The Spirit of 75

Now we are 75. . .

Preparing this unprecedented Anniversary edition has been, as tasting the pudding hopefully will prove, a labor of love. We at Billboard confidently expect that many of our readers will savor its highly seasoned contents (along with our new year-end Trendsetter Awards and annual Talent Directory) for many years to come. We can promise that there will be nothing like it until Billboard hits 100—and 25 years is a long time to wait.

The Billboard, as it used to be called, obviously has changed radically through the years, in both form and content. Outdoor exploitation, fairs, circuses, tent shows and vaudeville have given way to international music and entertainment, including all their abundant facets: records, tape, talent, radio, song publishing, coin and so on. This industry of entertainment is not an easy one to record; like the sky it is never the same two days running, beautiful and forbidding by turns, full of dark clouds and storms, sunrises and rainbows. Miraculously, as one aspect of the business faded, decayed or lost its broad public, another has smartly taken its place. That is one lesson we learned as we pored over those old issues, lingering and sometimes laughing over the past.

Mostly, we were pleased at our editorial positions through the years, using contemporary (and infallible) 20/20 hindsight, occasionally we were discomfited (our review of "My Fair Lady" called it a pleasant show but one that would not do well on records). We (and remember the average age of our editorial staff is 36; the oldest is 61, and the youngest 22) were genuinely impressed by the unity of spirit that pervades the book—from our very first to the most recent of Billboard's "weekly miracles" as the staff grossly refers to them.

Being somewhat new to Billboard made it for me all the more incisive. I used to shudder slightly when I heard our fat-fung and tireless sales staff say without a trace of coyness, "the product has editorial vitality." To refer to the weekly miracle (now I'm doing it) as The Product was bad enough, but editorial vitality? The phrase no longer makes me wince. We mean it, and if the phrase has a slight perfume of cliche about it, it also has the sting of truth. Yes, we had it then and we have it now. . . nor have we ever lost the art of communicating this elan vital, in our own Billboard-ish style, to the industry at large. Look through this issue. Page by page it is there for all to see.

In a sense, looking back over old issues is unfair to a newweekly; Billboard is published anew each week, fresh and gleaming, and as full of hard news and esoteric industry communication as we can make it. But it is of and for that week. At best journalism is an imperfect art; each week without pause Billboard makes a unique "raid on the inarticulate," within the "general imprecision" of our ever-changing industry. And now we are 75.

We're proud of our years; proud of the glowing and growing industry we reflect; proud of our sustained leadership and the fact that we've never relinquished it; lastly, we're proud of that integral vitality that so many varied and fascinating talents have nourished through the years.

Suddenly we are into the 1970's... This week's Billboard is the last of the decade. The Sixties are over and done with. The 70's have their own stark set of challenges. Asked what he thought was the principal challenge of the Seventies recently, Arthur Godfrey replied, simply, "Survival." And there are many who agree with him, for our political environment is under question; our social environment is under attack, and our natural environment is increasingly fouled by man-made pollution.

Seventy-five years does not give a man—or a publication—serenity. Certainly not security. But they do give something called The Long View of Things. As the saying goes, we've got news; the great entertainment industry we all serve will survive. We shall survive.

As T.S. Eliot has said, "Old men should be explorers." They should bring youth their heritage of wit, service, wisdom, cunning, experience and sustaining will to conquer the unexpected and the uncharted, the new trend and the new challenge. At Billboard, our 75 years of "age" serve a similar function as we look and move ahead. As we enter our 76th year of publication, and simultaneously, the new decade, The Seventies, we look with gratitude on the past, pride and humility in the present, and a healthy awe of the future. Whatever they hold, the Seventies will unfold here, each and every week. Like it's going to be. Like it is.

—MORT L. NASATIR
November 30, 1969
Working hard to be best is part of the history of Billboard Publications. Serving the reader—which is, after all, the only way of serving the advertiser—was the objective of Billboard from its beginnings 75 years ago.

