

## NATIVE LONGHAIRS

## Columbia Releases 'Modern American'

By IS HOROWITZ

NEW YORK, Jan. 17. — The greater attention being devoted by diskeries to serious American music was underscored this week by Columbia Records with the release of six LP's, the first issue in its long-term "Modern American Music Series." The series will run at least five years, with six LP's to be released each January.

The increased interest in the scorings of American composers by the record companies stems from several sources. One of the most compelling is the gradual saturation of the standard repertoire by the LP diskeries.

Major works have been waxed in several versions, and in many cases show a decreasing return with each new duplication. As the search for unwaxed repertoire dips further into the esoteric sphere, it is reasoned that the American product will stand an almost equal commercial chance for success with the obscure writing of a third-string European longhair.

Another reason for the growing attention paid the American composer is a new willingness by interested organizations, philanthropic and otherwise, to pick up recording tabs when domestic works are etched. Most active in this respect is the Alice M. Ditson Fund of Columbia University, which finances the efforts of the American Recording Society.

A few months ago, it was reported in these columns that the American Composers' Alliance, operated largely thru funds obtained from Broadcast Music,

Inc., performance credits, paid for a series of recording dates for still unreleased vinyl to be offered under the RCA Victor imprint.

Further action in this direction can be expected. It is known, for instance, that the Koussevitsky Foundation and Mercury Records are holding talks that may lead to more substantial releases of contemporary works by the diskery. Other foundations and trusts are also believed to be casting benevolent glances at recording companies which give an extra shake to American serious music.

The new Columbia series has several aspects worthy of special

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## GOP Inherits ASCAP's Beef Against BMI

## Court Test Seen Certain Regardless Of Action In D. C.

WASHINGTON, Jan. 17.—American Society of Composers, Authors and Publishers' long-pending complaint to Justice Department against Broadcast Music, Inc., is among "unfinished business" inherited by incoming Attorney General Herbert Brownell. ASCAP submitted its complaint months ago asking Justice Department's anti-trust division to look into BMI's ties with the broadcast

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## Canada Stations Battle CAPAC Music Fees

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half of the stations that Canadian radio stations can operate without using any music from the CAPAC repertoire. This evidence was presented by representatives from the various stations which are challenging what is estimated will cost them as a group \$350,000, instead of the former \$152,000.

Lyman Potts, assistant manager of station CKOC, Hamilton, Ont., testified his station had made a catalog of all the music in its library. On the basis of information obtained from publishers and record companies, the record music was classed as belonging to CAPAC, Broadcast Music, Inc., or public domain. The survey over a period of two weeks showed that in one week 65 per cent of the music used was non-CAPAC and 35 per cent was CAPAC. In the second week, the percentage was 67 per cent non-CAPAC and 33 per cent CAPAC.

## Cuts CAPAC

Russ Eastcott of CHML, in Hamilton, showed his station had followed a policy of cutting CAPAC music, and was able to reduce it from approximately 70 per cent to 32 per cent.

About 50 per cent of the music

was CAPAC and 50 per cent was BMI, testified owner - manager Jack Radford of CFJR, Brockville, Ont. He said he felt it unrealistic for CAPAC to ask that fees be based on revenues. Use of such a base meant that CAPAC collected on revenues from all programs whether they contained music or not.

For a period of six months station CKSF, Cornwall, Ont., was able to operate without using CAPAC repertoire, according to Fred Pemberton, manager. He qualified it by saying without counting the music that came thru on the network.

H. E. Manning, counsel for CAPAC, said that if that was the case why didn't the station just forget about CAPAC music.

"Maybe we shall," retorted Mr. Pemberton.

## Board Vs. Membership Vote Is Issue at 802

NEW YORK, Jan. 17.—A problem of much significance both to the membership of Local 802, American Federation of Musicians, and to the management levels of the different segments of the show business, was revealed Monday (12) at a musicians' membership meeting at Palm Garden. The problem is this: Whether or not the executive board of the local has the power to make firm decisions—or whether these decisions can be overturned by a vote of the membership.

