal include an ELO single, "Livin' Thing," and an album, "A New World Record," both of which are high on the U.S. charts. In addition, there will be another Widowmaker LP, and the label will also be launching a new rock band, Bandy Legs, from Birmingham, produced by Tony Iommi of Black Sabbath.

Jet concluded a distribution deal with Island in March last year, although product was being distributed by Polydor throughout Europe. Previously the label had been through Polydor in U.K. under a record-by-record distribution deal. However, seven months later, managing director Don Arden switched the label back to Polydor under a licensing deal, saying that he had not realized the immense difficulties of being separate from Polydor in England when the company had Jet product for the rest of the world outside North America.

THIRD QUARTER SIZZLES EMI Bite Is 25% In U.K.

Continued from page 10

the Beach Boys television package which was the top album for the period. Other big selling titles came from Elton John and Kiki Dee, Dr. Hook, Wings and Tavares.

CBS' second place in singles for July-September finds the firm hold-

Singles-oriented labels such as Bell and GTO suffer, the former down to 1.9% (from 3.7% in the previous three months) and the latter to D 1.2% (from 2.1%), though Sonet and on President make respectable show- o ings.

In albums, Phonogram (9.4%) and Polydor (7.8%) better their ratings of April-June, while the shares of Decca and RCA drop slightly. The survey here also emphasizes Pye's D problem, which the company is now firmly committed to correcting with its "Black Umbrella" marketing campaign. Its album sales (3% this quarter) are out of line with its impressive 9% grasp of the singles market.

signed to Polydor. Her first single under the deal, between Doug Flett, Guy Fletcher and Ken Street's Streetwater production company and Polydor, is "Save Me." ... Likely that Phonogram will follow EMI and open a Scottish office Private Stock's Larry Uttal in in Glasgow. London as part of a mini-European tour. ... Wings manager Brian Brolly presented with birthday cake which turned out to be made of shaving cream.... Radio Luxembourg to undertake research survey of radio listening. Polydor's teenybop group Our Kid has enrolled at London't Italia Contoi stage school. ... Beeb Records re-releasing theme from television series "When the Boat Comes In" to coincide with new series A baby daughter Chantal for Barry Blue and his wife Lynn. CHRIS WHITE

AMSTERDAM

-

Dutch pop group Unit Gloria to fold at the end of the year, mainly because girl singer Bonny St. Claire is going on a solo career, having had a Top 10 hit with her debut solo single "Dokter Bernard," her new product will be through Phonogram. ... Bonny St. Claire's husband, Unit Gloria bassist Albert Hol, has become a full-time producer, having started with "Standing On The Inside," debut by the Fullhouse group, which was a chart success here.

Bassist Jan van Haaften, better known as Johnny Silent, has left rock band Hank The Knife and the lets, but is not replaced-lead singer Pierre Beek now playing bass ... Weekly pop show NL Disco Show on TROS-TV has a new look about it and its name is changed to Disco Circus. ... New single of singing duo Spooky and Sue is a cover of "You've Got What It Takes," previously a hit for the Dave Clark Five.

French singer Julian Clerc, very popular here, on a 10-show tour. ... American guitarist Carlos Santana and his new group in for a concert at the Rotterdam Ahoy Hall. ... Betty Carter and blues artist John Lee Hooker unable to appear in the Newport Jazz Festival in Rotterdam (Nov. 5-7) but replacements are Roland Kirk and Dutch tenorist Hans Dulfer. ... Peter Frampton in for an Amsterdam concert, and Harry Belafonte is another visitor, along with Nana Mouskouri.

The Carpenters including a half-hour "golden oldies" medley in their stageshows here. ... French singer Barbara booked for one show in Utrecht (Nov. 17)- Other Inc shows coming up in a busy period include Linda Ronstadt,

ATHENS

A price war has been raging in recent months in Athens area record shops, with albums officially priced at a little under \$7 going in the \$4.50-\$5 range ... After nearly seven years absence from the Greek marketplace, Barclay material again available here through Minos, first issues including two volumes of Charles Aznavour hits; "Soul Symphony," by Raymond Lefevre; "They Call Us Wild," by the Wild Magnolias; and a debut album from Greek artist Harris Chalkitis.

German group Andrian Villaert, which plays music of the 15th and 17th centuries, in for concerts in Athens and Thessaloniki. ... Ministry of Social Care here showing interest in solving problems of medical treatment for Greek composers and lyricists. A committee of Music Union members I. Kakoulidis, Cristo Leontis, K. Virvo and Ministry representatives looking at difficulties.

Phonogram international repertoire manager John Petridis, as disk jockey for ERT radio and pop journalist, and Yiannis Rizopoulos, Ethos monthly magazine writer, invited by the Bose company to Boston, U.S., for the launch of the Bose 901 series three, accompanied by the (Continued on page 64)

Dover Barred From Issuing Reggae Disk

LONDON-Recordings by West Indian reggae artist Jah Woosh, whose real name is Neville Beckford, were the subject of an injunction granted in the High Court here to Trojan Records.

The company had complained that a new album by Woosh, due for release by Dover Records, would infringe Trojan's copyright in his compositions.

Stephen Tumin, counsel for Trojan, said that in May the company had signed an agreement with Woosh giving it exclusive rights to record any of his compositions written within the next three years, but last month Trojan learned that Dover was about to release a Woosh LP, "Loaded With TNT."

The injunction restrains Dover Records from infringing Trojan's copyright in the album or in any of Woosh's compositions or from interfering with Trojan's agreement with the performer.

ing on to a steady 12.2% share, compared with 11.3% a year ago and 12% the previous quarter. But CBS' 9.9% of album sales, down from 13.2% in April-June, loses out to WEA's 10.3%, which is also down from the last three months, but only by a negligible 0.2%.

Below the two top slots, Phonogram and Pye change their secondquarter places to rest at third with 9.4% and fourth with 9% respectively in singles. Despite the slippage, Pye's market share in this sector is still more than double its rating for July-Sept. 1975.

Other placings find WEA at fifth with a 7.6% share, down on its previous quarter rating of 9.1%; Polydor steady at 6.7% and Island up to 6%. United Artists makes something of a comeback with 2.4% while Contempo makes its strongest survey showing to date with 1.8%, attributable to Dorothy Moore's "Misty Blue" smash.

Greeks Spend Little **On Records & Tapes**

ATHENS-Monthly average expenditure on purchase of records, tapes and playing equipment in Greece during 1974 was 25 cents (9 drachmas) in the big cities, 16 cents in the smaller towns and just five cents for the villages.

The differences mirror the wideranging financial situation between the cities as compared to small rural villages. First comes food, clothes, home expenses, and the entertainment expenditure comes next.

The National Statistical Service of Greece, which carried out the investigation, also reports that 0.1% of the total monthly average expenditure of a Greek family goes to records, tapes, but there is a tendency for this percentage to rise.

The look at leading labels reflects (Continued on page 64)

FERRY MINES DUTCH GOLD

AMSTERDAM-Four gold disks and one platinum award were made to U.K. artist Bryan Ferry when he visited Holland on a promotional visit. The golds were for "Roxy Music," "For Your Pleasure," "Siren," and "Viva Roxy Music."

Ferry is lead-singer of Roxy Music, and he also received a platinum award for his solo album "Let's Stick Together." Title track of the album was a Top 10 single hit in Holland.

According to Wim Schipper, managing director of Ariola Holland, representing Ferry's interests here, the solo album is the fastestselling album in company history. More than 50,000 were sold in just three weeks.

It was a strong September for Anola, the best month since the company was formed six years ago. Among big albums were Gino Vanelli's "The Gist Of Gemini" and "Powerful People"; Manfred Mann's Earth Band and "The Roaring Silence"; Peter Frampton's "Comes Alive"; the late Jim Croce's "Photographs And Memories"; "Best Of Fats Domino"; and "It's Raining In My Heart," debut album by Dutch singer Lee Towers.

Latin

T.R. Label Breaks Quasi Disco Label

NEW YORK-T.R. Records is hoping for expansion into the American market by crossing the Latindisco barrier with a new label, Disko-Mania, which will specialize in disco product.

14

"We know our artists have 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 Elter, promotion, manager of T.R. Records.

Since many Latin labels have been experimenting with crossover records, T.R. wants to attempt a "true" crossover by emphasizing more of the Latin element in its disco product, incorporating clave in the disco arrangements.

"We want to offer good disco music," informs Elter, "one that will be recognized as solid disco Latin hustle rather than producing enervated disco products that are neither disco or Latin."

New Chappell Mgr.

NEW YORK-Chappell Music has expanded its executive roster in Canada with the appointment of Jerry Renewych as manager of Chappell-Canada in Toronto.

As chief operating officer, Renewych heads a management committee consisting of Bill Trench, financial officer, 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 handle Disko-Mania.

The initial efforts on Disko-Mania are two 12-inch 45 r.p.m. disks, Orquesta Guarare's "Semi-Suite" which carries a shorter version of the same tune on the B side, and Cindy Rodriguez' "What You Need Is My Love" in which she teams with Ricardo Marrero as composer, arranger and performer on the LP. Side B holds a rendition of "By the Time I Get to Phoenix."

Puerto Rican Fest Will Begin Nov. 10

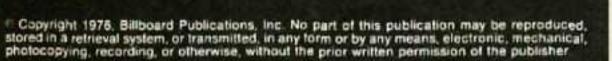
SAN JUAN-Puerto Rico's fourth Festival of Song and Voice opens here Nov. 10-13. This year it boasts a record 60 participants from 35 nations. The three-day musical extravaganza will be aired by satellite to more than 15 countries.

The festival will this year pay tribute to Venezuelan composer Enrique Sarabia, author of "Ansiedad (Anxiety)."

In past years it has been dedicated to Ruth Fernandez and Pedro Flores of Puerto Rico and Rafael Solano of the Dominican Republic.

Among the participating countries are Mexico, Peru, Venezuela, Bolivia, Italy, Poland, Bulgaria, Yugoslavia, Bulgaria and Japan.







Revered Cuban bandleader Frank Grillo, known on the Latin music scene as "Machito," appeared on ABC TV's "Like It Is" with host Gil Noble on Sunday, Oct. 17 With him were Latin music historian, Max Salazar, Machito's son, Mario Grillo, percussionist Julito Collazo and his group who performed on the show, in addition to the Palladium Brothers, a dance team. Discussion revolved around the roots of Latin music.

Machito recently signed to the Coco label and is preparing his first LP in which he will be joined by vocalist Lalo Rodriguez, ex-vocalist for Eddie Palmien.

Fantasy Records has just released Opa's debut album on its Milestone label. The South American trio comprised of three very talented artists from Montevideo, Hugo Fatturoso on keyboards, his brother George Fatturoso on drums, and Ringo Theilman on bass, were former members of Airto Moreira's band which recorded on Airto's "Fingers" LP. They have also gone on numerous tours with Airto and his wife, vocalist Flora Purim. The album is a beautiful array of Latin (with emphasis on Brazilian) music featuring Airto on percussion and Brazilian flautist Hermeto Pascoal. The LP is entitled "Goldenwings" and is produced by Airto.

Rico Records has just obtained exicusive distribution rights for LAMP Records. The agreement was negotiated by Rico's president Ralph Cartagena and LAMP Records' president, Pat Laino.

Rico Records has expanded its offices to include promotion and management for its artists under the auspices of Cartagena Enterprises headed by Cartagena located on 464 W. 51 St.

The newly formed agency was responsible for organizing El Gran Combo's recent successful trip to Mexico which proved a triple triumph for Rico Records. First, it set up national distribution in Mexico in association with Mario Freidberg and Carlos Campos with distribution under the Combo label. Second, it established publishing under the Lider Music Corp. and third, the trip established Cartagena Enterprises as a mafor management and promotional agency.

Conjunto Candela ready to record its second LP for Combo Records ... Primitive Santos has just returned from Puerto Rico and is going to title his new LP on the Solo label "Primitivo En Puerto Rico."

International

From The Music Capitals Of The World

Continued from page 63

firm's Greek representative Paris Apostoleris. Yiannis Poulopoulos, formerly with Lyra Records, has signed with Minos and has an album out

Fourteen albums by the Beatles were released here by Emial on the EMI label, the product having been unavailable for the past few years because of distribution rights problems. Rock version of "Peter And The Wolf" (RSO) released here in a limited edition. French artist Sacha Distel expected in this month for nightclub appearances. ... Lyra Records re-releasing Neil Diamond double album "Hot August Night" on MCA Following the nostalgia vogue, singer Katy Bellinda, after seven years away, back in the clubs, singing old and new songs. She had many hits during the 1950s and early 1960s

Three members of the Athenians group which supported Nana Mouskouri now appearing under the same name in clubs with Phonogram artist Marinella. They are Philipos Papatheodorou, Spiros Livieratos and Kostas Tripsios Classical guitarist Dimitris Fabas invited to Russia for concerts, the first Greek guitarist to be so honored.

A 24-hour service now available for Emial customers, with orders for records at the sales departments in Athens and Thessaloniki received even at weekends and holidays, following the installation of an automatic telephone center which records incoming calls ... Best selling group Pink Floyd has created a new progressive audience here. ... The success of the Genesis album "A Trick Of The Tail" is a followup example of interest in the progressive field and three earlier albums by the group, never before available here, are to be released in the next few weeks-"Nursery Crime," "Trespas" and "Foxfrot." LEFTY KONGALIDES.

MILAN

The 12th International Pop Music Exhibition's gala concert, held as usual in Venice and televised through Eurovision, featured 23 acts, including Rod Stewart, Jimmy BoHorne, Andrea

and Sam Rivers' "The Quest" which was recorded in Milan for the Red label

Press conference at Milan's Piccola Scala theater by Dischi Ricordi to introduce a new series of classical records, produced by Jurg Grand, the first release comprising 11 LPs featuring big names including Claudio Abbado. Martha Argerich, Bruno Canino, Bruno Mezzena and Maria Tipo, the series being introduced by La Scala superintendent Paolo Grassi.

DANIELE CAROLI

PARIS

English-born singer Jeanette, who lives in Barcelona, has scored a hit for Polydor with her song "Porque Te Vas," sung in Spanish, chosen for the film "Cria Cuervos" and now selling 15,000 copies a day here. ... French group Memoriance, which won the Tremplin d'Or contest staged by Luxembourg, Eurodisc and the Golf Drouot has cut its first album called "Et Apres" for Eurodisc, and distribution is through WEA.

France is presenting four new songs at the Yamaha Song Festival in Tokyo this month Catherine Ferry, second in the 1976 Eurovision. and "Ma Chanson d'Amour" and "Le Vent Se Leve"; Gerard Lenorman and his own song "Le Coeur Au Nuage," and Caroline Verdi and "Cent Baisers A La Seconde." Carrere to distribute ABC Records for the next three years, the deal including Polynesia, Tunisia, Morocco, Andorra, New Caledonia, Laos, Somalia and Madagascar.

French artist Yves Simon has renewed his contract with RCA and set up his own publishing house Transit Editions and Productions, administered by RCA. When his new single "Macadam" is released he will receive a gold disk from Francois Dada, RCA President in France, for "Respirer, Chanter." In a defense of pirate labels, Jazz Independent Magazine here claims that CBS France no, longer possesses a single Miles Davis or Thelonious Monk album in its catalog.

Edith Piaf's songwriter Charles Dumont gave three recitals at the Espace Cardin last month and has compiled for Pathe Marconi an album of records, "Elle," dedicated to women..... Former French television announcer Annie-Marie Peysson has cut an album for Phonogram devoted entirely to cookery recipes HENRY KAHN

	IN NE	NYC	DRK
	POPLPs		SALSA LPs
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS El Amor, Alhambra 23	1	CELIA, JOHNNY, JUSTO & PAPO Recordanda El Ayer, Vaya JMVS 52
2	GILBERTO MONROIG Salud Garino, XMS-141	2	ROBERTO ROENA Y SU APPOLLO SOUND
3	LOS ANGELES NEGRO Los Angeles Negro, International 902	3	Lucky 7, International 907 FANIA ALL STARS
4	LOS TRES GRANDE Los Tres Grande, Ansonio-01549	4	A Tribute To Tito Rodriguez, Fania 493 SUPER TIPICA DE ESTRELLAS Super Tipica De Estrelfas, All Art 1582
5	YOLANDITA MONGE Floreciendo, Coco 123	5	HECTOR LA VOZ Up To You, Vaya 492
6	EYDIE GORME La Gorme, Gala 2001	6	CHEO FELICIANO The Singer, Vaya 48
7	CAMILO SESTO Amor Libre, Pronto 1013	1	GRUPO FOLKORICO EXPERIMENTAL NUEVA YORQUINO
8	DANNY RIVERA Danny Rivera, Velvet 1509	8	Lo Dice Todo, Salsoul 4110 CHARANGA 76
9	CECLIO GONZALEZ Ceclio Gonzalez, Orfeon-12-380-30	9	Charanga 76, TR 119X EL GRAN COMBO Mejor Que Nunca, EGC 013
10	RAUL MARRERO Apt. #2, Mericana 135	10	CHINO Y SU CONJUNTO MELAO 100% Badable, TR 122%
	INN	IAN	
1.9	POP LPs		SALSA LPs
1	JULIO IGLESIAS America, Alhambra Acs-27	1	EL GRAN COMBO Mejor Que Nunca, EGC 013
2	YOLANDITA MONGE Floreciendo, Coco 123	2	PUPI LEGARRETA Popi Y Su Charanga, Vava XVS-40
3	THE JUDGES NEPHEWS Los Sobrinos del Juez, Audio Latino Als	3	CELIA CRUZ/JOHNNY PACHECO Tremondo Cache, Vaya 37
4	5000 ROBERTO CARLOS	4	JOHNNY PACHECO El Maestro, Fania 698
5	Roberto Carlos, Caytronics Cys. 1473 EYDIE GORME	5	CONJUNTO UNIVERSAL
6	La Gorme, Cala 2001 CAMILO SESTO Amaril Idua, Papata 1013	6	CHEO FELICIANO The Singer, Vaya 48
7	Amor Libre, Proeto 1013 LOS ANGELES NEGRO Los Angeles Negro, International 902	7	PETE EL CONDE Pete El Conde, Fania 498
8	MORRIS ALBERT Memories, Audio Latino Als: 5010	8	ROBERTO ROENA
9	SOPHY Sophy, Velvet 1506	. 9	FAJARDO Charanga Roots, Coco 124
10	ALVARES GEDES	10	SUPER TIPICA DE ESTRELLAS

T.R. Records has released the debut album of Tito Rodriguez, son of the late international vocalist of the same name. The LP entitled "Curious" features Rodriguez as musician and bandleader along with Eddie Martinez as co-producer with Rodriguez. All arrangements done by Marty Sheller and Willie Mullings. ... La Sonora Boringuen, a new seven-piece band under the joint direction of Ray and Charlie Hernandez (no relation), is to release its first LP on T.R. entitled, "Introducing La Sonora Boringuen Featuring Ray Hernandez." Hernandez, the group's vocalist, has composed three of the tunes himself

Popular Cuban flautist Fajardo is in New York this month from his home base in Miami. He was scheduled to play the Bronx nightclub, Hippocampo, on Saturday (20) with bandleader Larry Harlow and to go on with Harlow to play in Chicago. Fajardo has announced his plans to begin recording a new LP Percussionist/bandleader Rafael Cortijo is rehearsing for his new Coco LP at the Henry LeTang Studio at 1717 Broadway. Featured on the album will be his niece, Fe Cortijo as vocalist. Orguesta Broadway is at Sound Exchange Studio at 265 W. 54 St. in the mixing stage of its soon to be released second Coco LP entitled "Pasaporte." Alberto Carrion, Puerto Rican vocalist/composer, has recently completed mixing his latest LP entitled "Pajaros Marinos" on Coco, produced by Harvey Averne, president of Coco Records, and engineered by Bernie For.

Discolanda Records has established new offices in McAllen, Tex. Managing this new territory will be Yolanda Gonzalez in charge of promotion and production. Its newly-signed artists include Ruben Vela, Pepe Maldonado, Chano Cardenas, Pedro Ayala and Ernesto Guerra. Their respective LPs are due for release shortly.

Discolarida Records has also bought air time over New York Radio station WBNX Vocalist Marco Antonio Muniz has a television variety program aired over UHF Channel 41 every Tuesday evening. Ralph Lew is at La Tierra Studios (formerly Good Vibrations) located at 1440 Broadway producing Adalberto Santiago and Los Kimbos' latest LP on Cotique label.

AURORA FLORES

True, Jesse Green, Jose Feliciano, Twiggy: Italian artists Peppino Di Capri, Mia Martini, Drupi, Rino Gaetano, Fred Bongusto, Domenico Modugno and Alan Sorrenti. Recent chart names in this Gianni Ravera promotion were Umberto Napolitano, Mersia, Walter Foini and Franco Simone.

Rory Gallagher (Chrysalis/Ricordi) in Milan and Rome for interviews and radio for promotion of his "Calling Card" album. ... The Jimmy Castor Bunch's new album "E-Man Groovin' " and single of the same title rush-released by WEA-Italiana a while back with temporary white covers, to forestall importers who had seen the group hit the chart with "Bertha Butt Boogie." Dealers are now being provided with the regular covers in exchange for the plain ones.