The best available information indicates that Billboard was founded in Weiler's Saloon on Vine Street in Cincinnati over two shoehorns of beer. The time was 1894, and the publication began as a partnership between William H. Donaldson and James F. Hennegan. It is interesting, and perhaps prophetic, considering the later acquisition of Watson-Guptill and American Artist, that Bill Donaldson's father started his business career as the owner of an art supply and picture frame establishment. By 1894, however, the elder Donaldson was in the lithographing business and Bill Donaldson was a salesman for his father's company. Hennegan also worked for his father, at Hennegan Printing Company.

The idea for Billboard came from Donaldson whose father's firm specialized in printing billposters for traveling shows. Bill Donaldson figured the people in this business, who called no place home or were home only a few months of each year, would appreciate a publication which enabled them to keep in touch with one another.

The first issue of what was originally called Billboard Advertising was published November 1, 1894. Across the front cover ran the slogan—"A monopoly resume of all that is new, bright and interesting on the boards." More to the point, Donaldson—who was editor of Billboard Advertising—explained that the publication would be "devoted to the interests of advertisers, poster printers, billposters, advertising agents, and secretaries of fairs." In its first issue, Billboard Advertising made a declaration of editorial responsibility: "We will carefully canvass the field we have entered, ascertain its needs and requirements, and ground ourselves thoroughly in the principles of a policy that will enable us to best achieve our aim." That would still be a good definition of objectives.

The first issue of Billboard Advertising contained eight pages, sold for 10 cents a copy. A one-year subscription could be purchased for 90 cents—payable in advance. The makeup inside was four columns with ultra-conservative, one line, one column headings. There was a page of display advertising and a page of classified—and a significant number of the advertisements in the first issue came from Donaldson Lithographing. Special editions began almost immediately. Two months after its founding Billboard Advertising published its first special—a New Year's number. This was followed July 1, 1895, by a mid-summer special and November 1, 1895, by a Thanksgiving edition.

By June 1, 1896, the publication was enlarged to include an agricultural fair department, and one year later, sensing broader horizons, the name was changed to The Billboard.

Toward the end of the century, Donaldson got into a scrap with Hennegan over a question of editors and for a time Donaldson took no active part in the publication. By 1900, from all accounts, The Billboard was bankrupt. That year Donaldson acquired Hennegan's interest in the company by personally assuming the publication's liabilities. Broke or not, The Billboard published its last monthly issue May 1, 1900, then changed its publishing frequency to weekly. The first weekly edition of the Billboard appeared dated May 15, 1900, and thus began 70 years of uninterrupted weekly publication.

During 1901, Donaldson reshaped the editorial direction of his publication. In March, he published a street fair number. By October of the same year, he had departments or columns for street fairs, carnivals, stock and repertoire, parks, music and opera, minstrels, basques, and vaudeville, and vaudeville. As early as 1901, Billboard signed an agreement with The Cincinnati News Company under which the news company supplied the publication to all newsstands, news agents and train agents.

Approaching its tenth anniversary in 1904, The Billboard's logo was changed to a design that would be retained until the middle of the Twentieth Century—and in June 1913, the periodical published its first special in a new eleven-column format and opened offices in New York and Chicago and, in 1906, had added a music column for New York publishers. In 1907, a department was started called the World of Moving Pictures.

In February 1912, Billboard moved into a skinny, single-story building in Cincinnati until after World War II, when the need for additional space caused the Company to move its Cincinnati facility to 2160 Patterson Street, 25 Opera Place was one of the most famous addresses in the world—a sort of home away from home for theatrical people everywhere.

From the beginning, Donaldson figured people couldn't help want his publication, and that was it. In 1920, six years after the Audit Bureau of Circulations was founded, Billboard applied for membership in Audit, and was accepted.

Under Donaldson, Billboard's editorial was imaginative and bold. During the last half of this Twentieth Century, editors of both old and new interest consumer magazines are more and more exercising leadership, not only in their own market but in the larger questions which confront the world. Donaldson never hesitated to editorialize on an idea which seemed to him to need expression.

For example, in a July 1913 editorial he wrote: "There never makes right, hence the victories of violence are vain. We hope and trust, however, that none of our readers will overlook the opportunity of beating up a procuring pimp whenever and wherever chance offers."

Or consider this message which ran in 12 point boldface type in the September 1920 issue: "One of the surest ways you can adopt to get yourself most cordially despised in the office of the Billboard is to send in malicious attacks on other members of the profession, coupled with a request that the article be published but your name withheld."

