

HIT BUILDING CITIES

Disks Start in Hub, Pittsb'gh, St. Louis, Det. & Cleveland

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spread right from the start, making their first territorial chart appearance in anywhere from two to 15 cities in the same week.

Boston Tops

The kingpin of the hitmakers so far is Boston, which in some quarters is reverently regarded more as America's last bulwark of culture than as a red hot pop record town. But Boston scored on 26 disks. Six of these started first in Boston. On the other 20, Boston was tied by one or more other centers as the kick-off point.

Next to Boston in total score, but way out in front in number of "firsts," is Pittsburgh. Of its combined total of 20 records, 11 were hits there before they got off the ground elsewhere.

After Pittsburgh come St. Louis (the key stamping ground of the independent labels) and Detroit. Each of these started on its own or helped start 15 records to national hits. Each was first with four of the 15.

And Cleveland

In addition, Cleveland is an important city. Altho its total is only nine records, The Billboard has carried a chart for this city for only the last three months. By projecting this 10-week total over 11 months, Cleveland has to be included as a key spot to spawn a hit.

Next in rank are Chicago, Philadelphia and Atlanta with scores of 11, nine and nine, respectively. Philadelphia comes in for partic-

ular attention, since six of its nine were "firsts."

Then come New York and Cincinnati, followed by Seattle and Los Angeles.

Discounting San Francisco, Buffalo, Kansas City, Mo., and Milwaukee, since these areas have been polled for only a few months, such cities as Dallas-Fort Worth, Washington, New Orleans and Denver show up comparatively poorly as the birthplaces of national hits. With scores of three and less, these and some of the other lower-ranked cities can hardly be classified as "pulses" of the record business.

Many Factors

Many factors have bearing on what makes some cities hotbeds of activity on new records. Aggressive distributors account for part of it, particularly aggressive indie jobbers.

Disk jockeys in the cities in the "grind circle" — as these

spawning areas are sometimes called—are of the "plug" jockey variety. That is, the few key deejays who really lay on a record and play it ad nauseum. The other type, the "program" jockey, concentrates on a well-rounded program without making an attempt to start hits.

With these two factors as a base, these cities are also the centers of concentrated manufacturer, artist and publisher activity. They literally fire both barrels in initial pushes on new records, opining that if it can be kicked off in a few of these arterial zones, the flow will spread to other of the more cautious cities.

This is the first of a series of articles. Later articles will point up in what cities specific labels do best in kicking off their records and the various factors which contribute to certain cities being leaders in making hits, while others are followers.

BMI Now Licensing Intermission Music

NEW YORK, Nov. 28.—Broadcast Music, Inc. is extending its licensing activities in the non-radio field. Following consultation with theater exhibitors, BMI has worked out a schedule of rates covering performances of intermission music. This is the first time BMI has charged theaters a fee since the licensing agency's establishment 13 years ago.

Schedule is in two parts, one applicable to enclosed motion picture theaters and the other to drive-ins. Fees for enclosed theaters operating more than 26 weeks a year are as follows: Up to 600 seats, \$5 annually; 601 to 1,200 seats, \$7.50; 1,201 to 1,500 seats, \$10; over 1,500 seats, \$15.

Rates for drive-in theaters operating more than 26 weeks a year are: Up to 200 cars, \$5 annually; 201 to 400 cars, \$7.50; 401 to 500, \$10, and over 500 cars, \$15.

Seasonal operations—where the licensee operates for 26 weeks or less in a contract year—calls for payment of one-half the aforementioned fees.

The American Society of Composers, Authors and Publishers, about one year ago, set up a schedule of rates covering theater intermission music. These fees range from approximately \$12 to \$60 annually. This, with upcoming schedule of rates for live performances in theaters helps to make up for ASCAP income losses suffered as a result of the Leibell Decision, which kayoed the old theater per seat tax.

King Takes on 3 New Labels

CINCINNATI, Nov. 28.—King Records made its second major switch in distribution policy within a year when the diskery this week took on distribution of the Four Star, Gilt Edge and Big Town labels. The latter lines are operated by Bill McCall, who consummated the deal with King prexy Syd Nathan and veepee Jack Kelley.