A week of Brazilian music at Rome's Teatro Sistina, featuring Chico Buarque de Hollanda and the group MPB 4 (both with four concerts). Maria Bethania (two shows) and with one performance from Gilberto Gil, all Phonogram recording acts. ... Indie labels in prolific mood with Ultima Spiaggia (distributed by RCA) out with albums by its best-selling singer Enzo Jannacci and by move actress Paola Pitagora, making her record debut.

The Independent L'Orchestra (distributed by Ricordi) has released a first album by the folk group Pan Brumisti, and Red Records (distributed by Sciascia) includes a debut solo album by young jazz planist Piero Bassini. ... Topping Italy's jazz charts, as published in Musica Jazz, are Weather Report's "Black Market" (CBS), McCoy Tyner's "Trident" (Milestone), Charles Mingus' "Changes (Atlantic) and Miles Davis' "Agharta" (CBS) and the Top 10 include two Italian productions, Don Cherry's "Brown Rice," produced by Corrado Bacchelli for EMI Italiana,

EMI Dominates

Continued from page 63

EMI's dominance, but also tells of Capitol's success story this quarter: it is rated top in albums and singles. The Beach Boys account for this performance in the LP segment, but more gratifying must be the British breakthrough in singles for Dr. Hook and Tavares.

CBS stays strong in singles labels, of course, gaining second place (with 6.2%) for itself and fifth place (with 5.5%) for Epic. Also looking good is EMI Records with 5.8% and Rocker, thanks to Elton & Kiki, with 5.4%.

Behind Capitol in the leading LP labels is CBS (6.1%) and RCA (5.8%), followed by Polydor (5.1), Island (3.5) and A&M (3.3).

"Best of" compilations wield great influence over the top album titles for July-September, claiming the top three slots (with the Beach Boys, Neil Sedaka and Abba) and a further three in the top 10. The biggest selling singles reflect the extraordinarily long top 10 runs for titles such as "Don't Go Breaking My Heart," "A Little Bit More," "Dancing Queen," "The Roussos Phenomenon" and "Jeans On."

German Business Survey

Continued from page 62

apart from the general economic situation, is the lack of any major international music trend. The popular music produced today seems to be a combination of the Beatles, James Last and progressive rock.

"As far as Phonogram is concerned, one of the spectacular zs-

pects of the year has been the success of Nana Mouskouri, with both singles and albums. There has also been a breakthrough for Marianne Rosenberg, who has sold well in the European markets, and a big hit by Dutch entertainer Nico Haak whose 'Schmidtchen Echliecher' sold 500,000 copies."

ADD 8 STORES 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 Capitol'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
 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 Junc Le-Quyer as retail administration manager and David Redgers as Ontario region manager.

Josling explains that the company's retail division had been through a 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 Capitol'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 authority, and most important, I have "had the freedom to make quick decisions 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 business," he continues, "because if you don't take action immediately when you're faced with a problem, there's no sense in taking action at all."

Josling credits this greater autonomy for his division with tripling retail sales in the last three years, and proportional profit rise.

But he also points to a general improvement in the Canadian economy 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, Josling indicates that the Canadian population is now undergoing a marked shift from rural to urban centers making the profitability of retail expansion in growing cities more likely.

He says this is particularly true of cities with a population of 50,000 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, Capitol operates retail stores in only three of Canada's 10 provinces, but future growth could lead to stores in other provinces as well.

Josling says that the stores in Al-

True North Inks Pact With Island For U.S. Market

TORONTO-Island Records will distribute product by True North Records' artists Murray Mc-Lauchlan and Bruce Cockburn in the U.S. under an exclusive fiveyear distribution pact.

From 1970 to 1975, True North had a first refusal deal with Epic Records in the U.S.

Bernie Finklestein, president of True North, says that he intends to be active in the U.S. personally and hints 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.

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 manager has any expertise in that area. It's just a matter of pushing what we know best."

List price for most LP's in Canada is \$7.98 and the predominant retail price in most of the Capitol stores is \$6.99. Specially advertised discounts, 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

Ken Tobias has just completed a cross Can ada tour which ended in Toronto with a date at Convocation Hall on the campus of the Univ. Of Toronto. His second album for Attic, entitled "Siren Spell," was released to coincide with the excursion. The single from the LP is "Oh Lynda."

While in Toronto recently for a concert appearance, Vancouver-based band Sweeney Todd was presented a gold single for "Roxy Roller" by London Records. Following A Varsity Stadium date here, Kiss was presented platinum albums by Quality Records for outstanding sales of their "Destroyer" album. Styx recently received gold for their album "Equinox" from A&M Records prior to opening their western Canada tour with Montrose and Black Oak Arkansas. The Good Brothers on RCA in Canada will have their new album released in seven international markets including the U.K. and Australia.

Burton Cummings is likely to tour Canada in late fall. His new manager is Shep Gordon. Music Shoppe International has moved its offices to 180 Duncan Mills Road in Toronto. Paul Anka, who recently completed a number of dates in Canada, had his new album "Painter" ship gold in Canada, according to United Artists Rush's new release is a double album en-

titled "All the World's A Stage."

The Canadian Recording Industry Assn. held an a&r seminar at the Old Mill Restaurant in Toronto Oct. 25. . . Sylvia Tyson, whose current album for Capitol Records is entitled "Cool Wind From the North," has appointed Allan Katz, the former national promotion director for Polydor Ltd., as her manager. Katz also manages Nana Mouskouri.

Steve Katz of American Flyer was recently in Phase One Studios in Toronto with engineer George Semkiw to remix the LP cut "Back In "57" to be released as the band's second single.

Bob Ezrin recently completed production on Peter Gabriel's new album at Soundstage in Toronto. Larry Fast of Synergy also worked on the project. CBS will release Jackson Hawke's debut single "You Can't Dance" in Europe and Australia. Quality Records has re-released the lan and Sylvia album "Lovin' Sounds" on the Birchmount label.

As of Oct. 1, the suggested list price of Attic Record albums increased from \$7.29 to \$7.98.

Smile Records has released True Reflection's disco version of Bobby Darin's 1959 hit "Dream Lover" The Sons Of the Pioneers' new LP "Western Country" released in Canada on Attic Records. CHUM FM taped a recent appearance by David Amram at the Riverboat for a later broadcast. Paul Hann in the midst of a cross-Canada tour.

Sylvia Tyson's Oct 10 concert at Convocation Hall has been postponed until Nov. 28. On Oct. 13, CBC reran her television special 'Three Women' co-produced by David Acomba and Sharon Keough. Upcoming acts at the Imperial Room of the Royal York Hotel are The Pointer Sisters, Chita Rivera, The Goldiggers, the Righteous Brothers and Ray Charles. Stephane Grappalli appeared at Massey Hall Oct. 17.

Stony Plain Records of Edmonton has released a solo album by Will Miller of the Irish Rovers entitled "Make Believe Days." Frank Mills' new single on Attic Records is "When the Summer Is Gone." Charley Pride's "Charley's Best" on the Tee Vee label has sold over 300,000 copies and to celebrate Tee Vee held a reception and a presentation at the Hot Stove Lounge in Maple Leaf Gardens on Oct. 25 following Pride's concert there. Gary and Dave recently signed to Music Shoppe International for booking.

Seneca Theatre in conjunction with radio sta-(Continued on page 66)

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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 yearend chart re-cap in the music industry. LBOARD

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week) *Denotes local origin SINGLES

This Last Week Week

66

MISSISSIPPI-*Pussycat (Sonet)-Noon/Britics (Eddie Hilberts) 2 WHEN FOREVER HAS GONE-Demis 2 Roussos (Philips)-Barry Mason (Peter Sullivan) IF YOU LEAVE ME NOW-Chicago 3 (CBS)-Island (James William Guerico) 4 8 HOWZAT-Sherbet (Epic)-Razzle/ Heath Levy (Sherbet/Richard Lush) HURT-Manhattan (CB5)-Big Three (B. Martin/Manhattans) DON'T TAKE AWAY THE MUSIC-10 Tavares (Capitol)-Balipen (Freddie Perren) SUMMER OF MY LIFE-*Simon May 7 (Pve)-ATV (Barry Leng) DANCING QUEEN-Abba (Epic)-Bouc (B. Anderson/B. Ulvaeus) 15 DANCING WITH THE CAPTAIN-*Paul Nicholas (RSO)-April/Rio

- Cartel (Christopher Neil) 10 3 SAILING-Rod Stewart (Warner Bros.)-Island (Tom Dowd)
- 11 12 I'LL MEET YOU AT MIDNIGHT-*Smokie (RAK)--Chinnichap/RAK (M. Chapman/N. Chinn) GIRL OF MY BEST FRIEND-Elvis 12 13
- Presley (RCA)-Carlin 13 10 **DISCO DUCK-Rick Dees & His Cast**
- of Idiots (RSO)-Statree (Bobby Manuel) 14 THE BEST DISCO IN TOWN-Ritchie 14
- Family (Polydor)-Zomba (Zomba Corp.) PLAY THAT FUNKY MUSIC-Wild 15 20 Cherry (Epic)--Carlin (Robert
- Parissi) 16 19 RUBBERBAND MAN-Detroit Spinners (Atlantic)-Carlin (T. Bell) 17 22 COULDN'T GET IT RIGHT-*Climax

BILLBOARD

976,

ú

CC.

- Blues Band (BTM)-Air/Blue Disgue (Climax Blues Band) 23 JAWS-Lalo Schifrin (CTI)-Leeds 18 (Lalo Schfrin)
- 19 11 CAN'T GET BY WITHOUT YOU-"Real Thing (Pye)-Screen Gems/

(Mercury)-Heath Levy (Steve Miller) 44 42 SHE'S GONE-Hall & Oates (Atlantic)-Chappell (Arif Mardin) 45 38 FUNNY HOW TIME SLIPS AWAY-Dorothy Moore (Contempo]-Acutt Rose (T. Couch/J. Stroud/ W. Stevenson) 46 IF NOT YOU-Dr. Hook (Capitol)-(Ron Hattkine) 47 I CAN'T LIVE A DREAM-Osmonds (Polydor)-Chappell (Mike Curb/

This Last

14

16

17

18

- Michael Lloyd) 48 -LOWDOWN-Boz Scaggs (CBS)-Heath Levy (Jo Wissert)
- 49 LOST IN FRANCE-*Bonnie Tyler (RCA)-Mighty/RAK (Dave McKay)
- 50 SPINNING ROCK BOOGIE-Hank C. -Burnette (Sonet)-Sonet (S. Hegberg)

LPs

- Week Week 4 SOUL MOTION-Various Artists (K-1 Te() SONGS IN THE KEY OF LIFE-Stevie 2 3 Wonder (Motown) GREATEST HITS-Abba (Epic) 3 THE BEST OF THE STYLISTICS, Vol. 6 2 (H&L) THE STORY OF THE WHO-5 2 (Polydor) HIS 20 GREATEST HITS-Gene 6 23 Pitney (Arcade) A NIGHT ON THE TOWN-Rod 7 Stewart (Riva) COUNTRY COMFORT-Various Artists (K-Tel) 13 20 GOLDEN GREATS-Beach Boys (Capitol) STUPIDITY-Dr. Feelgood (United 5 10 Artists) ATLANTIC CROSSING-Rod Stewart 11 10 (Warner Bros.) L-Steve Hilliage (Virgin) 12 19 13
- JOAN ARMATRADING (A&M) 12 22 GOLDEN GUITAR GREATS-Bert Weedon (Warwick) 15
 - FOREVER & EVER-Demis Roussos 14 (Philips) **GREATEST HITS 2-Diana Ross** 11
 - (Tamla Motown) HARD RAIN-Bob Dylan (CNS) 8
 - DEDICATION-Bay City Rollers (Bell) 17

- 2 VIA PAOLO FABBRI 43-Francesco Guccini (EMI)
- 4 A LOVE TRILOGY-Donna Summer (Dunum)
- 5 XXIIa RACCOLTA-Fauste Papetti (Durium)
- DESIRE-Bob Dylan (CB5-MM) 6 **BUFFALO BILL-Francesco De Gregori** 7
- (RCA) ARABIAN NIGHT-The Ritchie Family 8
- (Derby-MM)
- LA TORRE DI BABELE-Edoardo Bennato (Ricordi)
- 10 LA MIA ESTATE CON TE-Fred Buongusto (WEA-MM)
- 11 POOHLOVER-I Pooh (CBS-MM)
- 12 I'VE GOT YOU-Gloria Gaynor (Polydor-Phonogram)
- 12 SVALUTATION-Adriano Celentano (Clan-MM)
- 14 CANTO DE PUEBLOS ANDINOS VOL 2-Inti Blimani (Vedette)
- 15 REBEL-John Miles (Decca)

AUSTRALIA

(Courtesy Radio 25M) "Denotes Local Origin As Of 10/22/76 SINGLES

- This
- Week DANCING QUEEN-Abba (RCA) (Moguli) 1
- DEVIL WOMAN-Cliff Richard (EMI) 2 (Chappell)
- LET'S STICK TOGETHER-Bryan Ferry (United Artists)
- MISSISSIPPI-Pussycat (EMI) (Castle) 4 I JUST DON'T KNOW WHAT TO DO WITH 5
- MYSELF-"Marcia Hines (WIZ) (Belinda) 6 TONIGHT'S THE NIGHT (Gonna Be
- Alright)-Rod Stewart (Warner Bros.) (Alberts)
- 7 DON'T GO BREAKING MY HEART-Elton John & Kiki Dee (Rocket)
- KISS AND SAY GOODBYE-The 8 Manhattans (CB5) (Lovett)
- I WANNA MAKE YOU MY LADY-*Mark 9 Holden (EMI) (Mogull)
- 10 I ONLY WANNA BE WITH YOU-Bay City Rollers (Bell) (Springfield)
- 11 BOOGIE FEVER-Sylvers (Capitol) (Perren) 12 SALUTE TO ABBA-"Norman Gunston (Lamington) (Essea)
- JEANS ON-David Dundas (Festival) 13 14 MORE MORE MORE-Andrea True
- Connection (Buddah) (Intersong)
 - OUNG HEARTS RUN FREE-Candi Staton

- 4 NICE AND SLOW (Suave y tierno)-Jesse Green (Capital)
- 5 HOY TENGO GANAS DE TI-Miguel Gallando (Capitol)
- 6 TE EXTRANO MUCHO-Sonora Santanera (CB5)
- 7 PLAY ME LIKE A YO YO (Agitame como un yo yo)-Silver Convention (RCA)
- SI SUPIERAS-Manoella (CBS)
- 9 A FIFTH OF BEETHOVEN (5ta. Sinfonia)-Walter Murphy & The Big Apple Band (Private Stock)
- 10 HEAVEN MUST BE MISSING AN ANGEL (E) cielo esta perdiendo un angel)-Tavares (Capitol)
- 11 TE LO JURO YO-El Combo de las Estrellas (Musart)
- 12 LOVE HURTS (Herida de amor)-Nazarnth (Vertigo)-Yndio (Philips)
- 13 NO ME DEJES NUNCA-Lucha Villa (Musart)
- 14 DE QUE TE QUIERO, TE QUIERO-Gilberto Valenzuela (RCA)
- 15 ME QUIERO CASAR-Rigo Tovar (Melody)

DENMARK

(Courtesy Danmarks Radio) As Of 10/24/76

- This Week
- ARRIVAL (LP)-Abba
- DADDY COOL-Boney M 2
- SHU-BI-DUA 3 (LP)-Shu-Bi-Dua 3
- DANCING QUEEN-Abba -4
- GASOLIN' LIVE SADAN (dobbelt LP)-5 Gasolin'
- 6 TAKE THE HEAT OFF ME (LP)-Boney M 7
 - GREATEST HITS (LP)-Abba
- 8 LETTERS (LP)-Svenne & Lotta 9 20 GREATEST HITS (dobbelt-LP)-
- **Creedence Clearwater Revival** 10 DON'T GO BREAKING MY HEART-Elton
- John & Kiki Dee
- 11 HARD RAIN (LP)-Bob Dylan ARBEIDSLOS (LP)-Troels Trier
- 12 POP FOR /POP NU (LP)-Nazareth m.fl. 13
- DISCO RAKET (LP)-Harpo m.fl. 14
- RINGO'S ROTOGRAVURE (LP)-Ringo Starr 15
- DANCE LITTLE LADY DANCE-Tina Charles 16
- GASOLIN' (LP) (Amerikansk)-Gasolin' 17
- 18 CHILDREN OF THE WORLD (LP)-Bee Gees
- 19 I LOVE TO BOOGIE-T. Rex

This

20 ARABIAN NIGHTS (LP)-The Ritchie Family

ISRAEL

- DANCING QUEEN-Abba (Epic) 2
- 3 MISSISSIPPI-Pussycat (EMI)
- 4 I CAN'T ASK FOR SOMETHING MORE THAN YOU BABY-Cliff Richard (EMI) 5 YOU ARE MY LOVE-Liverpool Express
- (Warner Bros.) **6 LET'S STICK TOGETHER-Brain Ferry**
- (Chrysalis)
- DISCO DUCK-Rick Dees & His Cast Of Idiots (RSD)
- NICE AND SLOW-Jessi Green (EMI) 8 I ONLY WANNA BE WITH YOU-Bay City 4
- Rollers (Arista) SHAKE YOUR BOOTY-K.C. & The 10 Sunshine Band (RCA)
- HERE COME THE SUN-Steve Harley & 11 Cockney Rebel (EMI)

PORQUE TE VAS-Jeanette (Hispavox)

16 DANCE LITTLE LADY DANCE-Tina Charles

STILL THE ONE-Orienas (Asylum)

DR. KISS KISS-5000 Volts (Philips)

FINLAND

(Courtesy Seura and Help magazines)

*Denotes local origin

SINGLES

AJETAAN TANDEMILLA-"Freeman (Love)

AIN'T THAT JUST THE WAY-Barbi Benton

NAINKO MEILLE TAALLA-"Vicky Rosti

HAFANANA-*Tapani Kansa (Scandia)

SING MY LOVE SONG-Jackpot (EMI)

DANCING QUEEN-Abba (Polar)

MOMBASA--*Taiska (Decca)

KESAN LAPSI-*Katri Helena (Scandia)

MA MISTA LOYTAISIN-*M. Rantamaki

LPs

FINNHITS IV-"Various Artists (Finnlevy)

KESAN LAPSI-*Tapani Kansa (Scandia)

HOTELLI HANNIKAINEN-"Hector (Love)

BLINDED BY THE LIGHT-Manfred Mann's

12 JEANS ON-David Dundas (Air) 13 HERE I GO AGAIN-Twiggy (Mercury)

16 BARS-Stylistics (H&L)

GEORGIE-Pussycat (EMI)

Earth Band (Brunze)

(CBS)

(Delta)

(Playboy)

(Decca)

FERNANDO-Abba (Potar)

14

15

18

19

20

This

Week

2

3

5

6

10

This

Week

3

H			Columbia (Ken Gold)	19
NOVEMBE	20	26	LOVE & AFTERNOON-"Joan	1 35 -
2	-		Armatrading (A&M)-Rondor	20
ш			(Glyn Johns)	
2	21	17	DANCE LITTLE LADY DANCE-Tina	21
¥			Charles (CBS)-Subbidu	22
-			Chappells/Rondor/Geronimo	23
	-	25	(Biddu)	
	22	23	DISCO MUSIC-*J.A.L.N. Band (Magnet)-Magnet (Sinesilver/	24
			(magnet)-magnet (Sinesiver) Whitehouse)	
	23	29	QUEEN OF MY SOUL-*Average	25
	-		White Band (Atlantic)-Island (Arif	
			Mardin)	26
	24	21	I AM A CIDER DRINKER-"Wurzels	
			(EMI)-Noon (Bob Barrett)	27
	25	34	COMING HOME-"David Essex	28
	1	140	(CBS)-April (Jeff Wayne)	
	26	16	I ONLY WANNA BE WITH YOU-	29
			"Bay City Rollets (Bell)-	
	27	44	Springfield (Jimmy lenner) BEAUTIFUL NOISE-Neil Diamond	30
	-	-	(CB5)-April (Robbie Robertson)	31
	28	40	WITHOUT YOU-Nilsson (RCA)-	1.54
			Apple (Richard Perry)	32
	29	28	I'D REALLY LOVE TO SEE YOU	1
			TONIGHT-England Dan/John	33
			Ford Coley (Atlantic)-	
			Dawnbreaker/Carlin (Kyle	34
			Lehning)	35
	30	-	YOU MAKE ME FEEL LIKE	
			DANCING-"Leo Sayer	36
			(Chrysalis)-Chrysalis/Rondor	1.000
	31	24	(Richard Perry) ARIA-Acker Bilk (Pye)-Fresh Air	37
	31		(Terry Brown)	
	32	18	LOVING & FREE AMOUREUSE-	38
		10.00	"Kiki Dee (Rocket)-Rocket/	
			Warner Bros (Elton John/Clive	39
			Franks)	40
	33	31	UPTOWN UPTEMPO WOMAN-	44
			Randy Edelman (20th Century)-	42
			United Artists (Bill Schnee)	
	34	35	TEARS OF A CLOWN-Smokey	43
			Robinson & The Miracles (Tamla Motown)Jobete London (Henry	
			Cosby/S. Robinson)	44
	35	27	BLINDED BY THE LIGHT-"Manfred	
		-	Mann's Earthband (Bronze)-	45
			Intersong (Manfred Mann's	120
			Earthband)	46
	36		SUBSTITUTE-*Who (Polydor)-	47
		-	Fabulous (Who)	47
	37	41	REMEMBER YESTERDAY-*John	48
			Miles (Decca)-RAK (Rupert	1. 2.
	20	22	Holmes)	49
	38	32	SOUL DRACULA-Hot Blood	50
	39	37	(Creole)-Creole (Boona) FAIRY TALE-*Dana (GTO)-	
	44	and it	Tincabell/Heath Levy (Barry Blue)	
	40	30	I WANT MORE-*Can (Virgin)-	100 million (1990)
	C. C	1000	Virgin (Can)	
	41	46	I'M STILL WAITING-Diana Ross	1.0
			(Tamla Motown)-Jobete London	
		-	(Deke Richards)	This
	42	49	YOU'RE MY BEST FRIEND-Don	Wreik 1 C
			Williams (ABC)-Anchor (Don Williams)	