It's hard to believe, but back then, you didn't have the guts to father your own stuff, stick it. We won't touch the dirty dribble—not even with the tongues.

"In our estimation, a man who will not assume responsibility for his statements, and ground ourselves thoroughly in the principles of a policy that will enable us to best achieve our aim," That would still be a good definition of objectives.

From its first editrix for any publication.

The first issue of Billboard Advertising contained eight pages, sold for 10 cents a copy. A one-year subscription could be purchased for 90 cents—payable in advance. The makeup inside was four columns with ultra-conservative, one line, one column headings. There was a page of display advertising and a page of classified—and a significant number of the advertisements in the first issue came from Donaldson Lithographing. Special editions began almost immediately. Two months after its founding Billboard Advertising published its first special—a New Year's number. This was followed July 1, 1895, by a mid-summer special and November 1, 1895, by a Thanksgiving edition.

By June 1, 1896, the publication was enlarged to include an agricultural fair department, and one year later, sensing broader horizons, the name was changed to The Billboard.

Toward the end of the century, Donaldson got into a scrap with Hennegan over a question of editors and for a time Donaldson took no active part in the publication. By 1900, from all accounts, The Billboard was bankrupt. That year Donaldson acquired Hennegan's interest in the company by personally assuming the publication's liabilities. Broke or not, The Billboard published its last monthly issue May 1, 1900, then changed its publishing frequency to weekly. The first weekly edition of the Billboard appeared dated May 15, 1900, and thus began 70 years of uninterrupted weekly publication.

During 1901, Donaldson reshaped the editorial direction of his publication. In March, he published a street fair number. By October of the same year, he had departments or columns for street fairs, carnivals, stock and repertoire, parks, music and opera, minstrels, basques, and vaudeville, and vaudeville. As early as 1901, Billboard signed an agreement with The Cincinnati News Company under which the news company supplied the publication to all newsstands, news agents and train agents. Approach.
"Yellow muck is the cheapest and easiest stuff in the world to write. Rumors, lies, misstatement, exaggeration and hysterical rot. A spoonful of brains and 5 cents worth of beer is all the equipment needed."

William H. Donaldson

and the wizened little old goldfinch," the front-page editorial declared, "and there is a place in the world for the eagle.

"Everyone of us has a place in the world and a chance to fill it. The big department store has not killed all the little shops. The trusts have not crowded out all the new manufacturers.

"The Billboard has not annihilated any of the diminutive papers that imagine themselves in its class. It has not even grown up yet, general opinion to the contrary notwithstanding.

"One of these days it will be twice as big, and fine, and informing and worthy as it is now.

"For even as the eagle appropriates the whole sky, and perceives no limits, so do our eyes fail to find confining boundaries.

This is the kind of publishing heritage Bill Donaldson left Billboard when he died at age 61, on August 1, 1925: Not just the promise of being twice as big, but the promise of being twice as fine and twice as informing and twice as worthy.

Fascinating as it is, there simply is not sufficient space in this brief chronicle to tell the Billboard story between Donaldson’s death and World War II. During that period, in the early years of the Great Depression, Billboard came dangerously close to financial failure. In those dim, dark days, Billboard sometimes barely met its weekly payroll. That the Company survived, never missed a weekly payroll, and indeed entered a new period of growth in 1932, is testimony to the creative, hard-headed successors to Donaldson.

After Donaldson’s death, the Company operated for a time by committee, but the worsening depression demanded drastic action. In April, 1930, the Company directors called a special meeting and elected Roger S. Littleford, Sr. president. Littleford was Donaldson’s son-in-law and was pursuing a successful career in his family’s metal fabricating business. Nevertheless from 1930 until 1940, Littleford acted as president of Billboard, and shortly selected as his deputy, E. W. (Walter) Evans. Evans had joined Billboard as office boy in 1906, worked his way up to become first internal auditor and then a vice-president. When Littleford became president, Evans in effect became general manager. In 1940, Evans was elected president and Littleford chairman, and they kept these posts until Evans retired in 1957 and Littleford died in 1959.