The three lines will be carried in all King branches except St. Louis, Kansas City, Mo.; Oklahoma City, Dallas, Houston, San Francisco and Los Angeles.

Earlier this year, Nathan switched long-standing policy by handing out to independent distributors the King, Federal and DeLuxe lines in Boston, Seattle, Minneapolis, Newark, N. J., and Ogden, Utah.

BMI, which came into being for the purpose of providing radio with an additional music source, has slowly extended its operations in the non-radio field. The organization now has over 4,000 licensees among operators of hotels, night clubs, skating rinks, etc.

BMI, in announcing its schedule of theater rates, noted that the move was necessary in order to place the organization on the same footing as any other licensing group. This move by BMI makes available to theater exhibitors more than 132,000 active copyrights. BMI is also prepared to extend full programing facilities to the exhibitor.

BOZO GOING STRONG

Capitol Series Clicks Off \$5½ Mil in 7 Yrs.

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pected to top \$100,000 in sales before the end of 1953.

Lloyd Dunn, Capitol v-p, reports that "Bozo at the Circus" is the firm's leading sales item on the top side.

The entire Bozo series consists of six record readers; a 20-page color reader in each album package. Current pressing "Circus" for sales honors is "Bozo on the Farm," followed by "Bozo Under the Sea" and "Bozo Has a Party."

The Bozo story doesn't stop with the sale of records. More than 50 merchandise items have been licensed by the platter, ranging from a \$10 Bozo doll to 10-cent comic books. Capitol is continually promoting Bozo merchandise thru close promotion and exploitation efforts on the dealer

B. G. Confers On 2-Hour TV Weekly Show

NEW YORK, Nov. 28.—Benny Goodman is currently negotiating with top TV execs for a two-hour weekly TV show. The seg, which is still in the formative stage, will feature a new Goodman ork composed of top sidemen and will include leading record personalities as guest attractions.

This will mark the first time that B. G. has appeared with a big ork since his one-nighter trek last year and the first regular TV seg for the orkster. Contracts are expected to be signed in two weeks.

RCA Signing Outlets For Camden Label

At Least 50 Accounts Ready to Kick Off Promotional Drive for 'Reprint' Line

By JOE MARTIN

NEW YORK, Nov. 28.—RCA Victor custom record division is making steady progress in lining up retail outlets for the low-priced Camden line, with at least 50 accounts now ready to start promoting the line and many more retailers being signed up daily.

The actual deal being offered to the selected retail outlets covers some new sales and merchandising tactics involving shipments, returns, exchanges, advertising and orders.

These are some of the hitherto sotto voice details of the Victor offer:

1. The diskery considers it's Camden line in the nature of a "record reprint" business, and points out that book retailers have long been "picking up new profits with 'pocket book' reprints."

2. Regular monthly releases will be made, but dealers will order only four times a year from lists of album packages to be issued in the three months following each order taking.

3. In almost every instance the basic acceptable order is 25 or multiples of 25. This also applies to re-orders. All orders and re-orders will be accumulated by Camden until a minimum shipping weight of 100 pounds is reached.

4. The label will pay for all shipments to dealers, no matter the location, except on exchange merchandise.

5. There is no return privilege on the Camden line. Dealers get, instead, "an extra 2 per cent initial discount."

6. The regular discount on the line is "40 per cent off list or its equivalent."

7. There will be "limited representation" in each market, the Camden points out that a volume figure has been set for each market; "we've got to reach it one way or the other . . . we'll be forced to open up additional outlets."

8. The dealers can exchange any records not wanted on a speed for speed and dollar for dollar basis on salable merchandise. The dealer pays all shipping costs on exchange merchandise.

9. Co-operative advertising has been set so that the dealer contributes 4 per cent of his total invoice to a special fund. RCA Victor matches it with 6 per cent; making a total of 10 per cent of the value of records bought applied to co-op advertising.

10. Where there is more than one dealer in a market, the Camden line will kick off the introduction of its disks with a factory ad of four columns by 200 lines. Where there is only a single dealer in a city, the label will come thru with extra money for the initial ad if a regular advertising schedule can be set up.