Williams)

43 50 ROCK 'N' ME-Steve Miller Band

19	30	OCTOBERON-Barclay James	15
-		Harvest (Polydor)	ie
20	29	BEAUTIFUL NOISE—Neil Diamond (CBS)	16
21	16	FRAMPTON COMES ALIVE-Peter	17
6.4	*0	Frampton (A&M)	
22	18	ALBEDO 0.39-Vangelis (RCA Victor)	18
23	25	WINGS AT THE SPEED OF SOUND	19
100	100	(Parlophone)	- Com
24	31	THE DARK SIDE OF THE MOON-	20
		Pink Floyd (Harvest)	
25	45	GOLD ON SILVER-Beverley-Phillips	
		Orch. (Warwick)	
26	15	LAUGHTER & TEARS-Neil Sedaka	
Sauth	2535	(Polydor)	
27	26	THEIR GREATEST HITS 1971-	100
1815	1000	1975-Eagles (Asylum)	1.50
28	24	DEREK & CLIVE LIVE-Peter Cook &	1 aller
		Dudley Moore (Island)	This
29	27	THE ROARING SILENCE-Manfred	Wet
30	-	Mann's Earth Band (Bronze)	1
	20	SPIRIT-John Denver (RCA) LONG MISTY DAYS-Robin Trower	
31	-	(Chrysalis)	2
32	-	CALLING CARD-Rory Gallagher	23
36	-	(Chrysalis)	
33	32	HAPPY TO BE-Demis Roussos	4
- 20.	96	(Philips)	to the fit
34	28	GREAT ITALIAN LOVE SONGS-	5
		Various Artists (K-Tel)	1 5
35	21	ARMCHAIR MELODIES-Various	6
10	-	Artists (K-Tei)	1.00
36	34	THE BEST OF GLADYS KNIGHT &	7
100	1011	THE PIPS (Buddah)	1 200
37	35	A LITTLE BIT MORE-D. Hook	8
	122	(Capitol)	1.11/2
38	37	MODERN MUSIC-Be-Bop Deluxe	9
		(Harvest)	
39	43	SKY HIGH-Tavares (Capitol)	10
40	-	FREE FOR ALL-Ted Nugent (Epic)	10
41	-	OUT ON THE STREET-David Essex	This
		(CB5)	We
42	-	LIVE IN LONDON-John Denver	1
1	1200	(RCA)	
43	42	LIVE IN LONDON-John Denver	23
320		(RCA)	4
44	39	LONG MAY YOU RUN-Stills-Young	
		Band (Reprise)	5
45	38	TUBULAR BELLS-Mike Oldfield	
10		(Virgin)	6
46	44	THE ONE FOR ME-Acker Bilk, His	7
47	33	Clarinet & Strings (Pye) BREAKAWAY-Gailagher & Lyle	8
47	33	(ASM)	9
48	48	COMBINE HARVESTER-Wurzels	
	- 40	(One-Up)	10
49	1	JAILBREAK - Thin Lizzy (Vertigo)	1.00
50	22	LET'S STICK TOGETHER-Bryan	1.000
WW.		Ferry (Island)	
		ITALY	-
	- 8		This
	0	Courtesy Germano Ruscitto) As Of 10/19/76	wee 1
This		LPs	
Week			2
1	CONC	CERTO PER MARGHERITA-Riccardo	

	India mentio more	Contraction of the second second
	(Warner Bros.) (Con	trait
	Juganies Providence	a day
16 . 111	HE IEANS-"Skuhaa	ke (Muchroom)

- Skyhooks (Mushroom) (Doo Dah)
- A LITTLE BIT MORE-Dr. Hook (Capital) (Bygash)
- BRYAN FERRY EP-Bryan Ferry (Acuff) YOU SHOULD BE DANCING-Bee Gees (Inter K) (RSO)
- OOH WHAT A NIGHT-Linda G. Thompson (Image)

SPAIN

(Courtesy El Gran Musical) *Denotes local origin As Of 10/23/75 SINGLES

- EL JARDIN PROHIBIDO-Sandro Giacobbe (CBS) (Sugar)
- EUROPA-Santana (CBS) I LOVE TO LOVE-Tina Charles (CBS) (Chappell)
- FERNANDO-Abba (Columbia) (Notas Magicas)
- SI TU FUERAS MI MUJER-*Lorenzo Santamaria (EMI) (EGO Musical)
- ECHAME A MI LA CULPA-"Albert Hammond (CBS) (Southern)
- SOLO TU-"Camilo Sesto (Ariola) (Arabella-Armonico)
- O TU, O NADA-*Pablo Abraira (Movieplay) (Quiroga-Penta)
- YO TAMBIEN NECESITO AMAR-*Ana y Johnny (CB5)
- LOS CUATRO DETECTIVES-"Pepe Da Rosa (RCA) LPS

- AMIGOS-Santana (CBS)
- DESIRE-Bob Dylan (CBS)
- A LOVE TRILOGY-Donna Summer (Ariola) BARCELONA, GENER DE 1.976-*Lluis
- Llach (Movieplay) **ROCK AND ROLL MUSIC-The Beatles** (EMI)
- BLACK & BLUE-Rolling Stones (Hispavox)
- WISH YOU WERE HERE-Pink Floyd (EMI)
- OPUS 10-*La Trinca (Edigsa)
- TU ENCIENDES MI CORAZON-Tina Charles (CB5)
- EL AMOR-"Julio Iglesias (Columbia)

MEXICO

(Courtesy Radio Mil) As Of 10/16/76

- - LUTO EN EL ALMA-Los Terricolas (Gamma)
 - UNA LAGRIMA Y UN RECUERDO-Miramar (Accion)
 - WANTED (Se busca)-Doogy Degli Armonium (Capitol)

(Courtesy Israel Broadcasting Service) As Of 10/18/76

- SINGLES Week
- 1 I'D REALLY LOVE TO SEE YOU TONIGHT-England Dan & John Ford Coley (Atlantic)
- TROUBLE-Sailor (CBS) 5
- TEENDREAMS-*Cisse Hakkinen (Love) NIIN KAUNIS ON MAA-*Kai Rydman (Love)

1-2-3-4-FIRE- Vicky Rosti (Delta)

- I LOVE TO LOVE-Tina Charles (CBS) 8
- GREATEST HITS-Abba (Polar) 9
- 10 SAHB STORIES-Sensational Alex Harvey Band (Vertigo)

From The Music Capitals Of The World

Continued from page 65

tion CKFM is presenting a series of three concerts as part of Seneca College's 10th anniversary celebrations. Buddy Rich and His Killer Force appeared on Oct. 6 and Count Basie and Oscar Peterson are scheduled to appear on Nov. 17 and Dec. 8, respectively.... Shirley Eikhard has just returned from Los Angeles where she recorded the theme song for Stanley Kramer's new film The Domino Principle." Her new single for Attic Records is "Let Me Down Easy." She will appear in concert at Toronto's Massey Hall on Nov. 19. ... The Canadian Assn. Of Broadcasters is holding a seminar under the name Programmers In Action at the Skyline Hotel in Ottawa Nov. 8.

Keith Dancy elected president of the Broadcast Executives Society Clyde Gilmour recently celebrated the 20th anniversary of his CBC radio show, "Gilmour's Albums." ... Among the scheduled guest speakers for Humber College Radio Broadcasting students between now and Christmas are Allan Walters, Ted Rogers, Betty Scott, John Gilbert, Don Johnston and Larry Heywood The Milton Levy Company in New York informs us that his company exclusively represents Roy Buchanan for the world, contrary to a release by The Agency in Toronto indicating that they are Buchanan's exclusive booking agents in Canada. MARTIN MELHUISH

MONTREAL

A&M Records held a press reception for their new signing Cano on Oct. 18 to which close to 500 industry people showed up. Later the band showcased at L'Evechs in the Hotel Nelson. The following day they left for Quebec City on a pro-

motional visit ... Louise Forestier and Av'Nir have completed work on albums at Studio So. Boule Noire followed them. A special live radio show with Jesse Winchester was produced in the studio recently and syndicated to stations in the U.S.

A heavy fall release for CBS Disgues includes product from Harmonium, Gilles Valiquette, Aut'Chose and Lee Seguine Michel Pagliaro recently returned from a promotional trip to France with his manager Ben Kaye. While in Europe. Pagliaro stopped in at the Olympic Studios in London to mix his new French LP Pagkaro is in the middle of a tour of Canada with Henry Gross, His new single for CBS is "Last Night On Friday." ... Lavender Hill Mob, which recently signed a \$500,000 deal worldwide with United Artists Records, has completed its first album at Le Studio in Morin Heights ... London Records of Canada has signed the Orford String Quartet to an exclusive recording contract.

Fussy Cussy has just completed work on its album for Aquarius Records. Walter Rossi G entertaining a number of offers for his album recorded a few months ago at Studio Tempo. The band he was previously attiliated with, Charlee, is enjoying a resurgence of popularity in Ohio. The LP is on RCA. ... John Mackey named vice president of CFCF Radio. He still holds the poption of general manager. ... Donny Burns has left CKGM. ... Dave Patrick appointed program director of CFCF ... Harmonium sets out on a five-month tour of Quebec and the Maritimes-Nov. 11. Canned Heat featuring guitar player Harvey Mandel sold out Montreal's new rock venue Le Grand Salon for four nights in a row recently. John Mayall also did good business. Upcoming acts at the club vaclude Mahogany Rush and Paris. MANYIN MELHUISH

CONCERTO PER MARGHERITA-Riccardo Corciante (RCA) 2 AMIGOS-Santana (CBS--MM)

D&M MEANS DANCE MUSIC! SOUND 185 WEST END AVE., NEW YORK, NY, USA.

BY DEMAND

12" 45 rp.m. SINGLES



FIRST RELEASE OF THIS FANTASTIC NEW MARKET PLUS-GET WITH IT! 6 DISCO WINNERS

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CAMP GALORE BOOP BOOP A HUSTLE THREE LITTLE WORDS 124502

THE VAST MAJORITY HOUSE CALLED RISING SUN CALIFORNIA DREAMIN' 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 MUSICS SOUND 185 WEST END AVE, NEW YORK, NY, USA.

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Billboard SPECIAL SURVEY For Week Ending 11/6/76

Billboard's



BILLY PRESTON, A&M SP4587. Who is that grinning, moustachioed dandy in the white tie and tails, tipping his top hat on the jacket? Why, it's Billy Preston, minus his beard and most of his formerly wide flung afro. These days Preston may look like an update of Cab Calloway, but his overall approach remains the same goodtime soul-pop sound with almost ragtime multiple electronic keyboards that has given him a consistent string of hits like "Nothin' From Nothin'." An interesting element here is the several slower, straightforward ballads which find Billy using a warm, mellow vocal range that almost sounds like a different voice than his usual gospelish high-energy. But most of the LP gets effective further mileage out of the established Preston style.

Best cuts: "Do What You Want," "Girl," "When You Are Mine," "Let's Make Love.

Dealers: For displaying this LP, it might be wise to make up large name cards because the artist, jacket photo is so different than his usual look

THIN LIZZY-Johnny The Fox, Mercury SRM1-1119. Working the bad guy image of its breakthrough "The Boys Are Back. In Town" single for all it's worth, the U.K. foursome delivers an LP with high-pitched guitars coloring tales of desperate characters betraying women and meeting bad ends such as getting stabbed in alleyways. Irish-mulatto lead singer Philip Lynott delivers all this rocking doom with firm, throaty conviction. The entire package is carefully structured to take maximum advantage of the elements found in the veteran group's long sought recent hit single.

Best cuts: "Johnny," "Rocky," "Borderline," "Massacre," "Johnny The Fox Meets Jimmy The Weed

Dealers: After years of trying. Thin Lizzy has finally achieved full U.S. visibility.

SALSOUL ORCH.-Christmas Follies, Salsoul SZS5507 A disco Christmas album? Why not. The masters of disco bring the soulful sound of Philadelphia to holiday standards. The outcome is incredibly good and this album could become the biggest holiday season LP in years. Vince Montana has taken all of these tunes and arranged them to sound new and different. In addition to the stalwart playing, there is some fine singing by the same vocal trio featured on many of the hits out of this famed city. "Jingle Bells" has never sounded so good

Best cuts: "The Little Drummer Boy," "Joy To The World," "Rudolph The Red Nosed Reindeer," and "Auld Lang Salsoul

Dealers: In store play will make you sell out quickly. Also, the cover is similar to the last Salsoul LP and should there

Best cuts: Main Squeeze, I Get Grazy (When Your Eyes Touch Mine)," "(The Day After) Our First Night Together" (with some soanng, punchy strings), "Love The Feelin"" (with some deep, cutting background trombones and lunky bass), "If You Know Me Longer Than Tomorrow."

Number of LPs reviewed this week 44 Lost week 72

Dealers: Composer's in depth compositions draw buffs in both the pop and sazz idioms.

RUPERT HOLMES-Singles, Epic PE34288. Immaculately tasteful in contemporary pop writing, singing and arranging. Holmes has the equipment to carve out a major position in the market area now dominated by Barry Manilow. His urban sparrow song themes of the obstacles to love in a crowd are nestled in lush, baunting melodies and arrangements. It's hard to conceive that there wouldn't be a wide young adult audience for this sophisticated yet universally meaningful talent. Holmes could be the Morris Albert of 1977.

Best cuts: "Weekend Lover," "Singles," "Last Of The Romantics," "Touch And Go," "Who, What, When, Where, Why," "You Made Me Real," "I Don't Want To Get Over You.

Dealers: Holmes has been associated with recent and up coming Barbra Streisand product. He is a widely known producer.



OHIO PLAYERS-Gold, Mercury SRM11122 (Phonogram). This compilation LP consists of 11 cuts, nine of which were previously out on four earlier Mercury LPs. The two new cuts, "Feel The Beat (Everyone Disco)," has today's feel to it, and "Only A Child Can Love" is a fair ballad built around a bouncy pace. The large, dramatic production qualities enhance the copyrights, giving this modern soul group a blasting quality which sometimes adds greater strength to its vocal abilities. Time has not stood still for this act since its material has a freshness and candor

Best cuts: "Skin Tight," "Feel The Beat (Everybody Disco)," "Fire," "Jive Turkey (Part 1)."

Dealers: Group is a consistent seller with a solid crossover potential.



is a jolting change of mood-it is a throwaway but good disco spiced tune and the most commercial of the lot

oum Picks.

Best cuts: "Dance The Night Away," "Nordic Winds" (with Joni Mitchell intoning subtle vocal sounds), "Double Your Pleasure."

Dealers: Group is capable of crossing from pop to hardcore modernist jazz with ease.

GEORGE DUKE-Liberated Fantasies, BASF G22835. Although Duke has been improving greatly as a vocalist, he is still a much better keyboard player and should stick closer to it. While, there are several cuts that fit into the soulful Norman Connors type of music, the overall effort is best when he is playing plano and synthesizer. Joined by his usual cast of sidemen (Airto, Ndugu, Daryl Stuemer, etc.). Expect substantial FM airplay

Best cuts: "Don't Be Shy," "Back To Where We Never Left," "Tryin' & Cryin'," "I C'n Hear That," "Liberated Fantasies."

Dealers: Place this LP in the Billy Cobham, Frank Zappa and new releases bins, as well as in the ever-increasing Duke section.

BETTY CARTER-Now It's My Turn, Roulette SR5005 This is one of the most listenable LPs in some time. At long last, there's a vocal jazz album that appeals to everyone. Perhaps the most important moment in jazz this past year was the reemergence of Carter who can sing a song like very few others. On this studio date, she is joined by her regular trio led by planist John Hicks and the outcome is perfection. There's always talk about someone revitalizing a standard, but Carter demonstrates this from the first note to the last

Best cuts: "Music Maestro, Please/Swing Brother Swing," "Wagon Wheels," "Most Gentlemen Don't Like Love," "Open The Door," "Just Friends/Star Eyes."

Dealers: In store play will turn people on to the unique style of this under-appreciated talent.



ALPHA BAND, Arista 4102 Several months ago, the three leaders of the Alpha Band were working as members of Bob Dylan's Rolling Thunder Revue. Based on the impact this LP should create, it's a cinch to say that they will have long healthy life in the business. The material is so diverse-from T-Bone Burnett's honky tonk space rock to Steven Soles Dyl anesque ballads-that this LP should explode on all fronts. Perhaps the buffering force in the music is the multi-faceted instrumental work of David Mansfield on guitar, pedal steel, fiddle, mandolin and assorted other instruments. This is one of the most impressive first efforts of 1976.

Best cuts: "Interviews," "Cheap Perfume," "Keep It In The Family," "The Dogs," "Arizona Telegram," "Dark Eyes," "Last Chance To Dance

Dealers: While the Dylan alliance will make the group have an instant identity, it would be wise to play the music and let people hear the strong material

TRAVIS, SHOOK AND THE CLUB WOW, Just Like Real, JLR333. Chandler Travis and Stephen Shook are immensely popular on the Northeast campus concert circuit. On this first effort, they display some of the excellent folk-rock-jazz excitement that is heard in concert. Joined by an assortment of other Boston musicians (reedman John Payne, drummer Alan Dawson and various members of NRBQ), this duo squares off on an assortment of originals that establishes them as excellent writers.

Best cuts: "Great Point Song," "Bob Gets A Girl," "Time Marches On," "It's Not Too Late

Dealers: This small label out of Maynard, Mass., is worth searching out

Billboard's Recommended LPs

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MELISSA MANCHESTER—Help Is On The Way, Arista AL4095. Vocalist's powerful, pristine range and attack fails to make this 10 cut LP a uniform success. The majority of the material is mediocre, with the charts only fair and Melissa's interpretations just touching the edge of emotion despite her hard working efforts, lots of orchestral flow and spotty background voices. Best cuts: "So's My Old Man," "There's More Where That Came From." "Monkey See, Monkey Do" (a perky arrangement but banal lyrics)

via years of FM play. Ten Years After was a seminal English. hard rock breeding ground and the music here is a fine value. although some liner notes would have added greatly. Best cuts: "I'd Love To Change The World," "Tomorrow I'll Be Out Of Town," "It's Getting Harder.

PRELUDE-Back Into The Light, Pye. Pye-12139. The smooth, haunting vocal trip blend that is best remembered for its a cappella version of Neil Young's "After The Goldrush" returns to the U.S. record market with a well-produced set that uses the full resources of studio instruments. Very prethily tasteful. Best cuts: "Woman To Love," "Feel Like Loving You Again,"

NOVEN fore gather some looks

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PURE PRAIRIE LEAGUE-Dance, RCA APL11924. This LP has strong crossover potential from pop to country. The sound on this album is much stronger than on previous elforts. It all cooks from the softer ballads to the hard-rocking number. Lead singers Larry Goshorn and George Ed Powell. have several numbers that could get the group back on the hit singles track. While country rock used to be the group's major forte, it demonstrated an ability to transcend musical boundaries and make a go-of it across the board now.

Best cuts: "Dance," "In The Morning," "All The Way." "Help Yourself," "All The Lonesome Cowboys"

Dealers: This group is proven seller and the cover art is a continuation of the previous designs, so buyers will recognize it right away. Still, make them aware that this is a new effort.

DONNY AND MARIE-New Season, Polydor PD16083. This dynamic duo should score heavily with an LP loaded with a healthy dose of teen rock and soul standard interpretations. As usual, the production of Mike Curb gives excellent material and arrangements

Best cuts: "Ain't Nothing Like The Real Thing." "Anytime Sunshine," "Show Me," "Hold Me, Thrill Me, Kiss Me," "Sing," "We Got Love."

Dealers: The television series by this duo and their ty per formances of these songs should help sales

MICHAEL MURPHEY-Flowing Free Forever, Epic PE34220. Yes, it's true that Murphey's previous LP also had fine music in a wide variety of styles and still didn't produce a key single to build on the sales acceptance of "Wildfire." But this new Caribou Ranch album, which mixes high-energy ur ban arrangements and cuts that are predominantly in fluenced by American Indian symbology, is simply too musi cally and artistically outstanding not to deserve a full Billboard pick. Murphey is more than a progressive country writer singer, he's an all around pop creator

Best cuts: "Flowing Free Forever," "Running Wide Open," "Cherokee Fiddle," "Yellow House."