Littleford’s two sons—Roger Jr. and William Donaldson—found Billboard a more interesting career proposition than their father’s manufacturing company. The brothers began working at Billboard in the Cincinnati composing room during 1934. Young Roger selected the editorial side while Bill set out to learn administration, sales and circulation. Roger moved first to New York as a member of the editorial staff, then to Chicago as manager of that office. Early in World War II he enlisted in the Army Air Corps. Immediately after training as one of the country’s first radar officers he shipped out to the South Pacific where he served until war’s end.

Major Roger S. Littleford Jr. rejoined Billboard late in 1945 in Chicago, and a year later came to New York as the Company’s chief editorial officer, which post he held until November, 1966, when he suffered a near-fatal accident which severely curtailed his activities.

W. D. Littleford, meantime, had gone first to the Chicago office, then to New York, gradually assuming more of the overall management of the Company. In

(Continued on page 8)
1943 he became general manager and in 1958, he was elected to succeed Evans as president and chief executive.

Fascinating as it is, there simply is not sufficient space to chronicle the history of Billboard between the Twenties and World War II. Let's move on to see what happened to Donaldson's dream.

In 1943, one of Donaldson's grandsons—William Donaldson Littleford—was named general manager of the Company. Bill Littleford started learning the publishing business in 1934 when at the age of 19 he went to work in the Company's Cincinnati printing plant. Later he did a stint in the Chicago office, and then moved to New York. Under his leadership, as World War II came to a close, the Company took its first step toward diversification.

Off and on since the beginning of the Twentieth Century, Billboard had taken note of a new kind of competition that moved goods to people automatically. Some advertisements for vending machines, and some news notes of vending, appeared in Billboard as early as 1900. Just as vending machines fascinated the staff of Billboard in its earliest days, the promise of a rapidly growing vending industry in the post-World War II era offered Billboard its first opportunity to become a multiple publication house. After several years of planning, the first issue of Vend, the magazine of automatic merchandising, appeared in November 1946. Vend had the booming vending industry all to itself during its early years. Today, with a number of established and aggressive competitors, it remains the leading publication in its field.

Billboard itself in the years just before World War II and just after continued to cover the entertainment industry generally. During this period, a sizable portion of the publication was devoted to an amusement phenomenon born during the Depression: Coin-operated entertainment devices. The first advertisement for a coin machine appeared in March 1, 1939, Billboard, Down through the years, the publication carried advertisements and sketchy news of these devices. Then in the depths of the Depression, in March, 1932, Billboard launched its Amusement Machines department. It is no exaggeration to say that this department kept the publication in business during the long lean years which led up to World War II.

An important element of the coin-operated entertainment industry was the automatic phonograph, or as it came to be known, the jukebox. As a service to its jukebox readers, to help them determine which records they should place on their machines, Billboard in its January 7, 1939, issue began a Record Buying Guide. Recording company advertisements appeared in the columns of Billboard that year for the first time. Providing editorial coverage for the flourishing, record-oriented jukebox business, the publication found itself devoting more and more editorial coverage to the record industry. The introduction of the long-playing record in 1948 changed the focal point of the music-record industry from sheet music publishers to the record manufacturers, and Billboard was on its way to becoming the international communications center of the recording industry.

Billboard looked much the same until November 4, 1950, when it changed from magazine format to five-column tabloid newspaper format. In tabloid, Billboard was able to get the news to its readers faster, and able to present the news in more interesting, more exciting newspaper makeup. These elements were of course important factors in establishing Billboard as the communications center of the dynamic, fast moving music-record industry. To give the reader a better looking product, Billboard on January 5, 1963, went from tabloid newsprint to tabloid printed on a coated sheet of paper. This gave the editors an opportunity to take the paper into the field of photo journalism, and shortly thereafter into four-color halftones.

By 1957, with Vend well established, the Company launched a second slick paper monthly, called Funspot. In those days, Billboard had a sizable, prosperous department devoted to traveling show business—the "outdoor" market for which the publication was originally created. Funspot was designed to serve the needs of the non-traveling, permanent amusement enterprise. It continued to do this until 1960 when the Company faced up to one of its most difficult publishing decisions—the need to split Billboard into two magazines in order to better serve the music and the general amusement industries. That split occurred in January, 1961, at which time the "outdoor" department was stripped
out of Billboard and merged with Funspot to create a brand new weekly businesspaper called Amusement Business.