11. The label expects a minimum of one 2-column by 140-line ad each month during "the best record-selling months." Available to all retailers handling the line are mats, logotypes and booth hangers.

12. The usual distributor cash discount terms apply. As previously reported the distributor gets a 5 per cent over-ride for handling the billing on records sold in his territory.

13. All orders, re-orders, deliveries and exchanges are handled thru the Indianapolis plant; local distributors handle the billing; the Camden offices handle the co-op claims and the New York offices handle sales, policy and advertising.

RCA's 'Label X' Meetings Set

NEW YORK, Nov. 28.—RCA Victor's subsidiary line, "Label X," will be presented to potential distributors from coast to coast during the next three weeks, as the label's general sales manager Joe Delaney makes his cross-country trip, while the label's co-exec and a.&r. topper, Jimmy Hilliard, also travels to California.

It is expected that Hilliard and Delaney will issue a policy statement soon after they both return here just prior to Christmas. Tradesters are also speculating that the issuance of the first disks on "Label X" would probably now take place in February.

Delaney's trip will cover all major market areas in the rest of the country. Early in December, Hilliard, now in Chicago, will meet with Delaney in California for sales and talent discussions.

The no official announcements have been made on the talent to be signed by "Label X," it is believed that Bill Darnell will follow Hilliard from Decca to the new label. Dick Maltby is also reported set to front a studio ork to back vocalists.

AFM Board Maps Demands For Disk Pact

NEW YORK, Nov. 28.—The executive board of the American Federation of Musicians opened sessions this week to formulate demands which it hopes to include in the upcoming recording pact.

The AFM board conferred with execs of Local 802, New York, and with John te Groen and Phil Fischer of Local 47, Hollywood. C. J. Bagley, international vice-president, was also on the scene. It was said that AFM chief James C. Petrillo and the board would discuss the disk pact with delegations from other locals before en-

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Chappell and Morris Agree On Score Pact

Deal Involves Pic Show Tunes by Writer Tandems

NEW YORK, Nov. 28.—The E. H. Morris and Chappell music firms have worked out an arrangement involving the publication of several movie and show scores. The deal involves scores written by teams where one writer is under contract to Morris and the other under contract to Chappell. Involved are such writers as Leo Robin, Harold Arlen, Arthur Schwartz, Ira Gershwin, the late Sigmund Romberg and Dorothy Fields.

Under the arrangement, one firm will pay a participation royalty to the other and the publications, will carry the notification "published by E. H. Morris by arrangement with Chappell," or the reverse if such is the case.

Covered by the agreement are the score for the film "A Star Is Born," by Arlen and Gershwin; the same team's film score for "Country Girl," co-starring Jennifer Jones and Bing Crosby; the upcoming musical "By the Sea," starring Shirley Booth and written by Dorothy Fields and Schwartz, and the upcoming "Girl in Pink Tights," with Leo Robin working on material written by the late Sigmund Romberg. The latter musical goes into rehearsal at the end of December, and the Booth show is due here in March of next year.

Movie, Show Scores

Morris will publish the scores for "Star Is Born," "Country Girl" and "By the Sea," while Chappell will publish "Girl in Pink Tights." It is expected that the same deal will cover additional movie and show scores now in the talking or planning stages. Arlen, incidentally, is also set to do the score of the Truman Capote musical, "House of Flowers."

Robin, Schwartz and Arlen are under contract to Morris, while Gershwin and Dorothy Fields are Chappell writers. Chappell also holds the Romberg copyrights.

17 Christmas Parties Set By Palladium

HOLLYWOOD, Nov. 28.—The Hollywood Palladium has set a string of 17 private party dates thru Christmas Eve, with 16 firms buying out the house for the schedule.

Bookings include dance dates for eight aircraft firms, with other heavy industry filling the balance of the dates.

Benn Strong ork will play the December schedule, with the Harry James ork opening Christmas Day, followed by the Ralph Flanagan ork in mid-January.

Meanwhile, Sterling Way, manager of the dance hall, appeared before the American Federation of Musicians to discuss the matter of selling out the house to private parties while traveling bands are employed. Way stated that the Palladium could not exist without booking private parties.

Recent enforcement of the AFM edict forbids the booking of traveling bands to play private party dates.