Dealers: This LP would appeal strongly to fans of artists as disparate as John Denver and Judy Collins. In store play would give you personal enjoyment as well as boosting sales.

CHUCK MANGIONE-Main Squeeze, A&M SP4612 There is a warm glow to Mangione's music which catapults it high above other contemporary composers working in the pop and jazz combined idiom. Mangione's creative spirit uplifts the compositions he has written and arranged for this date, which features name sidemen. The large orchestral setting provides. a broad spectrum for his light and airy style on flugelhorn. Mangione represents the 1970s version of the coopel school of Forn proving which was prodular in the 1950s. The fille supported to and the same of the entropy to soon finded matenut available totals. But their other action of the moment manycal craze and a contribution because the share of the the arrangement.

KENNY ROGERS, United Artists UALA689G. A master musician. Rogers has his second solo LP country but with a definite pop crossover appeal. He tackles country evergreens like "Laura (What's He Got That I Ain't Got)" and "Green Green Grass Of Home" plus some newer numbers. Larry Butler's production is on target, and Rogers blends his smooth voice easily with Nashville musicians. The LP employs 11 guitarists and utilizes the talents of five planists. Brilliant merging of voice and instruments occurs throughout. Bill Justis' string arrangements and an excellent cover photo add to a powerful release by this polished performer.

Best cuts: "Laura (What's He Got That I Ain't Got)." "I Wasn't Man Enough," "Mother Country Music," "Till I Get It. Right," "Lucille," "Lay Down Beside Me.

Dealers: Rogers' solo resurgence has him on the charts and hot. Stock pop, too, to take advantage of those who remember his First Edition days.

MICKEY GILLEY-Gilley's Smokin', Playboy PB415. Gilley provides a lively set of downhome country truckstop jukebox ballads balanced with several selections that display his rock tendencies. "Don't The Girls All Get Prettier At Closing Time" and "How's My Ex Treating You" depict the country side of Gilley while "My Babe" and the old Lloyd Price hit, "Lawdy Miss Clawdy," showcase his ability to handle rock'n'country numbers. Gilley comfortably handles a wide range of material from the uptown "L-D V-E" to Sam Cooke's "Bring It On Home To Me." There's plenty of pumping plano and heavy doses of steel all produced in bright and happy style by Eddie Kilroy

Best cuts: "Don't The Girls All Get Prettier At Closing Time," "LOVE," "What Is It," "My Babe," "Bring It On Home To Me." "How's My Ex Treating You."

Dealers: Gilley's such LP should move even faster than his previous five.



LA. EXPRESS-Shadow Play, Caribou P234355 (CBS). This is an excellently formatted tight modern jazz band which communicates in spite of the lack of Tom Scott, who formerly was the lead instrument. The quintet of L.A. name sidemen performs in a Weather Report inspired fashion, with less emphasis on pure hard rock rhythms. Drummer John Guerin sticks close to his jazz roots while devling into cascading, explosive rhythms as the undercoating for Peter Mann's electric guilar, David Luell's soprano, alto, tenor and baritone saxes, Miss Bennetl's Femilier bass and Victor Feldmann's radical sounding time heating electric keyboards, including synthespor. The speaking cut on side two, "Dance The Night Away,"

SPARKS-Big Beat, Columbia PC34359. On their first Columbia LP, the wonderfully weird brothers Ron & Russell Mael have emerged from the wasteland of white-noise rock and and are melding their campy, satirical lyric statements to clean basic rock in roll riffs with the help of production star Rupert Holmes. Sparks is as freakily lunny as ever and far more accessible. Best cuts: "I Want To Be Like Everybody Else," "I Bought The Mississippi River," "I Like Girls.

DAVID CASSIDY-Gettin' It In The Streets, RCA APL11852 Cassidy clearly proves with this album that he is a mature rock writer-singer who has moved eons beyond his earlier bubblegum image as the teen idol of tv's "Partridge Family." What remains to be proved is how easy it will be to get today's record purchasers to accept a Cassidy style that fascinatingly combines wide span Beach Boys harmonies with the science fiction visions of David Bowie lyrics. Best cuts: "Gettin' It In The Streets," "Never Saw You Comin"," "I'll Have To Go Away."

MOTT THE HOOPLE-Greatest Hits, Columbia PC34368. Now reorganized with new key personnel. Mott recalls its most successful period with writer-singer lan Hunter on this collection. With David Bowie's song and production on "All The Young Dudes," the group came to stand for glitter rock. But its sound only took on glitter after mastering the elements of basic rock excitement. Best cuts: "All The Young Dudes," "All The Way From Memphis," "Roll Away The Stone

GRIN, Featuring NILS LOFGREN-The Best Of ..., Epic PE34247. Lofgren's four albums with his hometown Wash ington, D.C., group distill a most impressive compilation. Lofgren, now operating as a solo artist, has a rare ability to combine the solid construction of pop hit songs with the all-out energy of hard rock. Good liner notes. Best cuts: "Like Rain," "Heavy Chevy," "We All Sung Together.

ENGLAND DAN & JOHN FORD COLEY-I Hear The Music, A&M SP4613. Now a major record act on Big Tree due to the hit single "I'd Really Love To See You Tonight" and its top 20 album, the team is represented here by some fine-quality work recorded during a stint on A&M. According to the liner notes, only four of the songs were ever previously released and these four are not currently available elsewhere Best cuts: "Used To You," "New Jersey," "I Hear The Music."

NEW RIDERS OF THE PURPLE SAGE-Best Of. ..., Columbia PC34357. The pleasant western rock of San Francisco's Riders has never fit neatly enough into programming categories to make a breakthrough via singles. But these well-chose cuts focus in on a band that at its best can be most satisfying in relaxed, good humored music and entertainment. Best cuts: "I Don't Know You," "Panama Red," "Henry."

TEN YEARS AFTER-Classic Performances, Columbia PC 34366. Classics of heavy-metal pioneer rocking indeed are these cuts featuring the slashing riff guitar of Alvin Lee. Some like "I'd Love To Change The World" are surprisingly familiar The Night That New York Cried.

CHILDREN OF THE NIGHT-Dinner With Drac, PIP6822. This is a good gimmick LP featuring some trendy tunes as performed by an even trendier cast of musicians. Count Dracula, Wolfman, the Mummy, Frankenstein's Monster, Igor the Hunchback, Dr. Jekyll and Mr. Hyde are all featured on the LP playing a full regiment of instruments. The group performs good enough to make this LP a contender Best cuts: Listen and see which ones will fit into your format.

VARIOUS ARTISTS-Peter And The Wolf, RSO RSO 1 3001. Don't prejudge this highly unusual LP. It's not a children's album, nor is it likely to be a bonanza for easy listening stations. Rather, it's a progressive rock adaptation of the classic tale, along the lines of some of Rick Wakeman's albums over the past few years. Best cuts: "Rock And Roll Celebration." "Final Theme," "Wolf And Duck.

STEPPENWOLF-The Best Of Steppenwolf (Reborn To Be Wild), Epic PE34382 These cuts, mostly full-out rock, are culled from the several Epic LPs the group made when it reunited a couple of years back. Although the quality of the rejoined Steppenwolf and John Kay's intense vocals are as good as ever, there has been a disappointing lack of major sales breakthroughs. Perhaps this sort of a "best cuts" collection can help. Best cuts: "Straight Shootin' Woman," "Smokey Factory Blues," "Skullduggery.

JIMMIE SPHEERIS-Ports Of The Heart, Epic PE34276. One of the most underrated songwriter/singers around, Spheeris' lyrics are intensely personal statements in a poetic mode set. to music. Among the musicians abetting his alternating acoustic guitar and plano are Stanley Clarke and Chick Corea. while Jackson Browne provides background harmonies. Spheeris' mellow, easy going vocals remain soothing without getting repetitious. Best cuts: "Bayou Eyes," "Child From Nowhere," "Hills In My Head," "If It's You They're Dreaming 01-

ROGER TROY, RCA APL11910. A veteran of groups ranging from the Hollywood Argyles to the New Electric Flag, Troy is not a bad writer either. As a solo artist, he sounds a bit like a more laidback David Clayton Thomas but has his own sound, especially in the higher notes. Best cuts: "Don't Put The Blame On Me Baby," "Don't You Have Any Love In Your Heart," "Shine On Love."

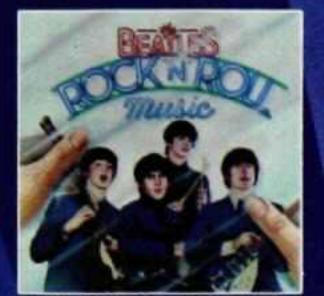
(Continued on page 70)

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the opinion of the reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Jim Fishel, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams, Paul Grein.

CAPITOL RECORDS' "GREATEST" CAMPAIGN HAS EVERYTHING TO H 13 . THE BEST... BY THE :]]



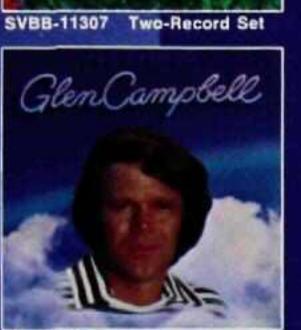
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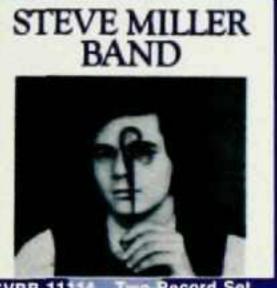
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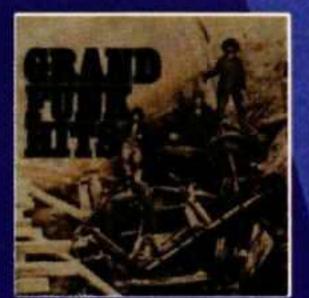
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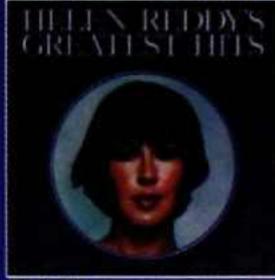
SVBB-11114 Two-Record Set



SVBB-11384 **Two-Record Set**



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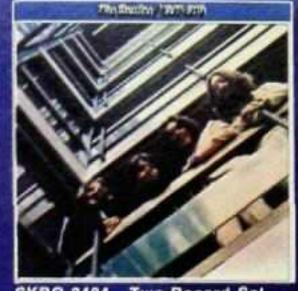
SKBO-3403 Two-Record Set



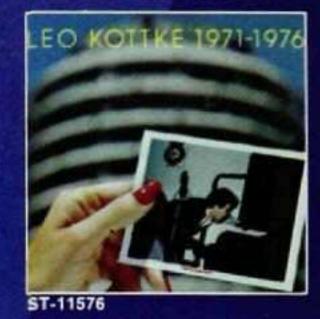
ST-11578 Available The Middle of November



SKBB-11523



SKBO-3404 Two-Record Sel





SW-3422



General News

Studio Track

Continued from page 44

phen Stills with Mike Braunstein engineering and Mike Beiriger helping; and the Eagles produced by Bill Syzmcyk with Allen Blazek at the controls assisted by Bruce Hensal. Up at the Sausalito facility David La Flamme has been putting in recording time producing himself with Bob Edwards overseeing the console with aid from Eric Schilling. The Record Plant remote truck has also just recently returned after recording **REO Speedwagon** at various concert sites around the country.

Congratulations to Brian Ingoldsby who was recently appointed president of ABC Recording Studios here. Since his arrival he has redesigned the three ABC recording studios to full automation with 24tracks and has updated the mastering facilities with a Neumann SAL 74 package. Tom Lappel has also just been hired to head the studio's new research and development department.

Kent Dubarri of Dalton & Dubarri was in at the Music Grinder laying down a few tracks produced by Jack Keller of U.A. Music with Gary Skardina engineering.

At Malibu's Indigo Ranch, Buzz Bone has been laying down a few "Texas rock 'n' roll tunes" produced by Chris Brunt and Bubba Shields.

Bad Axe, a new progressive hard rock band, finished an album at Stronghold Studios with Dana 8 Strum producing Bones Howe has been producing Lucio Battisiti at RCA Studios with Richie Schmitt engineering.

In studio activity elsewhere:

Andy Pratt was at the Northern Recording Studios, Maynard, Mass. working on pre-production for his next Nemporer album slated to be produced by Arif Mardin. Pratt is doing the pre-production sessions himself with engineering provided by Jesse Henderson. Tom Willits has also been in with his band laying down some new tracks and is co-producing with Jesse Henderson, who is also engineering.

The Don Harrison Band, producing themselves, are laying down tracks at Factory Productions, Berkeley.

New '6' Ready

Continued from page 44

groups; an acoustically-treated sound cell for piano or bongo drums; an air-conditioned drum hut with low-frequency sound traps built into the carpeted walls and a sand-filled floor; decorative lighting and an acoustically-designed ceiling; and an air-conditioned isolation booth on the same studio wall with a full splayed glass window to cut down sound reflection while allowing clear sightlines.

A lower ceiling and an altered physical shape contribute to improved acoustics in the control room, with a variable lighting system designed for individual work stations, and a combination of shag carpet and wood for the walls. With infinite speaker baffles in the control room, producers have a choice, by key selection, of either JBL or Big Red speakers.

Producer Tony Brown mixed some of the new material for Tanya Tucker's LP with Marty Lewis engineering at Quadrafonic Sound Studios also in Nashville. Producer Jim Mason completed work on the Volunteers' debut LP with Gene Eichelberger at the board. Stan Silver produced Donna Fargo for her new LP. Eichelberger at the console.

CBGB, New York's buzzing nightclub, brought tapes to the Northern Recording Studios, Maynard, Mass., to mix its big anthology album "Live At CBGB's-Volume Two." Craig Leon produced with Kim King who engineered with assistance from Jesse Henderson. Northern was also the site for a live Tommy Bolin concert broadcast from Maynard by WBCN. George Lilly was the project engineer: he was assisted by John Savignano in the control room.

At Modular Audio Products, a unit of Modular Devices, Inc., in Bohemia, N.Y., Leslie F. Cooley has been named chief engineer. He will be responsible for the continuing program of new product development at the studio and brings to the job many years of field experience in the design and use of all types of professional audio equipment.

The Marshall Tucker Band slated for Capricorn Studios, Macon, Ga., in late October.

Harvey Averne is finishing up an album with singer/composer Alberto Carrion called "Pajaros Marinos" for the Graffiti label. Sessions are taking place at Sound Exchange Studios in New York with Bernie Fox engineering



MIDLAND TOAST-Midland International Records president Bob Reno is given a party after co-hosting the "Don Kirshner's Rock Concert" TV show. From left are: Jack Kiernan, RCA division vice president, marketing; Richard Roemer, attorney for Midland; Reno, Ken Glancy, RCA president; and Mel Tilberman, RCA division vice president, commercial operations.

Atlantic & WEA Push Abba Combo

NEW YORK-"National Abba Weekend" launched Friday-Sunday (22-24) earmarks a major U.S. sales and promotional campaign for the best-selling Swedish group.

Atlantic Records and WEA mounted the campaign which encompasses the new album in WEA's "fall combination" discount program, additional bulk quantities of posters, buttons, catalog order forms, plus videocassettes of the group in action, special mailings to college and MOR stations; coverage in national press and television and renewed advertising funds.

Atlantic 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 biographics.

Center Dedicated

NEW YORK-The Richard Allen Center for Culture and Art, a nationally sponsored institution created for and by the black arts community in the U.S., was formally dedicated here with a two-day series of events. Oct. 15-16.

The center's purpose is to develop and showcase new talent in music. art and theater.

Billboard's Recommended LPs

NOVEM Continued from page 68

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> HOT TUNA-Hoppkorv, Grunt BFL11920 (RCA) The title is as mysterious as lack of personnel liner notes on this latest package of cosmic blues rock from Jefferson Starship's longest lived satellite group. One thing sure is that Jorma Kaukonen wrote some of the songs that aren't standard oldies. It sounds as if Grace Slick is singing backup here and there. The overall sound is loose and relaxed in traditional Hot Tuna style. Best cuts: "Santa Claus Retreat." "It's So Easy

> ROBB STRANDLUND-Polydor PD 1-6085. The man who cowrote the Eagles' 1974 hit "Already Gone" here presents an excellent set of the Linda Ronstadt Jackson Browne brand of California country pop. There are a couple of upbeat rock abilly numbers, and throughout, a heavy emphasis on country steel. Best cuts: "Already Gone." "Sweet Mama," "My Woman.

> ANDY WILLIAMS-Andy, Columbia PC34299 Barry Fasman charted and conducted the 10 tunes offered by the veteran baritone here and, oddly, six studios ranging from L.A. to Providence were employed in taping with various orchestras, Williams' pipes are still quality albeit some of the intensity and conviction of the early 60s may be absent. Pleasant, unexciting listening. Best cuts: "Since I Fell For You," "Tryin" To Forget | Loved You."

> **ORIGINAL SOUNDTRACK-The Young & The Restless**, PIP6812. The lush instrumental title song has, as "Nadia's Theme," gone on to be the surprise MOR crossover hit of the year. Though that top 20 chart single is on A&M, this collection of pretty, unobtrusive background music from the ty soap opera, with photos and bios of its stars on the back cover, should appeal to female and older customers. Best cut: The one vocal outing, a second version of "Nadia's Theme" by the Sounds Of Sunshine

> BOBBY SCOTT-From Eden To Canaan, Columbia PC34325. The much-traveled Scott pops up 20 years after his ABC "Chain Gang" smash with a charming 11-song entry which moved CBS' Bruce Lundvall to compose puffy liner notes Scott is distinctive as a composer, planist, singer, arranger and producer and all those skills are evident, but his uncommon sound will require diligent promotion. Best cuts: "Once Upon A Time," "Find Another Love," "Put Your Tears Away."

> BUGSY MALONE-Original Soundtrack Recording, RS 1 3501 Paul Williams took a leave of absence from A&M to write the words and music to this RSO soundtrack of the Paramount gangster musical film that has an all-kid cast. The material ranges from ragomataz 1920's sounding speakeasy rembers to hallads like "Ordinary Fool " Williams' charming work's are any to be beard on a few numbers, and these entry is the last on the their Berl rate. See Malane, The Rep A CASE Share "For the Content line.

> 71.9937 股限发展的中心法法 Pater, Six 5659.217 (MD) The Entlish programmers a face band, excluding upol makes and

hoarse shouts galore. If writes its own material that keeps blues roots obvious but doesn't ignore the musical sophistication earned by some 15 years of U.K. rock tradition. Should be a welcome addition to the collections of evolving contemporary bluesmanship Best cuts: "Mighty Fire," "Ber-In Blues." "Couldn't Get It Right

BABY-Where Did All The Money Go?, Chelsea CHL 517 Pleasantly Eagles harmonizing Texas quartet plays with a hard-rock bottom behind its country rockish melodies. The best cuts, mostly by leader Johnny Lee Schell, seem to share a winningly rueful disappointment at innocence betrayed. such as the title cut which is almost a Buttalo Springfield in dictment of rock biz ripolf. Best cuts: Title cut. "One Hundred & One Turndowns," "LA Lady."

ROBERT PALMER-Some People Can Do What They Like, 15 land ILPS 9420. In his third album, Palmer continues to display himself as a fine-quality singer and writer of adult rock. balladry. He performs material from a variety of writers here. including samples of his sophisticated treatment of soul and calypso material. His music has complex and rewarding textures. Best cuts: "One Last Look." "Keep In Touch." "Some People Can Do What They Like.

CHANGO-Honey Is Sweeter Than Blood, Mercury SRM-1 1103 Remuniscent of Santana in its pioneering latino rock period, Chango features a pronounced but fasteful three-percussionist rhythm bottom, the fluidly cascading guitar of Charles Rook and the mainstream latin-rock vocals of Peppy. The music is satisfying, if somewhat predictable, alternating between controlled tunk and semi-spiritual cuts. Best cuts: "Life Is A Rainbow." "Lady Lady." "Thumbing A Ride."

MAC GAYDEN & SKYBOAT-Hymn To The Seeker, ABC ABCD-960. Odd blend of southern rock with the Mahavishnu spiritual sound. Eastern raga influence fits surprisingly aptly into Aliman-type guitar jams. Gayden has a pretty voice that sounds like mid period Donovan and his songs are more of less in that bag. Unusual but not uninteresting Best cuts: "Steppin' Stone," "Life Is Just A Pantomime," "The Minstrel Is Free At last."

RICHARD SUPA-Life Lines, Epic PE34277 Supa is a veteran songwriter and group member who hasn't recorded for some years and sounds a bit like half of Seals & Crofts. The craftsmanship of his songs is extremely winning and admirable. this is the kind of album that other performers may well find big hits for themselves on Best cuts: "Could It Be Love I Found Tonight," "Shopping Bag Lady," "Forgetting Some one." "City Sunday Morning.

