

NIPPON-BIEM HASSLE GOES INTERNATIONAL

TOKYO — A dispute involving eight Japanese diskeries with Bureau International De L'Edition Mecanique (BIEM) of Paris, France, on the question of mechanical royalties paid on European copyrights, is threatening to become an international cause celebre. The long-simmering hassle this week found its way into the French Embassy here and the Foreign Ministry of Japan.

The dispute centers on a disagreement as to the mechanical royalty rate to be paid by record firms for European songs recorded here. The French BIEM is pressing for a rate of 4 per cent per side, while the Nipponese diskeries stoutly maintain that the proper rate is 2 per cent per side.

According to the Yomiuri Press

Canada Airers Quizzed on Disk Policy

TORONTO — The formula of music and news adopted by stations in this country has come under the microscope of the Board of Broadcast Governors. Seven radio stations were summonsed by the BBC to appear before it to explain the policy for the edification of the Board, a government body which oversees the regulations covering the operation of TV and radio stations in this country.

Ordinarily, the renewal of licenses is routine, and this marks the first time that the radio stations have been asked to explain their position.

RCA, Epic Rush Benton EP's

NEW YORK — With Mercury Records' Brook Benton hot with the hit "It's Just a Matter of Time," both RCA Victor and Epic Records are rushing out EP's by the lad. Benton was with Epic in 1956 and had a semi-hit with "The Wall." He was on the RCA Victor subsidiary Vik Records in 1957, and came thru with a few disks that grabbed a little action. Both Epic and RCA Victor will have their Benton EP's out in April.

Lane Replaces Duchow at Cap

HOLLYWOOD — Kingdom K. Lane was named as replacement for Pete Duchow who last week resigned as Capitol's international promotion supervisor. Duchow joined Marty Melcher's Arwin Records as veepee. Lane will report to Frank Brooks, international department assistant director. Appointment marks a promotion for Lane who heretofore served as international promotion assistant. In his new post he will head all international promotion activities for the firm, servicing affiliates in 32 countries.

Montoya Off to Nippon Trek

NEW YORK — Carlos Montoya, noted flamenco guitarist, has left for Japan where he opens a tour beginning in Tokyo March 27. Montoya will play all principal cities, ending April 20. The artist's RCA Victor packages will be promoted during the tour. Albums include "Carlos Montoya and His Flamenco Guitar," "Flamenco Festival" and "Carlos Montoya Presents Porrina de Badajoz."

here, the Japan Copyright Consultant has created a new stir by a statement to the effect that the Japanese diskeries' claim for the 2 per cent rate is wrong. The Consultant claims that in fact the record companies involved signed a 1956 standard BIEM contract fixing the 4 per cent rate and that the firms "one-sidedly" cut the rate on the strength of Japanese law. The Consultant notified the BIEM authorities that "there is no statutory rate on which the cut was based." The Japanese "law" referred to was nothing more than local copyright regulations established for domestic purposes.

"This should not be applicable to any contract between foreign parties," said the consultant, strongly claiming that "the attitude by Education Ministry (in favor of Japan diskeries) has misled the industry to put it in a pinch."

A spokesman for the Japanese consultant said, "We have never had such trouble in connection with a copyright issue. Pretending not to know in the formation of contract, the industry has cut the rate during the term because of 'law.' This is something like swindling."

Meanwhile the Japan Society of Phonograph and Record Association states that "since BIEM has protested against the Japanese government thru the French Embassy, a formal reply will be sent after the education and foreign ministries have studied the legal aspects of the matter."

JOBBER CALLS SELF INDUSTRY STEPCHILD

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sells 25 of an album, he knows it immediately and guides his buying accordingly. The rack-jobber, on the other hand, doesn't know what he sells until he inventories all his racks. There may be a lag of two weeks between a sale and his knowledge of it. In the quick-moving disk business, that two weeks can be the difference between a flourishing business and a mediocre one.

The rack-jobber caught on to ordering problems fast. For example, Jim Odell, Burke Sales Company, Seattle, says he now has no trouble staying within that 10 per cent return despite the lag in information.

"We can now pick records with the best of them," Odell told The Billboard.

At the same time, he admits this was not always true. In the beginning, they had to rely on distributor judgment—a costly way of doing things. Odell says that they would set up a rack according to the distributors' notions of what it should contain and, by the time he got back to the location a month later, the rack was dead as far as that location was concerned. Nothing moved.

One thing the rack-jobber can and is doing for himself today is opening new outlets for disks. One-fourth of the jobbers contacted by The Billboard said they are operating disk concessions in discount stores in addition to servicing racks that get full price for records. They don't feel they're competing with themselves.

As one jobber put it: "The people who buy in discount stores are bargain-hunters that we wouldn't sell in a super-market. And we still get those super-market impulse buyers who won't go downtown or out of their way to buy a record."

Some of these jobbers lead a double life. They service those discount houses with a different truck

Boone and Backers Buy Two Airers

NEW YORK — Pat Boone and the Townsend Investment Company have bought two radio stations — KNOK, Dallas, and WKDA, Nashville — from John Kluge. Terms of the sale were not disclosed but sum involved is \$1,000,000.

Boone and Townsend will retain the present management at each station. J. Hepburn, veepee and general manager of KNOK (who has taken a stock interest in the company), will step up to the presidency; and Jack Stapp, veepee and general manager of WKDA since 1957, will become president. He also holds shares in the company.

Earlier this month Boone joined the advisory board of Townsend U. S. and International Growth Fund, a major mutual fund. Station KNOK is known for its gospel programs, while WKDA concentrates on pop record programming.