The controversy—with the aforementioned implications—stems from a political condition at the local whereby the executive board is controlled by the Blue Ticket, and the three top union posts—president, vice-president and treasurer—are held by members of the opposition. In the meeting at Palm Garden, attended by between 750 and 1,000 members of 802, it was asserted that the membership had the right to override decisions of the executive board by a two-thirds vote.

The musicians at the Palm Gar-

## Opera Set Drive to Be Pushed By RCA

NEW YORK, Jan. 17. — RCA Victor is gearing itself for the biggest drive on opera sets the diskery has ever undertaken. Stocks of nine complete operas are now on the way to distributors and will be in the hands of dealers by the February kick-off date. Eight of the operas were formerly available in Red Seal 78 r.p.m. albums and are being issued on the new speeds for the first time. These include three Gigli sets: "Il Pagliacci," "Madame Butterfly" and "A Masked Ball"; the Glyndebourne Festival performance of "Cosi Fan Tutti"; "Der Rosenkavalier" with Lehmann and Schuman, and two Gilbert and Sullivan favorites, "HMS Pinafore" and "The Mikado," with the original D'Oyly Carte Company.

In addition to these eight, a new recording of "Barber of Seville" will be included in the promotion. Waxed in Italy, the opera features the soprano Victoria de los Angeles.

## Premium Offer

A strong merchandising campaign has been planned by the label. The promotion will be announced at the consumer level via a full page ad in Life. In addition, consumers will be given a premium Caruso 45 EP disk with

## Welk Paper Good for 4G

HOLLYWOOD, Jan. 17.—Lawrence Welk ends a record-length engagement of 80 weeks at the Aragon Ballroom, Ocean Park, Calif., March 11, returning after a two-week vacation for another year at \$4,000 weekly for the five-day week with a 50-50 split over \$5,000. Welk has also renewed his TV pact with KTLA, calling for a weekly one-hour show, for another two years, starting March 11.

## Decca Pacts Russ Morgan

NEW YORK, Jan. 17. — Russ Morgan has been re-signed by Decca to a new three-year artist contract.

With the label for 15 years, Morgan has about 150 record sides as pianist and ork leader listed in the current Decca catalog.

den meeting were obviously supporters of President Al Manuti and his anti-Blue Ticket associates. These men, blocked from control of the union by a Blue Ticket exec board, are anxious for recognition of the principle that a

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## Few DJ's Don't Read Signs, Like, Say, 'Not for Re-Sale'

NEW YORK, Jan. 17. — The diskeries are finding out the legend "For DeeJay Use Only—Not for Re-Sale" stamped on all deejay disks is having less and less effect as more and more of these platters are finding their way into record shops. In fact, in spite of the legend, deejay copies are bringing higher prices at many stores than the standard commercial disk.

A spot check of a few dealers here this week showed that they are receiving higher prices from customers for deejay disks for a number of reasons. One is that some customers actually prefer the jock copy, because it is unbreakable. And some dealers pick up extra loot for these platters because they are able to convince the buyer that they are "better" disks than regular commercial records, with a better sound, etc. This build-up often makes the customer walk out with a deejay disk that he has paid extra loot

the purchase of any of the complete opera sets.

The premium offer, which begins February 15, will be in effect for 30 days. After that the Caruso disk will go on sale at the regular Red Seal EP price of \$1.50 plus tax. The Caruso disk contains five operatic arias never before available on the new speeds. The label will also make available a variety of dealer point-of-sale promotional material to hypo the event.

In addition to the complete operas, five other operatic items will be released. Three of these will be highlight sets of the Tosca, Faust and Aida re-issues of last year.

## Mizzy Files \$2,200 King Diskery Claim

NEW YORK, Jan. 17. — Vic Mizzy, songwriter, arranger and husband of vocalist Mary Small, has taken to Local 802, American Federation of Musicians, his claim against King Records for arranger's fees. Mizzy claims that King owes him \$2,200 for arrangements he penned for Mary Small during the term of her recent contract with King. Miss Small, who is now pacted to Mercury Records, had had a one-year deal with King, the paper calling for 12 sides.