ERIC IDLE & NEIL INNES-The Rutland Weekend Songbook, Pasaport PPSD 98018. Members of Monty Python, the zany comedy sulfit that part three albums in the top 100 tast year. sport Bradinistano, Frank Sinatsa inovies, John Lennon, 50s took, Admin Cash, Dylenesque prolest preges and duco in the lighthearted LP. Set's two dependents are joined in the

loose concept of being a tv station's weekend programming schedule, with the back cover even resembling a newspaper tv log. Idle guest-hosted recently on "Saturday Night." Best cuts: "I Must Be In Love," "I Give Myself To You," "Johnny Cash." "Protest Song,""Football

MOXY-Moxy II, Mercury, SRM-1-1115. This group has built a following on the strength of its last LP and delivers a strong second effort with this one. Some fine, freewheeling guitar solos are laced into the fast-paced rockers and ballads. At times Buzz Shearman's vocals are urgent. Best cuts: "Cause There's Another," "Take It Or Leave It," "Slipping Out," "Midnight Flight," "Change In My Life," "Through The Storm," "One More Heartbreak "

BLACKFOOT-Flying High, Epic. PE 34378 Two of the band members were once part of the group that eventually became Lynyrd Skynyrd. Yet, what they play can't be characterized strictly Southern rock. Most of the material is clean, straightahead rock that slows down only occasionally. Best cuts: "Feeling Good," "Flying High," "Try A Little Harder," "Dancin' Man."

MARK ASHTON-20th Century T-520. An all-around good midtempo rock ballad LP by a light-voiced singer-writer backed by top L.A. studio names. The overall quality is a likable jauntiness. Ashton sounds like he'd be a fun act to see in person. Best cuts: "Bizarre in L.A.," "It Can Get You," "Let Your Hair Down

LAWRENCE WELK-The Best Of Lawrence Welk-20 Great Hits, Ranwood R 8162. Generous sampling of hits, all well under three minutes in length, from the man who is currently in his 22nd year of coast-to-coast champagne music making. Instrumental versions of standards range chronologically from "Canadian Sunset" to "Tie A Yellow Ribbon

NIGHTHAWKS-Psyche Delly, Adelphi AD 4110 Washington's favorite blues-rock band has a good live set that mixes it up between hard Chicago blues and fifties rock with a smallering of adaptations thrown in (J. Geils, Little Feat). Also it has a good clean sound that can get low down and dirty. Best cuts: "Hound Dog," "Can't Get Next To You."

WIGGY BITS-Polydor PD1 6081. This off-shoot of Barnaby Bye is a hard rocker to the core. Depending heavily on chorded guitar riffs, it achieves what most groups don't-a distant comparison with the intense sounds of Led Zeppelin. Expect progressive airplay. Best cuts: "Free To Ride The Wind," "Oh Captain," "Place In The Sun," "Wiggy," "Bad Sit uation."

RALPH GRAHAM-Wisdom, RCA APL1 1918. After several years, Graham has put together another one of his excellent LPs. Sounding at times like Oscar Brown Jr., Graham has a fine cross section of uptempo rockers with a myriad of horns, as well as some excellent ballads with interesting words. Best cuts: "Through The Eyes Of A Child," "Feel The Love," Smile."

RUSTY WIER-Black Hat Saloon, Columbia PC 34319 This is the label debut for the Texan who had a sizable pop chart single and album a year ago on 20th Century with "Don't It Make You Wanna Dance." Recorded in Nashville and LA. this is a mix of country boogle and hard rock, with a few ballads bringing a balance to the set. Wier's knowing vocals aren't slick and prettilied. He's into the outlaw sound of acts like Waylon Jennings Best cuts: "Lisa A/K/A Julie," "I Think It's Time (I Learned How To Let Her Go)," "Black Hat Sa loon," "High Road-Low Road." Dealers: Artist has the momentum from the previous album and the potential of a mighty label push from Columbia.

STRAWBS-Deep Cuts, Oyster DY-1-1603 (Polydor) Group have been around for some years now, going through various labels and personnel changes. But under leader Dave Cous ins, it still carries on the finest traditions of lighter English pop-rock. Interesting melody lines, literate lyrics and right-on instrumental breaks are all abundant here Best cuts: "I Only Want My Love To Grow In You," "Turn Me Round," The Soldier's Tale," "Simple Visions"

BOB MEIGHAN BAND - The Dancer, Capitol ST 11555 Thanks to the violin of Rodney Bryce and leader Meighan's light. elegantly Boz Scaggs voice, this record often reminds me of the late, lamented Dan Hicks & His Hot Licks. But Meighan's songwriting is not as relentlessly cheerful and gimmicky allow Hicks Best cuts: "City Street, "Crazy Waltz "Dancer

STEPHEN BISHOP-Careless, ABC ABC-954. A marked disfinctive vocal style and his own lyrics portend bright future for this act. Backliner should have more about the artist to interest buyers. Extremely well-produced sessions highlight Bishop's unusual sound. Guest presence of Garfunkel, Clapton and Chaka Khan as backing helps immeasurably Best cuts: "On And On," "Save It For A Rainy Day."

BAT McGRATH-Blue Eagle, Amherst AMH-1005. Following al burns on Epic and Monument, McGrath here offers a set of country-tinged pop that is dominated by humorous, upbeat songs in the style of Charhe Daniels or Jim Stafford. The versatility is demonstrated in several straighter ballads on the level of a Jackson Browne. Best cuts: "Blue Eagle," "Maruda, "Spaced Out," "Cool Breeze."

LYONS & CLARK-Prisms, Shelter 52005 (ABC). All that stands against this fem writing/vocal duo is its melodies so lack individuality that the entire production suffers. Tom Scott's reed work sparkles behind tender, soft neo-folkish vocals. Best cuts: "Nothing But Sand," "Open The Door."

BRAND X-Unorthodox Behavior, Passport PPSD 98109 (ABC) Lack of backliner information about group lowers sales possibilities. Unusual approach to repertoire involves a twosided, six song totally instrumental selection and shows the group has excellent jazzy MOR musicianship. Drummer Phil Collins is outstanding. Best cuts: "Nuclear Burn," "Running On Three."

(Comment on page 74)



Thereader, Newsmarker H Serie can Hell, Auffele How road Serie can Newsmarker 20 Serie can Newsmarker 20 Serie can Hell Weshington D.C. Sinday Hell Weshington D.C. Sinday Hell Weshington D.C. Sinday Hell Weshington D.C. Meleon November 21 Meleon Maxember 21 Meleon Hell Korento Conedo Meleon Maxember 24 Meleon Hell Korento Conedo Sinday November 28 Meleon Sorden Polt Forum New York Sinday November 28 Meleon Mereodor 27 Meleon Mereodor 1 Acede Meleon Science Meleon Meleon Mereodor 28 Meleon Mereodor 1 Acede Meleon Science Meleon Meleon Mereodor 28 Meleon Meleon Mereodor 28 Meleon Mereodor 28 Meleon Mereodor 28 Meleon Mereodor 28 Meleon Meleon Mereodor 28 Meleon Meleon Meleon Mereodor 28 Meleon Meleon

Monico Civic Astronomical Same Monica Wednesday, December 8 Arie Crown Theorem, Chicago Thursday, December 9 Symphony Hall, Besten

the Chieftains Bonaparte's Retreat

(Market-Research-Eallocate 1

ILPS 9432 Producer

General News

TV Sound Like 3-Act Play: Berliner

Continued from page 4

As a result, Hollywood not only gets its own show last, but gets the full brunt of the distortion-producing intermediate transmission equipment. Despite this, both aural and visual material comes through surprisingly well, but obviously somewhat degraded.

Getting the signal at long last into the viewers' homes is the function of each local transmitter. While video is emitted via amplitude modulation, the aural portion is carried via frequency modulation similar to an FM radio station. The latter is clean and wideband.

And finally the cruelest cut of all. Just as the automobile manufacturers have made AM radios standard equipment nowadays, but have made AM/FM radios an expensive option (and stereo FM even more so), ty receiver manufacturers have skimped on their audio in the interest of keeping costs down.

But where audio experts make their mistake is in thinking that this cost-cutting takes place in the audio

amplifier and loudspeaker. Granted the speaker is tiny and cheap and there is no acoustic design work in the ty cabinet; this is not the heart of the problem, for good low-power audio amplifiers are cheap, and an output jack to feed an external hifi system is practicable to serve those who want better sound.

There are two reasons why setmakers do nothing along these lines. The first is a phenomenon known as "intercarrier buzz." This manifests itself in a noticeable buzz in the audio and is generated by interaction from the video circuitry.

Some tv sets don't have this problem. The reason is that the manufacturer has decided to spend extra money in superior circuitry that overcomes this problem. But this costs money and a maker of portable tys in this terribly competitive market will find it preferable to spend no money on the problem and instead mask it by using a cheap loudspeaker whose frequency response is so bad that it does not reproduce the buzz.

A larger speaker and/or an

acoustically designed cabinet will not only worsen the problem created by his shortcut-taking circuitry but will add considerably to the cost_size and weight of his product.

Lastly, the manufacturer has made another even more significant cost and packaging concession. He has eliminated the power transformer. This creates what is known as a "hot chassis." Look at your portable television. Observe that except for the antenna terminals, there are no metal parts for the user to touch. Everything is wood or plastic as required by certain codes. Consequently, the setmaker cannot provide an output jack to feed your external hifi because there would then be a metal part for you to touch and risk getting a severe electric shock.

Inasmuch as the television and record industries do not support each other, but merely use one another on occasion to further each's respective goals, there is little likelihood of a resolution in the near future for the problems of audio for video.

Ramifications Of Nixon Tape Decision

Continued from page 3

We are very pleased and proud we helped fight for the rights of the phonograph industry to be treated the same as newspapers.

"Nixon had been concerned that the tapes would be played at cocktail

Washington for commercial copying rights to 22 hours of coverup trial taped evidence. But the judge said record companies had failed to assure the court the tapes would not be put to "undignified use."

Kapp is quick to point out there are hundreds of hours of Nixon tapes which are not involved in this ruling. The tapes which do become public record "contain the famous 'smoking gun' comments," Kapp says. "That's what got the road to impeachment started."

The educational project album has not yet been costed out, Kapp says. The double jacket LP should be priced within the \$11.98-\$14.98 range, he feels. The decision Tuesday (26) by the U.S. Court of Appeals for the District of Columbia by a 2-1 vote, does not mean that the tapes suddenly become available for public usage.

Herbert J. Miller, a Nixon attorney, said this ruling would be appealed to the Supreme Court. Nixon had asked the court not to release the tapes because they would invade his privacy and the privacy of others and destroy the confidentiality of presidential conversations and decisions.

But Chief Appeals Judge David Bazelon said in the majority report that the tapes heard during the trial are "no longer confidential."

Warner Bros.' Kapp, taking time out from reading a copy of the Appeals Court decision, acknowledges he has to be patient until all the legal procedures have been exhausted before he can begin working on this highly sensitive project, expletives included. The significance of Warner Communications being part of a lawsuit along with broadcasters to seek public access to highly explosive material, indicates the potential for the disk medium as a carrier or repository of new kinds of data, not necessarily entertainment per se. There have been records made recalling historical moments which were actually replays of events already known to the general public, like the sundry on the spot comments made when President John F. Kennedy was assassinated and Jack Ruby killed Lee Harvey Oswald several days later. But the Nixon tapes have never been heard before by the public, although transcripts have been published all over the world in newspapers and magazines. The recent case of former CBS newsman Daniel Schorr providing the Village Voice, a New York weekly newspaper with the Pike report of intelligence activities, represents the traditional way classified or sensitive information has been leaked for public knowledge where a lasting record is desired. Now with the phonograph record being granted the same status as the print media to provide a lasting "published" report, one can wonder whether we may see the day when labels are offered secret tapes for publication just like newspapers and print periodicals are slipped documents which benefit the public's right to know about wrongdoing in the public and private sectors.

Watergate Tapes

Continued from page 1

preme Court reversal of the tapes release decision-which could take considerable time, whether Nixon wins or loses.

However, the high court could refuse to review the decision, speeding things up for Warners and the rest of the media.

The Appeals Court has recommended that Federal District Court Judge John J. Sirica handle distribution of the tapes to the public. The court says release should be "prompt and on an equal basis for all persons desiring copies," meaning other labels besides Warner Bros. may produce LPs of the highly controversial tapes.

Warner Communications, which was joined in the appeal for public release of the tapes by the three commercial networks and the Public Broadcasting System, had announced plans to put out an album selecting 20 hours from the tapes and a full set for library release.

The Appeals Court is returning the case for implementation to the Federal District Court where it originated, as a matter of procedure. As part of its ruling, the Appeals Court has set up certain criteria for handling distribution of the tapes, including assurance of equal opportunity for all interested parties.

Warner Communications and others interested in the tapes will get together on a joint plan for distribution, which Judge Sirica will have to approve and implement.

Attorney Richard Cooper, of the law firm of Williams, Connolly & Califano, representing Warner Communications, estimates that if no stay of the Appeals Court ruling is granted to Nixon, and no Supreme

NASHVILLE-A forthcoming

European tour featuring Capricorn

artists Bonnie Bramlett, the Mar-

shall Tucker Band and Grind-

erswitch, represents the first attempt

by Capricorn and Polydor to jointly

undertake a major promotional and

merchandising campaign since the

two signed an exclusive distribution

To coincide with the 12-city tour. commencing Nov. 15 and dubbed as

"Straight Southern Rock," Polydor,

distributor of Capricorn product in

most of Europe, has released "Long

Hard Ride," the Marshall Tucker

Band's fifth album and "Lady's

Choice," a new album by Bonnie

Capricorn's European singles in-

clude Bonnie Bramlett's "Hold On,

I'm Coming" and "It's Time," which

will be released Friday (6), and the

Marshall Tucker Band's "You Say

You Love Me" and "Walkin' The

Streets Alone," shipping Friday

(12). A Grinderswitch single, "Pick-

in' The Blues," has already been

One of the promotional aids will

be a sampler album titled "Straight

Southern Rock" featuring record-

ings from various albums by the

Marshall Tucker Band, Bonnie

Bramlett and Grinderswitch. One of

the merchandising items will be a

Pony Express mail pouch with an

embossed Capricorn emblem con-

taining a "Straight Southern Rock"

poster, a specially designed bottle of

Jim Beam bourbon, the sampler al-

bum and current albums and singles

by all three artists.

pact last April.

Bramlett.

released.

Court appeal is accepted, assuming the best of all possible conditionsdistribution of the tapes could be in as little as a few weeks.

Federal District Court Judge Sirica had originally heard the case, and denied the plea for release of the tapes, until the four other Watergate defendants have exhausted their appeal procedures. This could have taken many months, or even years.

Appeals Court Chief Judge David Bazelon pointed out in his opinion that there is nothing of an intimately personal nature in the particular tapes being released, but only a "business associate" kind of discussion. All the tapes involved were heard and transcribed and also reported in the press, during the Watergate trials.

Warner Communications attorney Joseph A. Califano Jr. has told the press that the ruling set an important precedent "by saying that actually hearing something as opposed to merely reading transcripts is important." This point was also made by Judge Bazelon.

Bazelon's opinion was geared to an era of audio. He noted that "one who listens to the tapes-the inflections, pauses, emphasis and the like-will be better able to understand the conversation, than one who only reads the written transcripts that already have been published."

The Appeals Court decision was 2 to 1 in favor of the tapes release. Dissenting U.S. Circuit Court Judge George MacKinnon was in favor of waiting for completion of appeals processing for the four other defendants convicted in the case, including a possible retrial for Robert C. Mardian, whose conviction was recently overturned by the Appellate Court.



Σ

parties. In our motion to have access to the tapes, we said we're not out to make fun of this matter."

> Warner Bros. had submitted a plan last January to U.S. District Court Judge Gerhard A. Gesell in

Capricorn, Polydor Co-op **Efforts Marked By Tour**

By SALLY HINKLE

In conjunction with the tour, two of Europe's highest rated music shows will air special programs featuring these artists plus other Capricorn artists.

"Juke Box," a French television show, will air a coast-to-coast program Thursday (11) including (Continued on page 73)

Casablanca Merges

Continued from page 3

Firm has also negotiated a publishing deal with Bantam Books for 🚤 "Inside The Deep," written by Guber.

Other board members are Richard Trugman, Larry Harris and Cecil Holmes, all of Casablanca Records.

Guber, 33, the same age as Bogart, left Columbia Pictures in 1975 as executive vice president in charge of worldwide production to form Filmworks.

The move into films for Bogart is the latest in a series for record labels and their executives to get into film, notably Fantasy Records with its successful Grammy Award winning "One Flew Over The Cuckoo's Nest," Lou Adler, Ode's president into film production with projects at Paramount and Warner Bros. and David Geffin's move from Elektra/ Asylum to Warner Bros. Pictures board.

Casablanca's artist roster of Kiss, Donna Summer, Parliament, Hugh Masakela and Angel, have all neiped the label gain industry status.



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Copyright Group Holds First L.A. Meeting On New Law

LOS ANGELES—Attorney Averill C. Pasarow informed a group of more than 150 music publishers and industry persons at Yoshimura's restaurant here Tuesday (26) on what they can expect from the revised copyright law which goes into effect Jan. 1, 1978.

The meeting was the first in a series of three sponsored by the California Copyright Conference to discuss the new copyright revision law.

The standards for fair use and photocopying, and the compulsory licensing for jukeboxes, which were not previously liable, plus cable television's new involvement were strong points brought out in the meeting.

Pasarow stressed that anything that occurs between now and Jan. 1, 1978, will be governed by the existing copyright law.

The revision law also has a completely new format of copyright in the U.S. The new law offers greater participation in international copyright treaties.

Under the new law, there is only one system of copyrights and it is controlled by the federal government.

Copyright protection is now obtained upon the creation of the work. Under the new law, the work is created when it is fixed. A work is fixed when it is put in tangible form.

Previously, the law held that a copy had to be in visual notation, said Pasarow.

Protection of copyrights has also changed. The author is now protected for life plus 50 years. Previously the term was 28 years from date of deposit.

If there are joint authors, the term is life plus 50 years with respect to the last author to survive. Under the new system, all works of an author will go into domain at the same time. 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

By JEAN WILLIAMS

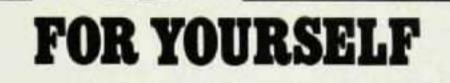
law can be divided into two parts. One section is granted rights and the other section is exceptions to those granted rights.

"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 2% cents per tune, jukeboxes

are now liable for \$8 annually, he noted.

In his comments, the veteran attorney sought to reiterate points of the new bill which have previously been published in the press.



KEEP SOME OF THE

IN THESE TIMES, CAN YOUR PROMOTION DOLLARS STRETCH FAR ENOUGH FOR YOU TO SAY "THANKS A MILLION" TO THOSE WHO HAVE MADE IT A MILLION-SELLER?

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Capricorn Tour

 Continued from page 72
 Grinderswitch and Wet Willie. On Nov. 30, England's "Old Grey Whistle Test," filmed in the U.S. by the BBC, will feature live performances by the Marshall Tucker Band and Wet Willie in Charleston, S.C., as well as interviews with Bonnie Bramlett, Dicky Betts and Elvin Bishop in Macon, Ga.

Meanwhile, in an effort to promote Capricorn's November releases, Phil Walden, Capricorn president and other Capricorn executives in Macon, are flying to eight cities in seven days to preview new LPs to members of the press, radio, retailers and promotion directors.

The Capricorn Airborne Campaign, initiated Oct. 21 in Baltimore, will continue to Philadelphia, New York, Boston, Pittsburgh, Cleveland, Detroit and Cincinnati promoting Elvin Bishop's "Hometown Boy Makes Good," a new tworecord live set by the Allman Brothers Band entitled "Wipe The Windows, Check The Oil, Dollar Gas," and a debut album on Capricorn by England's Easy Street.

Capricorn executives involved in the campaign include Frank Fenter, executive vice president; Don Schmitzerle, vice president and general manager; Phil Rush, national promotion director; Mark Pucci, director of publicity and David Young, national sales director.

New Jagger LP

CHICAGO-Co-producers Mick Jagger and Ahmet Ertegun are working with bluesmen Luther Allison and Willie Mabon at P5 Studios here. The material will be released on Atlantic Records. and, if desired, your company logo and actual size artwork for the album cover

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Billboard's Billboard SPECIAL SURVEY For Week Ending 11/6/76 Number of singles reviewed this week 127 Lost week 137

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ELTON JOHN-Sorry Seems To Be The Hardest Word (3:43); producer Gus Dudgeon, writers. Elton John, Bernie Taupin: publisher Big Pig. ASCAP. MCA 40645. Elton's first single from the brand new Blue Moves LP is a sad ballad that alternates between the tragic and the bombastic, much in the style of "Don't Let The Sun Go Down On Me," one of his biggest hits. Elton's lead vocal is almost painfully sincere and believable, while his multi-track backing vocals are as complex as anything he's recorded. The orchestra chart features a haunting accordion break by L.A. studio star Carl Fortina.