Picadilly Trio Signed

NEW YORK — Tom Forst, recently appointed a.&r. director for Urania Records, has signed the Picadilly Trio to cut three LP's for the label.

The group spotlights guitar, bass and vibraharp and chimes. The trio is well-known in the nitery set and filled a long engagement at the New Yorker Hotel's Circus Bar several years ago.

Titles Not Important

Jobbers don't feel that album titles are too important. The impulse buyer is mainly attracted by "hit" artists. If an artist is hot, his albums will sell on the racks. If, for example, a Pat Boone single is swingin', his albums and EP's will sell regardless of titles.

EP's and kiddie merchandise is almost exclusively sold on the racks today. With kiddie merchandise also, titles have little meaning. Kidisks are consistent sellers as long as the jobber keeps changing the merchandise and keeps it fresh.

RADIO GIVES NOD TO SALES OVER PROGRAMS

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casting Service and the Schafer Program Automation.

The PBS, which can operate automatically up to 24 hours a day, offers its subscribers eight hours of pre-programmed music on a single tape, with 18 such tapes delivered to the station over a period of 36 days. Utilizing a Programmatic machine, the tapes cut away automatically to pre-recorded local commercials and other announcements. Muzak is recording special "melodic" music for the system, featuring well-known recording artists.

The Schafer Program Automation—which also cuts away to local commercials — provides up to 24 hours of completely automatic programming, via an electronic device which utilizes three or more tape recorders and two Seeburg automatic record players. Each machine carries up to 400 disks, which can be programmed according to

HOT 100 ADDS 16

NEW YORK — Sixteen new sides appear for the first time on this week's Hot 100 Chart. Details are:

64. A Fool Such as I—Elvis Presley, RCA Victor
72. Tiajuana Jail—The Kingston Trio, Capitol
73. Fried Eggs—The Intruders, Fame
79. Wishful Thinking—Little Anthony & the Imperials, End
80. Come Softly to Me—Ronnie Height, Dore
81. The Beat—The Rockin' R's, Tempus
82. Record Hop Blues—The Quarter Notes, Wizz
85. Tell Him No—Travis & Bob, Sandy
91. For a Penny—Pat Boone, Dot
93. Enchanted—The Platters, Mercury
95. Jimmy Kiss and Run—Diane Maxwell, Challenge
96. Six Nights a Week—The Crests, Coed
97. That's Why—Jackie Wilson, Brunswick
98. Someone—Johnny Mathis, Columbia
99. Tell Him No—Dean & Marc, Bullseye
100. Sweet Annie Laurie—Sammy Turner & the Twisters, Big Top

NATIONAL TASTES KEY TO FOREIGN SALES

CHICAGO — The time is coming when an a.&r. man, besides being part musician, part sound engineer, part salesman, and part prophet, will have to be an anthropologist, too.

This is the conclusion to be drawn from round-the-world reports coming into Mercury headquarters from the gallivanting director of its international division, Brice Somers. He is currently on a 60-day tour of Africa, Pakistan, India, Thailand, Malaya, Indonesia, Australia, New Zealand, Hong Kong, Japan and the Philippines.

His reports, summarized, boil down to something like this:

There is no such thing as a pure and simple "foreign market." There is a broad collection of markets differing in national cultures, tastes and buying ability. It's going to take some time to dope out why a bootlegged copy of a Patti Page record can bring \$100 in China, but in Argentina, where Patti's wares are comme-ci, comme-ca, the local folk flip over David Carroll.

When a country is first invaded with American record product, the consumers will buy almost anything offered. Then they start to become discriminating, as guided by their national predilections, and that's when they become important subjects for a.&r. planning—and, as time goes on, they will become more so.

Movie executives learned long ago that to make a film acceptable in Japan, kissing scenes had to be edited out. Frequently bedroom scenes are shot twice—once using twin beds to pass our own censors,

the second time with a double bed and skimpier nightgown for French and South American audiences. Multiple versions of records for foreign markets may yet come, but until they do manufacturers have to sound out each market separately by developing close working relationships with their distributors in each country.

If a.&r. men and sales promotion staffs can adapt to this multi-cultured world, Somers believes, there is no visible limit to sales prospects for records overseas. Already consumers are being developed in large numbers in places where recently no one dreamed of hocking the latest hit.

One aspect not yet touched upon in Somers' reports, altho all the reports are not yet in: If the world we live in is so complicated, what happens when we start transshipping to all that space out there?

Jazz Dealer Sells Shop

CHICAGO — Seymour Schwartz, oldest of the jazz retail record shops and longest at one Loop location (Wabash and Congress) of any retailer, this week sold his shop, Seymour's, to Bob Koester, St. Louis retail shop owner and operator of the Delmar jazz label. Koester takes over immediately.

Seymour, 11 years at the location he sold, is taking a short hiatus before announcing any definite plans. In the past year, Schwartz has started his own label, Heartbeat, on which he was featured with a small combo and his Heartbeat trumpet. He signed with Argo to do singles and albums last week.

Master Mkt. Picking Up

NEW YORK — Master purchases are stepping up again. Last week Roulette Records paid Artie Singer a sizable sum for Jimmy Whalin's "Madre Mi" and Paul Cohen bought "X Plus Y Equals Z" by the Threeteens from Rev Records.

The Whalin disk, which was found for Roulette by Harry Chipetz of Chips Distributors, Philadelphia, is a Billboard Spotlight this week. The label's executive veepee, Joe Kolsky, said the amount paid for the master was "the most we have ever paid for a master purchase in Roulette's history."

The Rev Record, which has been stirring up some local action in Chicago, Boston and Cleveland, will be released under Cohen's new Todd label this week.