According to testimony by Mizzy, Miss Small, at the conclusion of the year, had lost about \$10,000 on the King deal, owing to expenses incurred on the dates. Mizzy claimed that during Eli Oberstein's tenure with King, he (Mizzy) had received from Oberstein authorization to do the arrangements.

One of the interesting aspects (Continued on page 46)

## Anti-BMI Fund Grows

NEW YORK, Jan. 17. — The fund being raised by some songwriter members of the American Society of Composers, Authors and Publishers, to fight the alleged monopolistic practices of Broadcast Music, Inc., has progressed to the point where a half dozen important cleffers have signed pledges.

The pledges call for the cleffers to allocate 5 per cent of their ASCAP income for a specified period to the fund. There is no indication at this point as to when the proposed anti-BMI move, in which attorney John Shulman is active, would get underway. Trade reports are that it will wait for disposition of the ASCAP anti-BMI complaint filed with the Justice Department (see separate story).

## Philips Signs British Artists

LONDON, Jan. 17. — Philips, whose initial release under its own imprint is due to hit the market here next week, has signed a number of British artists to exclusive recording pacts. Included among the signees are Gracie Fields, Gilbert Harding, Hermione Gingold, Johnny Brandon, Jean Carson, Flanagan and Allen, Gary Miller and David Hughes.

The company is also due to step up exploitation of American Columbia artists, who will now be showcased here on Philips wax. The reciprocal pact between Columbia and Philips took effect January 1, replacing a long-time

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## Capitol Signs Bob Manning

NEW YORK, Jan. 17. — Bob Manning, young singer signed this week to a long-term pact by Capitol Records, will be given an all-out promotional push by the diskery. Manning, who hails from Philadelphia, will cut his first platters for the diskery in a few days. The warbler is booked by the Music Corporation of America, and is managed by Buddy Wecht.

First step in the build-up of the new singer will encompass specially packaged deejay waxings of his first release, and a unique slicing which will tell the background of the warbler, his career before being signed by the diskery, etc. This latter disk, tho only for personal deejay use, will be shipped to over 1,800 jocks. The disk will be called "A Star Is Born."

## Weiss On Cap Junket Abroad

HOLLYWOOD, Jan. 17.—Bobby Weiss, new Cap European rep, leaves next week on a sweep thru Continental Europe and Britain that will take him to Amsterdam, Brussels, Luxembourg, Zurich, Berne, Geneva, Hamburg, Oslo, Copenhagen, London, Manchester, Birmingham, Glasgow and Edinburgh, visiting Cap's foreign distribution points. He'll screen "Wanna Buy a Record?" the firm's promotional film for distributors, dealers, the press and radio.

In addition, he'll canvass these cities, seeking new talent and tunes. While in London, he'll palaver with Lew and Leslie Grade regarding projected European treks for such Capitol artists as Martin and Lewis, Billy May, Nat Cole and Stan Kenton.

## Daniels Buys 'Moonlight'

NEW YORK, Jan. 17.—The old standard, "Moonlight and Roses," has been acquired by the Charles N. Daniels Music Company. The first 28-year copyright period of the tune which was written by Neil Moret and Ben Black expired last Saturday (10). The copyright had previously been held by Miller Music, of the Big Three, which came by the tune when it bought the Villa Moret catalog some years ago.

The new Daniels firm, which is affiliated with the American Society of Composers, Authors and Publishers, is jointly owned by Charles Daniels, son of the composer; the Aberbach brothers, Jean and Julian, and Max Dreyfuss.

## RCA Releases Allegro Disks

NEW YORK, Jan. 17.—Allegro Records, bought by Eli Oberstein's Record Corporation of America at a forced sale late last year, are being released under their new sponsorship. A first release consisting of 60 LP's has been shipped to retailers. More than half the records are new records not previously released by Allegro. The remainder are re-issues.

The suggested list of the 12-inch LP's is \$5.95, they are being marketed as half-price merchandise. Price to retailers is 40 per cent off \$2.85.

The Oberstein diskery is also readying a second release of 50 EP's for early next month. There are now 204 disks in the firm's \$1.89 Royale line of LP's.