SEALS & CROFTS-Baby, I'll Give It To You (3:10); producer Louie Shelton, writers: Lana Bogan, James Seals, publisher Dawnbreaker, BMI Warner Bros 8277 Similar in overall sound to the duo's last monster hit. "Get Closer," this new one is a lilling near disco midtempo ballad with thumping rhythm, soaring strings and a touching female guest vocal solo. All the ingredients that won through for S&C last time. out

WALTER MURPHY BAND-Flight '76 (3:29): producer. Thomas J. Valentino; writer: Walter Murphy, publishers: RFT/ Don Kirshner, BMT. Private Stock 123. There's going to be a lot of fast paced boogleing around the disco floors as Murphy follows up "Fifth Of Beethoven" with an all-out attack on "Flight Of The Bumblebee " The orchestration is as clever and exciting as on Murphy's first big hit.

recommended

STARBUCK-Lucky Man (3:30); producers: Bruce Blackman, Mike Clark, writer: Bruce Blackman, publisher: Brother Bill's, ASCAP, Private Stock 125.

AMERICA-She's A Liar (3:28); producer. George Martin, writer Gerry Beckley, publisher: WB, ASCAP, Warner Bros. 8285

GLORIA GAYNOR-Let's Make A Deal (2:49); producers: Meco Monardo, Tony Bongiovi, Jay Ellis, writer: Curtis Blandon, publisher Elbomo, BMI, Polydor 14357

JAMES TAYLOR-Woman's Gotta Have It (3:20); producers Lenny Waronker, Russ Titelman, writers: B. Womack, D. Car ter, L. Cooke; publishers: Unart /Tracebob, BMI, Warner Bros 8278

ROBIN TROWER-Caledonia (3:40); producers Geoff Emer ick, Robin Trower, writers: Trower, Dewar, publisher: Misty

BOBBY WOMACK & BROTHERHOOD-Home Is Where The Heart is (3:19): producers. Bobby Womack and the Muscle Shoals Sound Rhythm Section, writer: P. Mitchell, publisher. Muscle Shoals Sound, BMI Columbia 10437

ARCHIE BELL & THE DRELLS-Nothing Comes Easy (3:07); producers: John Whitehead, Gene McFadden, Victor Carstar phen, writers J. Whitehead, G. McFadden, V. Carstarphen, publisher Mighty Three, BMI Philadelphia International 3605

ANN PEEBLES-Fill This World With Love (2:36); producer Willie Mitchell, writers: A. Peebles, D. Bryant, G. Anderson, publisher Petmar, BMI, Hi 2320 (London).

DOROTHY MOORE-For Old Time Sake (3:39); producers Tommy Couch, James Stroud, Wolf Stephenson; writer: Fed erick Knight, publisher, Two-Knight, Malaco 1037

IMPRESSIONS-This Time (3:55); producer: McKinley Jack son, writers McKinley Jackson, Shirley Jones, publisher: Aan dika, BMI. Cotillion 44210 (Atlantic).

LOLEATTA HOLLOWAY-Worn Out Broken Heart (3:27); pro ducer Floyd Smith, writers Sam Dees, Sandra Drayton, pub lisher not listed. Gold Mind 4000 (Salsoul)

MICHAEL JAY COLEMAN-I'm Falling For You (3:10); producers John Richbourg, Michael Coleman, writer Michael Coleman, publisher. Three Cheers, ASCAP, Sound Stage 2502 (Monument)

MEMPHIS HORNS-Get Up And Dance (3:19); producer: Alan Abrahams, writers Alan Abrahams, Clarence McDonald, Ted Wender, Henry Justin, publisher, Bridgewood, ASCAP, RCA 10836

BOBBY BLAND & B.B. KING-The Thrill Is Gone (3:40); producer: Esmond Edwards, writers: R. Hawkins, R. Darnell, publisher Modern, BMI ABC 31009



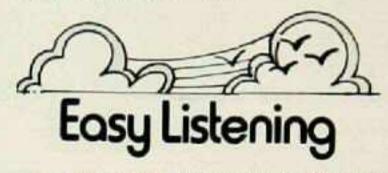
GARY STEWART-Your Place Or Mine (3:00); producer Roy Dea, writers. Rory Bourke-Carol Anderson Mary Beth An derson, publishers Chappell, ASCAP/Unichappell, BMI, RCA JH-10833. The sensuous vibrato of a voice owned by Stewart combines with the razor sharp production of Roy Dea for an other number that stretches Stewart to new vocal heights The song provides the perfect vehicle for Stewart's robust. 100% believable, intensive delivery.

JOHNNY CASH & JUNE CARIER CASH-Old Time Feeling (2:47); producers. Johnny Cash Charlie Bragg, writers. 1. Jans-W Jennings, publishers: Almo, ASCAP/Danor, BMI, Columbia 3-10436. Perfect blend of song and singers yields impressive results as Cash and Carter team for a powerful ballad, perhaps their best combo recording ever. With a debut on the CMA Awards television show and the promotion thrust of Columbia, this release exemplifies what country music is, and should be, about: simple, strong and straightforward

ASLEEP AT THE WHEEL (3:03); producers: Tommy Allsup Ko nawa Music Productions Asleep At The Wheel Productions, writets T. Camfield-D. Johnson, publisher. Brazos Valley, BMI Capitol 4357

LINDA HARGROVE-Most Of All (3:22); producer Pete Drake. writer, Linda Hargrove, publishers, Beechwood/Window, **BMI Capitol**

JOHN L SULLIVAN-I Never Cry (3:25); producer: Lou Lofredo Pete Thomason, writers Cooper-Wagner, publishers Ezra/Early Frost, BMI Shue SR 1991



O.C. SMITH-Together (3:04); producers John Guerin, Max Bennett, writers C. Fox, N. Gimbel, publisher Fox-Gimbel BMI. Caribou 9017 (CBS). A distinct change of pace for James Guercio's Colorado based Caribou label is this superb soul-MOR crossover treatment of a Gimbel & Fox song produced by two members of L.A. Express. O.C.'s sensitive vocal is as direct and meaningful as anything he's ever done and the entire sound is thoroughly contemporary.

recommended

TWIGGY-Vanilla Olay (3:24); producer Tony Eyers, writer Do Shannon, publisher Plain and Simple, ASCAP Mercury 73863

SERGIO MENDES-The Real Thing (4:50); producer: Sergio Mendes, writer Stevie Wonder, publishers: Jabete, Black Bull, ASCAP Elektra 45360

PETER NERO-Tara's Theme (2:33); producer: Paul Leka, writer M Steiner, publisher W.B., ASCAP Ariola America 7650

LENA HORNE-I've Got To Have You (3:26); producer: Norman Schwartz, writer, Kris Kristofferson, publisher, Buckborn, BMI, RCA 10825.

LAWRENCE WELK-Nadia's Theme (3:03); producers: George Cates, Lawrence Welk, writers: Barry DeVorzon, Perry Botkin Jr., publisher, Screen Gems-Columbia, BMI, Ranwood 1068.

GUY & RALNA-If | Didn't Love You (2:42); producer Steve Lorff, writers, G. Sklerov, H. Lloyd, publisher, Peso, BMI, Ran wood 1070.

DAVE NICOL-Goodbye Mama (3:25); producer: Terry Brown, writer, Dave Nicol, publisher, Overlea, BMI, Private Stock 111.



MIKE GREENE-Down To The Wire (3:24); producer Mike Greene, writer: Mike Greene, publisher: Hip Check, BMI, Mercury 473. Pretty number has the goodtime energy of midtempo Neil Sedaka songs like "The Immigrant." A subtle is land flavor and good lifting vocals highlight this romantic ode.

MARY MacGREGOR-Torn Between Two Lovers (3:40); producers Peter Yarrow, Barry Beckett, writers: P. Yarrow, P. Jarrell, publishers: Muscle Shoals Sound, BMI/Silver Dawn, ASCAP Ariola America 7638 Already on the easy listening chart at 48, this is a mellow Peter Yarrow number that has the stately ballad appeal of Tony Cole's "Suite Man And Woman," which was a healthy MOR hit a few years back. Pretty, fragile vocal approach puts MacGregor in there with the best of the small-voiced stars.

Picks-a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended-a tune predicted to land on the Hot 100 between 31 and 100. Review editor-Nat Freedland.

Billboard's Recommended LPs

Continued from page 70

OZZ

DON RADER-Now, PBR International PBR-10. Former

ergy from working before an audience. His tenor and suprano sax work are still moving forward, and he receives excellent support by trombonist Charles Majid Greenlee, planist Dave Burrell, bassist Cameron Brown and drummer extraordinaire

NUOR Days, Chrysalis, ASCAP. Chrysalis 2122

INUBE

GRAND FUNK RAILROAD-Just Couln't Wait (3:29); producer Frank Zappa, writer Farner, publisher: Cram Renraff, BMI MCA 40641.

OUTLAWS-Green Grass & High Tides (3:17); producer Paul A Rothchild, writer H Thomasson, publisher Hustlers, BMI Arista 1213

NED DOHENY-A Love Of Your Own (3:17); producer Steve Cropper, writers: N. Doheny, H. Stuart, publishers: Longdog/ W.B., ASCAP, Average, BMI, Columbia 10438.

JAY BLACK-One Night Affair (3:27); producers Teddy Ran dazzo, Frankie Valli, writers: T. Randazzo, V. Pike, R. Joyce, publisher: Razzle Dazzle, BMI. Roulette 20499.

RICHIE HAVENS-I'm Not In Love (3:45); producer: David Kershenbaum, writers Stewart, Gouldman, publisher: Mar-Ken, BMI A&M 1882.



AWB-A Love Of Your Own (3:34); producer: Arif Mardin writers: Stuart, Doheny, publishers: Average, WB, Longdog, ASCAP Atlantic 3363 The Average White Band returns to top form with this disco ballad that packs driving rhythm into a slower tempo. The falsetto vocal harmonies are right on soul target. In all, the disk is a perfect representation of the brilliant sound that first made AWB a phenomenon

BROTHERS JOHNSON-Free And Single (3:28); producer Quincy Jones, writers' George Johnson, Louis Johnson, publishers: Kidada/Goulgns, BMI A&M 1881 Those bright Quincy Jones proteges stage a cheery street chant with disco overtones. The words are about having fun while unattached and the beat is a prodigy of pulsation. A female vocal "ya-yaya-ya" fill is particularly effective

GRAHAM CENTRAL STATION-I Got A Reason (3:48); pro ducer, Larry Graham, writer, Larry Graham, publisher, Nineteen Eighty Foe, BMI. Warner Bros. 8288. A most unusual reggae shuffle beat blends with Sly type vocal lines for an offbeat, catchy tune. The disk has a different, exotic quality. that instantly sets it apart from formula soul. Extremely ear personal.

recommended

CUNTS MATTHELD-Party Hight Ch291; bendarani Curter Marheit water, Carto Mantoin publicker Marhold, SML

MIKE LUNSFORD-Stealin' Feelin' (2:58); producer Tommy Hill, writers: J. Coleman M. Lytle, publisher. Power Play, BMI, Starday (Gusto) SD 146. Coming off his biggest hit ever in "Honey Hungry," Lunsford establishes himself as a country talent to be considered on a long-term basis. His laidback and subtle approach is strengthened by his absolute control of voice and emotion. Lunsford promises to be one of country music's major talents and this song will help him gain that reputation.

WYNN STEWART-Sing A Sad Song (3:04); producer Eddie Kilroy, writer. Wynn Stewart, publisher. Four Star, BMI Playboy P-5091-A. Stewart takes the past hit he wrote-a recent contender by Lucky Clark-and gives it a potent rendering. Production goes heavy on steel and strings, but the emphasis stays on Stewart's voice as it should

recommended

ROD HART-C.B. Savage (3:31); producer Rod Hart, writer Rod Hart, publishers: Shelby Singleton/Little Richie Johnson, BMI Plantation PL 144.

LITTLE DAVID WILKINS-The Greatest Show On Earth (2:42); producer: Owen Bradley; writers: David Wilkins-Tim Marshall, publishers Forrest Hills, BMI/Ash Valley, ASCAP MCA 40646

SUSAN RAYE-Dzark Mountain Lullaby (2:44); producer George Richey, writer: Robert John Jones; publisher: Blue Book, BMi United Artists UA-XW870 Y

SAMMI SMITH-Rings For Sale (2:12); producer Jim Malloy. writer John Hadley, publisher: Tree, BMI. Zodiac ZS 1013.

BILLY WALKER-Instead Of Givin' Up (I'm Givin' In) (2:29); producer Ray Pennington, writer Billy Walker, publisher Best Way, ASCAP RCA JB-10821

SIDE OF THE ROAD GANG-What Am I Doin' Hangin' Round (2:54); Mike Leech, writer Michael Murphy, publisher Screen Gems-Columbia, BMI, Capitol 4330.

RAY PENNINGTON-Steppin' Aside Just Ain't My Style (3:10); producers: Dave Kirby Ray Pennington, writer: Ray Pennington, publisher, Show Biz, BMT Zodiac ZS-1010.

MARTY MITCHELL-My Eyes Adored You (3:26); producer Mile Cuth, seller, B. Crewe K. Nolan, publishers: Stone Diamond, BMI/Tannyhoy, BMI/Kenny Nolan, ASCAP, Hitsville H. 5044F

trumpeter and flugelhornist with the big Herman and Fergu son bands favors Latin rhythms through most of the curiously old-tashioned bop jazz presented here on seven tracks. There's competent backing by Ray Reed, Fred Atwood, Jim Nelsson, Jack Arnold and Alan Broadbent. "Now" is oddly, as dated as a re-creation of Paul Whiteman's music but what Rader lays down is laid down well Best cuts: "Hail Colombian. "Saludita"

ALAN COHEN-RICHARD SUDHALTER-The New Paul Whiteman Orchestra Vol. 2, Monmouth Evergreen MES 7078 It's terribly old fashioned, but this music of the '20s revives pleasant memories of the renowned Whiteman unit at a time when Bix and Tram were at their zenith. Twelve tracks are cleanly played from original charts with Sudhalter's cornet taking the Beiderbecke solos. Purely notitalgic. Best cuts: "It 1 Had & Talking Picture Of You, "San, "Lonely Melody"

EDDIE JEFFERSON-Still On The Planet, Muse MR 5063. Vo. calist Jefferson is something of a legend and he's still outting out quality records. Joined by an excellent hand that includes planist Mickey Tucker and trumpeter Wayman Reed, Jefferson attacks a series of different sounding jazz standardseach done with a special flair. His vocalise is still in top form. Best cuts: "I Got The Blues," "Ornithology," "Keep Walkin", "Pinetop's Boogie."

SONNY CRISS-Out of Nowhere, Muse MR 0698. For the second time in a year. Muse has recorded alto sax great Criss in the perfect quartet setting. In fact, he's in top form with the sympathetic accompaniment of planist Dolo Coker, bassist Larry Gales and drummer Jimmie Smith Criss is one of the few alto saxmen who can play expertly in either a smooth or hard edge setting Best cuts: "All The Things You Are." "El Tiante. "My Ideal," "Out Of Nowhere. The First One."

PAT MARTINO-We'll Be Together Again, Muse MR 5090 This is the perfect setting for Martino-just his guitar and the pi and of Gil Goldstein. The outcome is one of great beauty and musicianship. No frills, just the artistry and guitar genius of a musician, who's finally getting a taste of commercial success. Best cuts: Fick the one which catches your fancy and format

JOACHIM KUHN-Springlever, Atlantic SD 1695. This European keyboard genius has recorded an excellent LP that demonstrates his ability to make good sounds on both acoustic and electric plano. Joined by the still underrated Philip Catherine on guitar and Larry Coryell's rhythm section (bassist John Lee and drummer Gerry Brown). Kuhn pulls out all of the stops right from the start. Much of the music is out of the jazz-rock mold with a new twist or two Best cuts: 'Lady Amber, "Two Whips," "Morning," "Mushroom," "Equal Evil

ARCHIE SHEPP-Montreux Two, Arista Freedom 1034 Shepp's most recent LP is a masterful collection of live tracks recorded at last year's Montreux Jazz Festival. This is the first album in some time that displays his ability to generate enBeaver Harris Best cuts: "Scream," Along Came Betty,

JOHN PAYNE BAND-The Razor's Edge, Arista Freedom 1036. Payne is rapidly becoming a very distinguishable saxophonist, after years of learning his licks from others. His sound on tenor, soprano and baritone sax is very fluent and the interplay between him and his keyboard ace Luis Levin is electric. The sound is a happy mixture of Weather Report-sounding material and good old straight-ahead acoustic blowing. Best cuts: "Lolita," "Himiola," "Ariadne," "The Razor's Edge," "Past Davs."

country

RAY GRIFF-The Last Of The Winfield Amateurs, Capitol ST11566. Griff has a good mixture of material which he composed, arranged, published, produced and sang with effective results. Slower ballads such as "I Never Should Have Crossed The Mississippi" are followed by jivy uptempolitems like "You Put The Bounce Back Into My Step" with its live wire plano playing. His way with a ballad-soft and melodramatic-works best on songs such as "Between This Time And The Next Time." Keyboard instruments are out front on many of the songs while guitars rule the other numbers. Best cuts: "I Never Should Have Crossed The Mississippi," "You Put The Bounce Back Into My Step," "Between This Time And The Next Time," "A Passing Thing," "If Not For You."

soul

LEON HAYWOOD-Columbia PC34363 This first effort on Columbia has Haywood selecting material more suited to his vocal style. He offers clean clear vocats and has kept his orchestral arrangement simple. Best cuts: "Let Me Make It Good To You, Strokin, The Streets Will Love You To Death, "Let's Get It On."

LOU RAWLS-Naturally, Polydor PD16086. This is a compilation of Rawis hits covering more than a decade. Rawis matenal is quite a departure from what he is currently recording. Although his vocal structure has not changed, the orchestral arrangement on this LP is minimal compared to his newer productions. Best cuts: "His Song Shall Be Sung," "Got To Get You Into My Life," "A Natural Man," "Evil."

BLACK IVORY, Buddah BDS5658 The group has pulled together an excellent rhythm section and background vocalists to compliment its own vocal style. Instruments are ever present and tastefully arranged as a cushion for the group's mellow numbers. Best cuts: "Dance," "Walking Downtown (Saturday Night), "Longer Ride."

