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1. "The Rating Grabber"

Here's the market-maker! A totally new, different Top 40 jingle series for a wide-awake sound. Forty cuts give you the variety you're looking for... top musicians and vocalists give you the quality you demand. Take your choice of 30. Stations using this series write that it's the greatest thing to hit radio in the last five years — and the best investment they've ever made. Don't miss it!

2. "The Sound Is"

This is the new one that sent WOR-FM zooming toward the top in the nation's toughest market! Doc Severenson, Urbie Green and the Tonight Show Orchestra in 31 swinging cuts.

3. New "Sound of Wonderful Music"

The proved winner for Good Music and MOR formats! It has the warmth and the freshness to put your station in a class by itself. Forty-one cuts in this second set feature musical styles from Tiajuana to Coniff.

4. "The Influentials"

Sterling silver quality for the one station in a market that merits prestige identification! Go with the "influential" tag and go for the top good music sound! Sixty-one in this complete image-building program.

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COMMERCIAL RECORDING CORP.
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ASCAP-radio lawsuit settled

Judge's signature will pave way for acceptance

or rejection by stations of All-Industry agreement

An agreement settling the three-year-old music-license lawsuit between radio stations and the American Society of Composers, Authors and Publishers, providing for an approximately 6.5% reduction in the stations' ASCAP fees (CLOSED CIRCUIT, March 27), is due to be submitted to Judge Sylvester Ryan in the U. S. Southern District Court in New York today (April 3).

The agreement has already been signed by ASCAP and the All-Industry Radio Station Music License Committee, which represented stations in the suit against ASCAP and in the negotiations that led to the settlement. Judge Ryan's signature is necessary to bring the lawsuit—aimed at establishing a "reasonable" rate for stations' use of ASCAP music—officially to an end.

Stations, which have been operating under the old ASCAP contract pending outcome of the court case, must individually accept or reject the new agreement. In similar circumstances in the past they have almost universally accepted the committee's judgment.

Elliott M. Sanger of WQXR New York, acting chairman of the All-Industry group, estimated that under the new contract stations will save approximately \$800,000 a year in ASCAP payments. He said this would be "slightly in excess of 6.5%."

Standard Deduction ■ Committee representatives also felt that aside from the reduction in rate they had achieved an important advantage for smaller stations by getting a provision permitting these stations to take, if they wish, a flat 5% optional standard deduction in lieu of itemizing their deductions for talent, remote pickups and newswire service in figuring their ASCAP fees.

This option is available to stations with "adjusted gross revenue" of less than \$150,000. Adjusted gross revenue, under the ASCAP agreement, means gross revenue less rate-card discounts, agency commissions, net revenue cleared at the source, net revenue from political broadcasts, and bad debts. Authorities said the optional standard deduction would mean a great saving in accounting work for both the stations and ASCAP.

The new contract is retroactive to July 1, 1965, and since stations have been paying at the old rates it means they'll get some money back—or, more accurately, can apply their overpayments on future fees. Under the agree-

ment, half of the retroactive reduction is to be applied to their 1967 ASCAP payments, one-fourth to their 1968 payments and one-fourth to their 1969 payments.

To obtain credit for these savings, the stations must submit to ASCAP their reports for the period during the retroactivity period—July 1, 1965, through Feb. 28, 1967—as revised to show the fees due under the reduced rates.

NAB Report ■ In anticipation of Judge Ryan's signing the settlement Monday, Mr. Sanger scheduled a report to broadcasters during the Tuesday-morning radio assembly of the National Association of Broadcasters convention in Chicago. The report will be presented by Mr. Sanger and Emanuel Dannett, counsel to the committee.

In announcing the settlement to the semiannual meeting of their membership in New York last week, ASCAP officials described the reduction as about 6.25% but said that since radio revenues were growing at a rate of about 8%, ASCAP songwriters and publishers would still be getting more money (see page 117).

While retroactive to July 1, 1965, the new contract runs for five years from March 1 of this year and it is anticipated that ASCAP, at the end of 1967, will offer to extend the license to the end of 1972. This could not be made part of the contract, it was explained, because the consent decree governing ASCAP operations bars contracts longer than five years.

Mr. Sanger said that the agreement reduces stations' commercial fees to ASCAP from 2.125% to 2% of "net receipts from sponsors after deduction." Sustaining fees are reduced by 10%.

The new contract continues to give stations a choice between blanket and per-program licenses. The per-program contract, used by relatively few stations, was not revised. He said ASCAP would send copies of the new form to stations within 30 days.

Negotiators ■ Mr. Sanger took over as acting chairman of the All-Industry Committee following the death of the long-time chairman, Robert T. Mason of WMRN Marion, Ohio, a few months ago. Other members are George Armstrong of the Storz stations, vice chairman; John J. Haywood of WLW Cincinnati, treasurer; Robert D. Enoch of WXLW Indianapolis, secretary; Herbert E. Evans of Peoples Broadcasting, and