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1 116	146.1	Complete from National Retail Stores by the Music Popularity PRICE											SUGGESTED LIST											sugg	ESTED L	ST			
S WEEK	T WEEK	its on Chart		Chart Department and the Record Market Research De- partment of Billboard	BUM	HANNEL	RACK	*	SSETTE		THIS WEEK	LAST WEEK	Weeks an Chart	STAR PERFORMER-LP s registering greatest proportion- ate upward progress this week. ARTIST Title		CHANNEL		& TAPE	ASSETTE			LAST WEEK		ARTIST Title	LBUM	4-CHANNEL	B TAPE	ASSETTE	LEL TO HEEL
SIHI A	- LAST	4 Wee		Label, Number (Dist, Label) STEVIE WONDER Songs In The Key Of Life	स्टें 13.98	6.0	15.98	a	5.98	H.	王 36	37	7	Lahel, Number (Dist. Label) STANLEY CLARKE School Days Nemperar NE 439 (Atlantic)	F.98	4	·* 7.97	0	ð 137	R	1	73	19	Label, Number (Dist. Label) BOB JAMES THREE CTI 6053 NEIL DIAMOND	۲ ٤٩١ ٩		7.96	7.94	
2	2	4		EARTH, WIND & FIRE Spirit Columbia PC 34243 LED ZEPPELIN	6.91		7.98		7.98		₫ 38	39 16	12 16	HALL & OATES Abandoned Luncheonette Atlantic SD 7269 WILD CHERRY	• 6.98		7.95		7.95	- H		66	8	Beautitul Noise Columbia PC 33965 JOHN KLEMMER Barefoot Ballet	5.38		7.98	7.58	-
1	3	24		Soundtrack From The Film/ The Song Remains The Same Swan Song SS 2 201 (Atlantic) STEVE MILLER BAND Fly Like An Eagle	11.98		13.97		1.117		39	24	10	Eps: Sweet City PE 34195 WAR Greatest Hits United Artists UA LA648-G	6.98 • 6.98		7.98		7.98		74		14	ABC ABCD 950 JOHNNY GUITAR WATSON Ain't That A Bitch DIM DJLPA 3 (Amherst)	6.98		7.95	7.95	
5	4	41	I.	PETER FRAMPTON Frampton Comes Alive Adm SP 3703	6.98 * 7.98		7.98	7.96	7.38 9.98		☆	50 41	1Z 36	BARRY MANILOW This One's For You Anata AL 4090 EAGLES	• 535 4	7.98	7.98	7.98	7.58	-	76	86 76	17	OZARK MOUNTAIN DAREDEVILS Men From Earth ASM SP 4601 AVERAGE WHITE BAND Soul Searching	6.51		7.98	7.58	
1	13 7	7		BOSTON Epic PE 34188 HEART Dreamboat Annie	• 6.98		7.97		151		42	43	15	Their Greatest Hits 1971-1975 Asylum 7E-1052 HAPPINESS IS BEING WITH THE SPINNERS Attantic SD 18181	6.95 • 6.91		7.57 7.57	1	1.97 7.97			91	3	Attantic SD 18179 LEON RUSSELL Best Of Leon Sheiter SRL 52004 (ABC)	6.58		7.97	7.57	
8	8	19	9	Mushwam MRS 5005 CHICAGD X Columbia PC 34200 BEE GEES	6.98 7.98	7.98	7.98	7.98	7.98			47	6	I HEARD THAT 11 THE MUSICAL WORLD OF QUINCY JONES	7.98		9.98		9.58	1	☆ 79	90 84	19	LTD Love To The World AGM SP 4585 ELECTRIC LIGHT ORCHESTRA	5.5E		7.58	7.51	
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11 12		67 34	7	FLEETWOOD MAC Report MS 2225 (Warner Woos) BOZ SCAGGS Silk Degrees	• 6.98		7.97		7.91	8.95	46	48 64	27 2	FIREFALL Attuents SD 18174 ELECTRIC LIGHT ORCHESTRA A New World Record	651		7.97		2.97		81 82	62 85		DR. HOOK A Little Bit More Capitol ST 11522 JOHN DENVER	5.58		7.98	7.98	
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14	5 20	11	3	LINDA RONSTADT Hasten Down The Wind Auylum 7E 1072 K.C. & THE SUNSHINE BAND Part 3	6.98		7.97		7.57		49 50	45	- 10	GEORGE BENSON Breezin' Warmer Bross 85 2919 TOWER OF POWER Ain't Nothin' Stoppin' Us Now	6.98		7.97		7.97	8.95	84 85		21	DAVID BOWIE Changesonebowie RCA APLI 1732 BROTHERS JOHNSON	6.98		7.95	1.55	
\$	18		4	TK 605 ERIC CLAPTON No Reason To Cry ISO IS 1 3004 (Polydor)	6.98		7.98		7.98		-	38		Columbia PC 34302 ORLEANS Waking & Dreaming Arylum 7E-1070	6.58	7.58	7.58		7.58		*		2	Look Out For #1 A&M SP 4567 BLACK SABBATH Technical Ecstasy	6.98		7.51	7.58	
	17		2	BOB DYLAN Hard Rain Calumbra PC 34349 ENGLAND DAN & JOHN FORD COLEY	6.98		7.55		7.95			52 57		WAYLON JENNINGS Are You Ready For The Country RCA APLI 1016 ABBA Greatest Hits	6.98		7.95		7.95	-	87	88	51	Warner Bros. BS 2969 TED NUGENT Epic PE 33692 CHICAGO IX CHICAGO'S GREATEST HITS	631 631 631		7.51	7.51	-
	29	17	7	Nights Are Forever Big Tree BT 89517 (Atlantic) ROD STEWART A Night On The Town Warner Bigs, BS 2938	6.98 • 6.98		7.57		7.57		54		16	Attentic SD 18189 NORMAN CONNORS You Are My Starship Buddeh BDI 5655	6.98		7.97		7.97		89	83	31	Columba PC 13900 WINGS AT THE SPEED OF SOUND Capital SW 11525	6.58		7.58	7.58	
20	21	18		O'JAYS Message In Our Music Philadelphia International PZ 34245 (Epic) COMMODORES	6.90	7.98	7.98	7.54	7.98		55		23	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epit) DONNA SUMMER	6.98		7.98		7.54		1 91	70	-	BURTON CUMMINGS Portrait/CBS PR 34253 BEACH BOYS Endless Summer	631		7.58	7.58	
22	23	8	5	Hot On The Tracks Mictown M6862 S1 RICHARD PRYOR Bicentennial Nigger Warner Bios. 85 2960	6.98		7.98		7.98		57	51	1	Four Seasons Of Love Oast: OCLP 7038 (Casablanca) ROY AYERS UBIQUITY Everybody Loves The Sunshine Pelyder PD-1 6070	6.98		7.98		7.98		92 93	101 95		Capital SV88 11307 GARY WRIGHT The Dream Weaver Warner Bros BS 2868	6.98 • 5.98		7.98	7.54	1.35
1 24	25	20		GORDON LIGHTFOOT Summertime Dream Reprise MS 2245 (Warner Bros.) WALTER MURPHY BAND	6.98		797		7.97	8.95	合合	74 69	5	AL STEWART Year Of The Cat Jamus IXS 7022 RUSH All The World Is A Stage	6.94		7.95		7.95			95 104	2	TYRONE DAVIS Love And Touch Calumbia PC 34268 HARRY CHAPIN On The Road To Kingdom Come	6.31		7.58	7.54	
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26			2 8	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA AFLT 1504 BAY CITY ROLLERS	6.58		7.95		7.95		₫ 62	72 67	3	VICKI SUE ROBINSON RCA APLI-1829 WILLIE NELSON The Troublemaker Long Star KC 34112 (Columbia)	6.98		7.95		7.95	-	97	89	20	Leftoverture Rishner PZ 34224 (Epic) JEFF BECK Wited	6.58		7.58	7.54	
28	11	18	8	Dedication Arista AL 4093 JEFFERSON STARSHIP Spitfire Grunt #FL1-1957 (#CA)	6.58		7.91	7.58	7.58	8.95	63 64	53 68	9	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-97551 (Motown) JUDY COLLINS	6.58		7.58		7.58		98	98 100	1	Epic PE 33849 JAMES TAYLOR In The Pocket Warner Bros. 85 2912 BEACH BOYS	6.50 • 6.31	7.58	7.98	7.98	1.95
合	31 33		6	TED NUGENT Free For All Epic PE-34121 RINGO STARR	6.98	7.58	7.98	7,58	7.58		b4	75	3	SALSOUL ORCHESTRA Nice 'N' Naasty Salsouf S25 5502 (Caytronics)	6.98		7.97		7.57		100	99	24	15 Big Ones Brother/Reprise MS (25) (Warner Butt.) ISLEY BROTHERS Harvest For The World T-Neck P2 33809 (Epic)	•		7.97	7.97	
31	32	16	6	Ringo's Rologravure Anantic 50 18193 RITCHIE FAMILY Arabian Nights Marlin 2201 (TK)	6.98		7.97		7.97		66	55 77	24	AEROSMITH Rocks Columbia PC 34165 THE EMOTIONS	-	7.58	7.58		7.98		Ŵ	124 105	5	DEODATO Very Together MCA 2219 JJ. CALE	6.51	7.98	7.58	7.58	
☆	36 34	14	4	PARLIAMENT The Clones Of Dr. Funkenstein Casabianca NBLP 7834 DIANA ROSS' GREATEST HITS	6.38		7.58		7.58		68	1	34	Flowers Columbia PC 34163 THE CAPTAIN & TENNILLE Song Of Joy ALM SP 4510	6.98		7.98		7.98			111		Troubadour Shefter SRL 52002 (ABC) FUNKADELIC Tales Of Kidd Funkadelic Westbound W 222 (20th Century)	6.91		7.95	2.85	
34	35	21		Metowa M6 86951 BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164 STILLS-YOUNG BAND	6.98 6.38		7.98		7.58		☆ 70	61	13	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2223 GINO VANNELLI	6.98		7.58		7.98			106	20	THE BEATLES Rock'N'Roll Music Capital SKB0 11537 TOM WAITS	5.95		7.5%	7.58 12.58	
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FOR WEEK ENDING NOVEMBER 6, 1976

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18	19	12	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever							53	57	8	ABBA Greatest Hits Attentic SD 18189	6.98		1.97	
	29	17	Big Tree BT 89517 (Atlantic) ROD STEWART A Night On The Town	6.98		7.97		7.57		54	59	16	NORMAN CONNORS You Are My Starship Buddeh BDI 5655	6.58		7.95	2
20	21	6	Warner Bros. BS 2938 O'JAYS Message In Our Music Philadelphia International PZ 34245 (Epic)	5.98 •	7.98	7.97	7.54	7.57		55	46	23	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epic)	• 6.98		7.98	
21	22	18	COMMODORES Hot On The Tracks Mutuwer M6 867 51	6.98	2.20	7.98		7.50		4	-	-	DONNA SUMMER Four Seasons Of Love Oasts OCLF 7038 (Casabianca)	6.98		7.98	
22	23	5	RICHARD PRYOR Bicentennial Nigger Warner Bros. 85 2960	6.98		7.97		7.97		57	51	13	ROY AYERS UBIQUITY Everybody Loves The Sunshine Pelyder PD 1 6070	6.98		7.98	
a	25	20	GORDON LIGHTFOOT Summertime Dream Reprise MS 2245 (Warner Bros.)	6.98		7.97		7.97	8.95	☆	74	5	AL STEWART Year Of The Cat Januar INS 7022	5.94		7,95	
24	15	10	WALTER MURPHY BAND A Fifth OI Beethoven Private Stock PS 2015	6.58		7.58		7.58		4	69	6	RUSH All The World Is A Stage Mercury SBM 2:7568 (Phonogram)	7.98		9.95	
\$	27	5	ROBIN TROWER Long Misty Days Chrysels CHII 1107	6.98		7.98		7.98		60	65	24	NATALIE COLE Natalie Capitol 57 11517	•		7.98	
26	26	12	DR. BUZZARD'S ORIGINAL SAVANNAH BAND							#	72	3	VICKI SUE ROBINSON RCA APLI-1829	6.98		7.95	
v	28	8	BAY CITY ROLLERS Dedication	6.98		7.95		7.95		62	67	4	WILLIE NELSON The Troublemaker Lone Star KC 34112 (Columbia)	5.58		6.58	
28	11	18	Aista AL 1093 JEFFERSON STARSHIP Spitfire	6.58		7.58		7.58		63	53	9	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-97551 (Molawn)	6.58		7.58	
合	31	6	Grunt #FL1-1957 (#CA) TED NUGENT Free For All	6.98	7,98		7.98	18	8.95	64	68	9	JUDY COLLINS Bread And Roses Elektra 7E-1076	6.98		7.97	
\$	33	4	Epic PE34121 RINGO STARR Ringo's Rotogravure	6.98	7.91		7,58		1	4	75	3	SALSOUL ORCHESTRA Nice 'N' Naasty Salsoel SZS 5502 (Caytronics)	6.98		7.98	
31	32	16	Atturitic 50 18193 RETCHIE FAMILY Arabian Nights	6.98		7.97		7.97		66	55	24	AEROSMITH Rocks Columbia PC 34165	- 6.91	7.58	7.56	7.58
合	36	4	Murlin 2201 (TK) PARLIAMENT The Clones Of Dr. Funkenstein	6.98		7.98		7,38	Ť	\$	77	11	THE EMOTIONS Flowers Columbia PC 34163	6.58		7.98	
33	34	14	Casablance NBLP 7834 DIANA ROSS' GREATEST HITS Metrows M6 88953	6.98		7.58		7.58		68	56	34	THE CAPTAIN & TENNILLE Song Of Joy AAM SP 4510	6.98		7.98	
34	35	21	BLUE OYSTER CULT Agents Of Fortune Gaumba PC 34164	6.38		7.98		7.98		\$			OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2223	6.98		7.58	
☆	40	5	STILLS-YOUNG BAND Long May You Ran Represe MS 2253 (Warner Brow.)	6.98		1.97	1	1.51		70	61	13	GINO VANNELLI The Gist Of The Gemini	6.98		7.58	

STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions/ 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers. to all manufacturers.

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b/w "Believe in Me." WBS 8286 From their forthcoming WARNER BROS. ALBUM

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WEEK	WEEK	on Ch	Charl Department Record Market Res partment of Billboar ARTIST	earch De-		CHANNEL	CK	TAPE	TO REEL	13		1000	Label, Number (Dist. Label) TAVARES	ALI	40	5	5	SAS		SEE 69	150 117	i Mei	Label, Number (Dist Label) MANFRED MANN'S	AL	¥.	-	0	
SIHI	UAST	Weeks	Title Label, Number (Dist	Label)	ALBUM	4-CH	B-TRACK	1 4-0	REEL TO R				Sky High! Capitel ST 11533	6.98	-	183		7.56					EARTH BAND Roaring Silence Warner Res. 85 2965	6.98		7.97	1	1
105	108	26	THE ALAN PARSONS	PROJECT						132	1	-	STARLAND VOCAL BAND Windsong BHL1 1351 (RCA)	6.98		1.95		7.95	1	1	180	3	CLIMAX BLUES BAND					
107	109	17	Tales Of Mystery & 1 20th Century 1 508 GLORIA GAYNOR	magination	6.98		7.58	75	14	139			THE BEST OF THE BAND Gepdal 57 11553	6.98	1	7.98		7.58	1	n	96	6	Sire SASD 7523 (ABC)	6.38		7.95		1
107	103	1.5	I've Got You Philater FD-1-6063	85.	6.98		7.98	12	18	14(142	11	AL JARREAU Glow Repense M5 7248 (Warner Broc.)	6.58		1.97		7.97					Keeping In Touch Geptus ST 13569	6.56		7.58		1
108	110	8	MARILYN McCOO & BILLY DAVIS JR.							14)	103	25	STEELY DAN The Royal Scam	•	1.14				1	72	118	7	MONTROSE Jump On It Warner Briss, BS 2953	6.51		7.97		7
109			I Hope We Get To Lo AND ANCO 952 BOB MARLEY & THE	11. 1 Mar	6.98		2.95	15	15			Ι,	ABC ABCD 931 BARRY DeVORZON &	6.98		7.95		7.95	1	合	183	2	STRAWES Deep Cuts		1			
102	113	3	LIVE Island ILPS 5376	WAILERS	6.98		7.58	75	18	T	ALM.	CATE!	PERRY BOTKIN JR. Nadia's Theme AAM 50' 3412	6.98		7.98		7.98	1	74	102	5	Oyetar DY 1 1603 (Polydar)	6.98		7.58		1
110	115	9	HERBIE HANCOCK Secrets					7.98 7.9		1	153	53	STEVIE WONDER Fulfillingness' First Finale	1						2.2		14	The Singer Sings His Songs MCA 2227	6.91		7.56		1
俞	121	3	Columbia PC 31280 ROBERT PALMER Some People Can Do	18.14	6.30	7,54	1.30	7.36 7.3		1	161	76	Tamta 16-33251 (Mutewn) STEVIE WONDER	6.58		7.51		7.58	1	金	-	125	FREDDY FENDER If You're Ever In Texas ABC/Dec DOSD 2061	6.98	F	7.95		10
			What They Like Island ILPS \$420		6.98		7,56	15	4			79	Innervisions Tamia T 3261 (Motown)	6.98	-	7.58		7.96	1	76	120	6	AUTOMATIC MAN Automatic Man					
血	122	4	BE BOP DELUXE Modern Music Harvest ST 11575 (Capitol)		6.56		7.58	7.9		145	145	72	BEE GEES Main Course RS0 50 4807 (Atlantic)	6.58		7.97		1.97	1	77	177	15	Island ILPS 9397	6.58		7,98		1
113	112	100	THE BEATLES 1962-1 Cupital SKB0 3403		• 10.98		2.98	17.9		146	i 147	4	FLORA PURIM 500 Miles High At Montreux			1							On The Track Warner Brzs. BS 2888	6.58		1.97		3
1	136	3	THE BILLY COBHAM		10.35					147	151	5	Miestune M 9070 (Fentasy) EDDIE KENDRICKS	6.58		7.95		7.95	1	78	181	49	EARTH, WIND & FIRE Gratitude Gebestea PS 33694	7.58		2.58		
		1	"Live" On Tour In Eu Atlantic SD 18194		6.98		7.92	11	17	148	150	6	Goin' Up In Smoke Tamla T6-34651 (Motown) TIM WEISBERG	6.58		7.98		7.98	- 1	79	179	28	LEON & MARY RUSSELL					
俞	-		PHOEBE SNOW It Looks Like Snow Columbia PC 34378	-	6.98		7.58	13	18				Live At Last A6M SP 4600	6.58		7.98		7.98	-		190	2	Paradise PA 2943 (Warner Bras.) DENIECE WILLIAMS	6.56		7.97		2
116	116	74	THE CAPTAIN & TENIL Love Will Keep Us To	NILLE	•					149	131	28	BOB SEGER & THE SILVER BULLET BAND Live Bullet										This Is Niecy Columbia PC 34242 DADDY DaVODZON	6.56		7.58		1
俞	127	3	ALM SP 4552 PAUL ANKA		6.98	6.58	7.58	2.56 2.5	18	150	154	5	Capitol SKBB 11523 SHIRLEY BASSEY	7.58		1.51		1.58	- 1	古			BARRY DeVORZON Nadia's Theme Arnta AL 4304	6.98		7.98		,
	130	5	The Painter United Artists UA LASS3 C CAR WASH/ORIGINAL		6.98	7.98	7.98	7.5	-		128		Love, Life & Feelings United Artists UA-1 A605-G	5.38		7.98		1.98	1	82	186	2	CATE BROS. In Che Eye And Out The Other					
T			MOTION PICTURE SO Rose Royce	UNDTRACK						山	162	6	GATO BARBIERI Calienti AAM SF 4597	6.58		7.58		7.58	ī	.83	187	24	Acylum TE 1080	6.55		7.57		3
	129	6	LITTLE RIVER BAND Little River Band	112	7.58		2.50			152	159	6	TOMMY BOLIN Private Eves						-	PA	184	2	Anthology Capitor 57 11114 RY COODER	6.56		7.58		1
120	114	7	Harvest ST 11512 (Capitol) RALPH MacDONALD		6.98		7.98	7.	10	153	155	51	Columbia PC 34239 AMERICA History—America's	6.51		7.98		7.98	-		104	3	Chicken Skin Music Reprise MS 2254 (Warner Brox.)	6.58		7.57		,
			Sound Of The Drum Martin 2202 (TK)		6.98		7.58	12	18				Greatest Hits Warner Brox BS 2894	6.58		7.97		7.97 93		85	185	81	AEROSMITH Toys In The Attic	•				
121	125	32	DOOBIE BROTHERS Takin' It To The Street Warner Bros. 85 2859	ets	•		7.97	75	17 8.95	10.7	160	90	THE BEATLES (White Album) Capital SW80 101	• 12.58		12.98		0.58	1	86	188	2	Columbia PC 33479 RORY GALLAGHER Calling Card	6.51	7.58	7.58		1
俞	-	NITE	JOAN BAEZ Gulf Winds							-	167	2	GEORGE BENSON						-				Calling Card Chrysalis DHR 1124 BILL WITHERS	6.98		7.58		1
123	60	13	AAM SP 4603 BACHMAN-TURNER C Best Of B.T.O. (So Fa		.58		7.58	7.1	-				Benson & Farrell Cri 6069	6.58		7.98		7.58	-	Щ		-	Naked & Warm Columbia PC 34327	6.51		7.98		7
124	126	46	Mercury SRM 1-1101 (Phon	logram)	6.91		7.95	13	15		156		THE MONKEES GREATEST HITS Arits AL 4089	6.98		7.98		7.56	_ 1	88	149	52	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.55		7.97		,
			A Night At The Opera Dentra 7E 1053		6.98		1.57	15	17	m	169	2	CRACK THE SKY Animal Notes Litesang LS 6885	6.98		7.98		7.58	1	89	189	10	AMERICAN FLYER	6.58		7.50		1
125	92	28	SEALS & CROFTS Get Closer Warner Bros. BS 2907		6.58		7.97	7.	57 8.95		165	5	NORMAN CONNORS PRESENTS AQUARIAN DREAM						1.97		-	-	CAROL DOUGLAS Midnight Love Affair	- 16				f
126	79	21	ARETHA FRANKLIN Music From The	WIT.	•		-			155	94	7	Boldah BDS 5672	6.98		7.98		7.98	1	91	158	57	Midland International BKL1 1758 (RCA)	6.98	-	7.95		1
127	87	14	Motion Picture SPAR Atlantic SD 18176	nic	6.98		7.97	1	17	160) 163	4	Chameleon Cpic PE 34789 BRYAN FERRY	6.98		7.58		7.58	-	-			Alive! Gasablanca NBLF 7020	7.58		7.58	3	7
			I'm Nearly Famous Recket PIG 2310 (MCA)		6.58		7.98	7:	58				Let's Stick Together Atlantic 5D 18187	6.98	25	7.97		7.57	1	92	194	20	MARSHALL TUCKER BAND Long Hard Ride Capricom CP 0170 (Warner Bios.)	6.58		7.97		2
128	128	69	JEFFERSON STARSHI Red Octopus Grunt BFL1 4999 (RCA)	P	• 6.54	7.54	7.85	7.95 7	15 8.95		1 164	116	THE BEATLES Sgt. Pepper's Lonely Hearts Club Band	•		•			1	93	119	12	YAMASHTU/ WINWOOD/SHRIEVE					F
由	139	5	DAVID BROMBERG How Late'll Ya Play	Til						-	172	3	Capital SMAS 2653 THE OSMONDS	6.98		7.58		7,58	-			K	Go Island ILPS 938?	6.98		7.58		1
130	137	100	Fantasy F 79087 THE BEATLES 1967-	1970	7,58		9.58	1			172	25	Brainstorm Rolob PD 1 6077 (Pulydor) ZZ TOP	6.98		7.98		7.58	- 14	24	123	9	STARZ Capitol ST 11539	6.58		7.58		,
山	141	31	VICKI SUE ROBINSO Never Gonna Let You	Ν	10.58		12.98	12.		-		-	Fandango London PS 656	6.98		7.98		7.58	1	95	157	49	HELEN REDDY'S GREATEST HITS Capital ST 11462			7.58		1
137	135	63	PETER FRAMPTON		6.54		7.35	7.	95	164	166	7	JERMAINE JACKSON My Name is Jermaine Motowo M6/842 SJ	6.58		7.98		7.58	1	96	132	7	JIMMY CASTOR BUNCH	1.36		1.34		
			Frampton AAM SP 4512		6.58		7.98	1.	88	165	5 170	85	THE BEATLES Abbey Road	•					1	97	200	292	Atlantic SD 18186	638		7.97		7
血	143	5	WALTER JACKSON Feeling Good Chi-Sound Di LA656 G (Un	ited Artists)	6.98		7.58	7.	58	1		LACUE.	Capital S0 383 HUBERT LAWS	6.98		7.58		7.58		9.2	198	00	Tapestry Ode SP 77009 (AAM) PAUL McCAPTNEY & WINCS	6.98	1	7.94	7.98	1
由	144	2	DRAMATICS Joy Ride				7.95			167		26	Romeo & Juliet Golumbia PC 34330 KISS	6.58		7.98		7.58	-				PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitor)	6.98		7.88	7.98	7
135	138	57	AHC ARCU 555 DARYL HALL & JOHN HCA APL1 1144	OATES	6.98		7.95		95				Destroyer Catabiance NBLP 7025	6.98		7.98		7,56	1	99	134	13	HELEN REDDY Music, Music	•				
山	146	Z	LOVE UNLIMITED OF My Sweet Summer S	RCHESTRA	1.74		1,33			163	8 174	3	DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show				-		2	00	133	6	ARLO GUTHRIE Amigo	6.98		7.58		7.
-			20th Century I 517		8.98		7.56	1.	58	1			Rukob PD 6368 (Pulydor)	6.58		7.58		7.58					Reprise MS 2229 (Warner Brox.)	6.91		7.58		7
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								60 64	Fleet	wood N Framp	man_	11 Hubert L .5, 132 Led Zepp	din_				166		Que	en. Rawis		124 Ju 55 Tu	avares . ames Ta emptati	005				
Joan Baez 122 Ry Cooder Shirley Bassey 150 Commodores Gato Barbiert 151 Norman Connors						-	84 21 54	Funk	adelic Gallag	her	126 Little Riv 103 Gordon L 186 Love Uni	ightfo	tot			119 136		Liter	n Red Redb Richa	nd	195, 199 T. 177 R. 127 G	ower Of obin Tro ino Van	Power					
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	LAST WEEK	Weeks on Charl	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	S-TRACK	O-8 TAPE	CASSETTE	REEL TO REE	
	117	j	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. NS 2965	6.98		7.97		2.97		
	180	3	Gold Plated Sire SASD 7523 (ABIC)	6.31		7.95		1.95		
	96	6	ANNE MURRAY Keeping In Touch Capital ST 11559	6.56		7,58		1.58		
	118	7	MONTROSE Jump On It Wather Briss, 85 2963	6.51		7.97		1.97	1	
1	183	2	STRAWES Deep Cuts Oyder EV 1 1603 (Polydur)	6.98	15	7.58	-	7.58		
· · · ·	102	5	NEIL DIAMOND The Singer Sings His Songs MCA 2227	6.91		7.56	3	7.54		
1.000	5K T ()	121	FREDDY FENDER If You're Ever In Texas ABC/Dist DOSD 2061	6.98	E	7.95		7.95		
	120	6	AUTOMATIC MAN Automatic Man bland ILPS 9397	6.98		7.98		7.58		
	177	15	LEON REDBONE On The Track Wareer Bros. 85 2888	6.58		1.57		7.97		
	181	49	EARTH, WIND & FIRE Gratitude Gebeeten PS 33694	* 7.58		2.55		1.51		
	179	28	LEON & MARY RUSSELL Wedding Album Paradise PA 2943 (Warner Brzs.)	6.58		7.97		7.97	8.95	
	190	2	DENIECE WILLIAMS This Is Niecy Columbia PC 34242	6.55		7.58		7.58		
100			BARRY DeVORZON Nadia's Theme Arista AL 4304	6.98		7.98		7.98		
	186	2	CATE BROS. In Che Eye And Out The Other Asylum 7E 1080	6.58		1.57		7.97		
	187	24	STEVE MILLER BAND Anthology Capitol ST 11114	6.56		7.58		7.98		1
	184	3	RY COODER Chicken Skin Music Reprise MS 2254 (Warnet Britt.)	6.58		7.57		7.57		
	185	81	AEROSMITH Toys In The Attic Columbia PC 33475	•	7.58	7.58		7.54		
-	188	2	RORY GALLAGHER Calling Card Chrysalis DHR 1124	6.98		7.58		7.58		
-		111	BILL WITHERS Naked & Warm Columbia PC 34327	5.58		7.98	Y	7.58		
	149	52	SEALS & CROFTS Greatest Hits Warner Brits, BS 2886	• 5.55		7.57		1.57	9.35	
1	189	10	AMERICAN FLYER							I

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Abba	53
Aerosmith	66,185
Ambrosia	80
America.	153
American Flyer	189
Paul Anka	117
Automatic Man	176
AWB	76
Roy Ayers	57
Bachman-Turner Overdr	ive123
Joan Baez	122
Shirley Bassey	150
Gato Barbieri	151
Bay City Rollers	27
Band	
Beaties 104,1	13, 130, 161, 165
Beach Boys	91,99
Be Bop Deluxe	112
Jeff Beck	97
Bee Gees	145
George Benson	49,155
Black Sabbath	86
Blue Oyster Cult	
Tommy Bolin	152
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THE SOUNDTRACK ALBUM

A LOU REIZNER PRODUCTION

TWENTIETH CENTURY-FOX PRESENTS

THE MOTION PICTURE

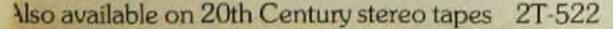
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Late General News

Court Rules N.Y. Producers Infringed

By RADCLIFFE JOE

NEW YORK-A U.S. District Court Judge here has ruled that "Boogie Woogie 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, "Cunnilingus Champion of Company C."

In the 30-page opinion, Judge Irving Ben Cooper ruling in favor of MCA Music, plaintiff in the case, said, "we find each defendant personally liable as a joint 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 Wilson Jr. (co-author of the infringing tune) knew he was copying "Bugle Boy."

In their argument at the trial, the defendants, including Wilson, Phil Oesterman, the show's producer, Billy Cunningham, Gnostic Music Co., L.M.P.C. Records, The Libra Co., The Village Gate and its owner

Art D'Lugoff, claimed that many of the identities between the songs in contention were characteristic of much of boogie woogie type music, and were therefore non-infringing similarities.

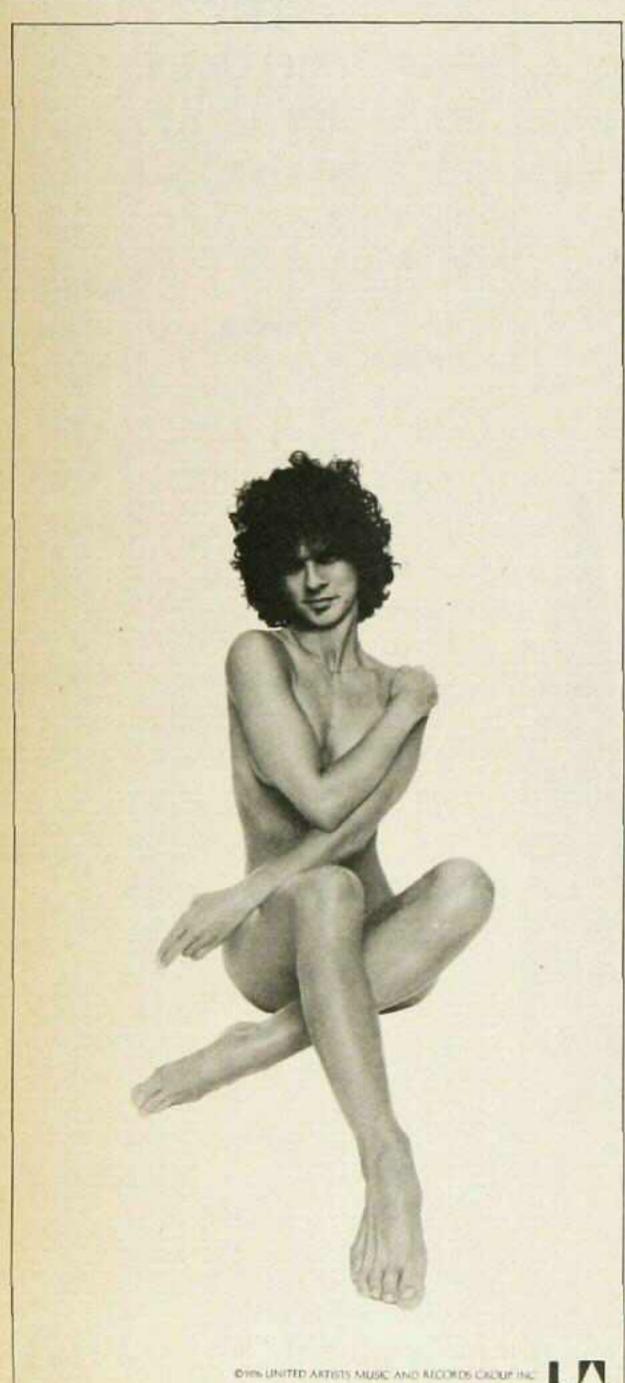
The case for the plaintiff was submitted by the law firm of Abeles, Clark & Osterberg, which is seeking monetary relief and the surrendering by defendants of offending copies of the song for destruction.

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 Chisom and Coy Eklund, 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, is now overseeing the label's international division, headed by Jerry Thomas. It was previously the bailiwick of Mike Stewart, UA Music chief. ... Bobby Goldsboro has been named national chairman of the "Save Your Vision" week, celebrating its 50th anniversary March 6-12, 1977. The American Optometric Assn. chose Goldsboro for his recent song, "A Butterfly For Bucky," which tells the true story of a boy born blind who gains his sight.

MCA label president Mike Maitland denies the Rona Barrett report on ABC-TV that Elton John is ankling the label. John's binder has a long way to go, Maitland says. He also denies that any shakeup is imminent at MCA.

Walter Murphy has written the score for NBC TV movie, "The Savage Bees," which airs Nov. 22. Theme, "Flight '76," is his new Private Stock single and modernizes "Flight Of The Bumblebee." ... And Charles Fox 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 Clydie King of the Blackberries. Ralph McDonald debuts at New York's Avery Fisher Hall Sunday (7). Backup includes: George Washington Jr., Bob James, Randy Brecker, Rick Marotta, Hugh McCracken and Art Jenkins. ... Buck Clayton worked New York for the first time in seven years at Michael's Pub. The ex-Basic trumpet was joined by Milt Hinton, Panama Francis, Earl Warren, Red Richards and Harold Ashby.

The Las Vegas AFM local 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 is whether lounge musicians will get the same pact as musicians backing the big acts in show rooms. ... MCA feted Lynyrd Skynyrd at Nathan's hot doggery.... ZZ Top were met by bicycles instead of limousines 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 Peterik and Bonnie Koloc showcased Chicago's lvanhoe Theater in a special press introductory.

Expect Dr. Buzzard's Original Savannah Band to bow live at the newly reopened Copacabana Club, New York ... Jerry Greenberg, Atlantic president, presented the Spinners with gold plaques for selling a half-million of "Happiness Is Being With The Spinners," their 10th gold record. ... Stanley Clarke begins 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 Music Row expects a new high rise commercial building on its horizon soon. ... Al Green has purchased a church building in Memphis suburban Whitehaven for \$355,000 and plans to begin preaching at the non-denominational church by year's end. He will call it 'Al Green's Full Gospel Taber-

InsideTrack

long-time Seattle distribution executive now with ABr Record & Tape Sales there, has returned to work follow ing knee surgery.... Lou and Dave Drozen of Laff Rec ords, Los Angeles, suing New West magazine and write Mark Jacobson for the reference to their label in a stor on Richard Pryor. Jacobson called the label "fly-by night" in his yarn and they seek \$5 million in cumulative damages in Superior Court for the alleged slur.

The deferred billing terms for the WEA "Combination '76" fall program call for 20% due Dec. 10, 50% due Jan 10 and 30% due Feb. 10 and not in November, Januar and February, as erroneously reported (Billboard, Or 23).

Will Lou Kwiker, former president of Handleman Co. become consultant to the RIAA-sponsored bar coding endeavor? ... Herb Goldfarb, former national sales man ager for London Records, is opening a consultant office in Los Angeles soon.

Long-time music publishing figure Mickey "The Baron" Addy, a member of Billboard's New York sale



staff, is recuperating from a heart attack at St. Clare's Hospital, 415 W. 51st St. New York 10019. His condition is stable and improving. He's not permitted visitors or phone calls but letters or carts are welcomed. ... Irwin Beer and Mari Lapidos are staging a Nov. 26-28 Be. tlefest at the Airport Marriott Hotel Admission is \$8 daily or a \$20 three-day package. They'll stage a Dec. 19-20 fes

at the San Francisco Hilton and the third annual New York bash Feb. 26-27 at the Statler Hilton. ... The Na tional Academy of Recording Arts & Sciences' Los An geles chapter holds its most valuable players awards Saturday evening (20) at the grand ballroom of the Beverh Hilton Hotel. Dinner and a show featuring Joanie Somers, Ian Whitcomb and Tommy Tedesco costs \$17.5

Phil Reed, lead guitarist with Flo and Eddie, died Sunday (24) in a fall from his ninth story hotel room in the Terrace Hilton, Salt Lake City. ... Black Oak Arkansas has negotiated a merchandising licensing pape with Merchandising Corp. of America. ... RCA Records and the 26 Sam Goody locations are running a contes for Dr. Buzzard's Original Savannah Band, giving jukeboxes to each of two winners. . . . Shawn Phillips and the Volunteers headline the Arcosanti arts festival Oct. 30 in the Arizona desert, where architect Paolo Solan a building a model community. ... Robin Trower presented with a gold record for his "For Earth Below" album and a platinum disk for "Bridge of Sighs" by Chrysalis Records' Terry Ellis. If they are looking familiar it is because K.C. & the Sunshine Band have made five major television appearances in two weeks. K.C. and his band have hosted "Midnight Special." done 20 minutes on Don Kirshner's "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 release ing its first 12-inch 45 r.p.m. disco single, "Disco Queen" from the "Rudy Love & the Love Family" LP. ... Mo town Records on the other hand, is shipping its first 12inch disco consumer record in the 33 speed. The special release couples Jermaine Jackson's "Let's Be Young Tonight" with the Original's "Down To Love Town."



nacle. Barry Manilow's first two months of touring reportedly grossed \$680,170 and drew 138,170. He does an ABC-TV special Feb. 23. ... The Bee Gees donate net 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 Musicor Records with his father, Art, and is now an attorney in private practice in New York, married Ann Holbrook, fashion model, Thursday (21).... Stan "Tiny" Sulman,

IRS Chicago LP Probe

Continued from page 3

on the income," the store owner recollects."

"I don't believe he ever looked at the records that were in the racks," the merchant says.

The retailer was asked where he obtained the review copies.

"I told him, I have no reason to lie about it, we buy samples from people who get them from the company, but that we have no contacts with promo men.

"Because of our contacts with reviewers and jocks we know an awful

lot of guys who just can't possibly keep everything," the store owner continues.

The retailer says he told the agent that most of his suppliers do not take cash half the time, but prefer to trade for disks they want.

The ongoing federal probe here also has reached the local Phonodisc branch, a source within that company now confirms. RCA, Capitol, London, MCA, and possibly other branches also have been questioned, as have other retailers.

ALAN PENCHANSKY

Woody Herman Has 40th Anny Concert

NEW YORK-Woody Herman will celebrate his 40th anniversary as a bandleader with a concert at Carnegie Hall here Nov. 20.

Presented by New Audiences and WRVR, the concert will feature such Herman alumni as Stan Getz, Al Cohn, Zoot Sims, Flip Phillips, Sal Nistico, Jimmy Giuffre, Urbie Green, Pete Condoli, Ernie Royal

Billy Bauer, Conte Condoli, Hy White, Chubby Jackson, Red Norvo, Milt Jackson, Don Lamond, Jake Hanna and Mary Ann McCall.

RCA will be taping the concert for future release. Meanwhile, NET will present a special 90-minute documentary on Herman with airtime set for election night Tuesday (2).

Concert Scene

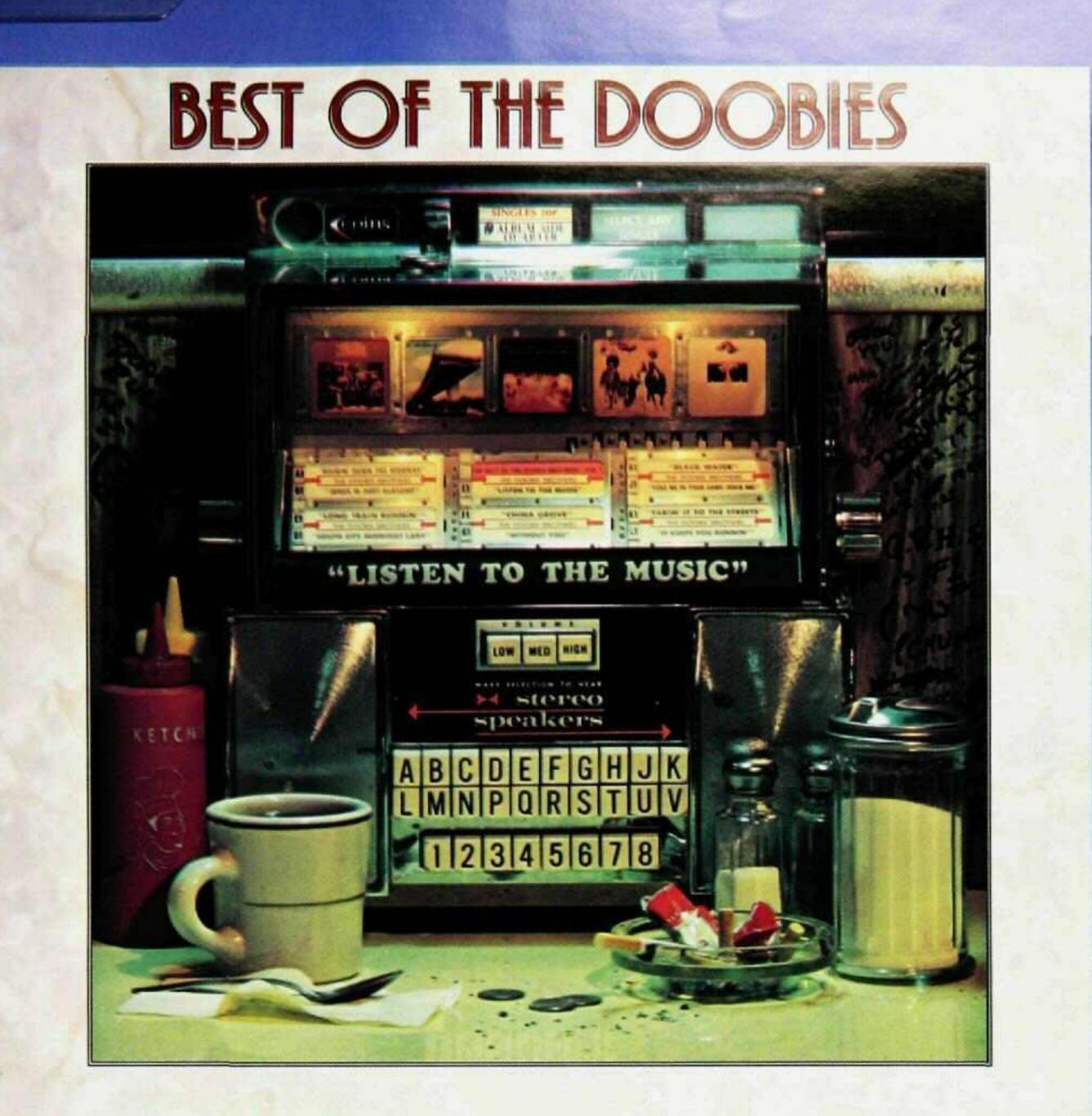
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emerge the past few months is Tramps, a nitery that has presented several upcoming cabaret acts. In recent weeks, the club has been quit active with the signing of Cathy Chamberlin's Rag and Roll Revue to Warner Bros. and major industry interest in Stormin' Norman & Suzy.

Other clubs offering pop acts include the Fugue, Folk City, J.P.x Dr. Generosity and Reno Sweeney's

The jazz scene, always a hotbed here, has also gone through some changes. While the Vanguard (currently presenting Dexter Gordon) # still one of the most successful, it has been joined by a multitude of other contenders.

These include Storyville (George Wein's new club that started as 1 floating jam session but now. presents structured schedules), Hopper's, Beefsteak Charlie's, Sweet Basil, Ladie's Fort, The Tin Palace, Harley Street, Boomer's, The Angry Squire, Strykers, Eddie Condon's Gregory's, Jimmy Ryan's, Mikell's, The West 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 Dooble Brothers

All selections are BMI, except "Black Water," "South City Midnight Lady" and "Jesus Is Just Alright" (ASCAP).

Produced by Ted Templeman on Warner Bros. records & tapes



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