Some years earlier, in late 1957, the Company made its first important acquisition when it purchased High Fidelity. The following year, at the age of 43, W. D. Littleford was elected president, and in the years since the Company has pursued a vigorous acquisition and diversification program.

In early 1962, the Company acquired Record Source International which has grown at an average rate of 24 percent per year. In September, 1962, the Company acquired American Artist and the Watson-Guptill art instruction book division. Both have grown considerably to the point where Watson-Guptill Publications is now the largest U.S. publisher of fine arts and craft instruction books.

In the fall of 1963, the Company acquired Modern Photography, an acquisition which continued the Company's expansion in the special interest consumer publishing field and capitalized on the growing leisure time in America. In 1965, the venerable and respected Musical America was acquired and merged as a special edition of High Fidelity.

Although Billboard Publications had been active in the European market since 1959, it made its first investment abroad in August 1966 when it acquired Record Retailer, a periodical similar to Billboard serving the English market. Since that time, the Company purchased World Radio Television Handbook and a fascinating annual called How To Listen To The World. During each of the last three years, these operations have shown an average sales growth of 32 percent per year.

In 1964, the Company entered into a contract with American Airlines to program and furnish music for American Airlines Stereo. The Company is now actively at work engineering a more sophisticated music programming service for the Jumbo 747 jets.

In the fall of 1966, Merchandising Week was acquired from McGraw-Hill. Completely restyled, and with new editorial vitality, the publication is fast assuming leadership in the home electronics, appliance and housewares fields.

Continuing to diversify, the Company in early 1967 acquired its first Community Antenna Television (CATV) franchise in Great Barrington, Massachusetts, the home of High Fidelity. Today the CATV division is on the air not only in Great Barrington but in Stockbridge, Lee and Lenox, Massachusetts, and gives the Company a foothold in electronic communications certain to be increasingly important in the future.

In January, 1968, the Company launched a book club—the American Artist Book Club, which today has 10,000 members and provides an important market for Watson-Guptill art and craft books and for other book publishers.

After extensive study, the Company entered the home instruction business with a new division called Taped Instruction/International headquartered in Upper Saddle River, New Jersey. The first advertising and promotion for TI/I began in March, 1969, and this new method of teaching people to play musical instruments with recorded tape and printed texts drew an enthusiastic response.

The acquisition program continued at a rapid rate during 1969. In June, the Company purchased Photo Weekly, a businesspaper for the nation's photo dealers. Obviously, Photo Weekly, with Modern Photography, offers total market coverage in this vast leisure time activity. In July, the Company purchased Record Mirror, London, a newsstand consumer publication which complements Record Retailer. That same month, the Company began a joint venture with other investors in a British printing facility, Pendragon Press. In September, the Company purchased Gift & Tableware Reporter from Haire Publishing Corporation, and this twice-monthly tabloid for the gift market became part of the Businesspaper Division. At the same time, the Company acquired Discografia Internationale, a fortnightly printed in Italian, Spanish, English and French for major record dealers on the European Continent.

So there it is. Billboard Publications. After 75 years, a dynamic, constantly changing organization, living up to the promise made for it by its founder, Bill Donaldson. Remember: "There's a place in the world for the tiny parakeet and the wizened little old goldfinch. "And there's a place for the eagle. "Even the humblest and smallest of things is worth something, for it is not recorded that two sparrows were sold for a farthing. "Every one of us has a place in the world and a chance to fill it. The biggest department store has not killed all the little shops. The trusts have not crowded out all the little manufacturers. "The Billboard has not annihilated any of the diminutive papers that imagine themselves in its class. It has not even grown up yet, general opinion to the contrary notwithstanding. "One of these days, it will be twice as big, and fine, and informing and worthy as it now is."
What had all the earmarks of a bad investment turned out a bonanza for W. H. Donaldson, who with his long-time competitor and friend, James H. Hennegan, founded The Billboard back in 1894. The story of The Billboard's birth has been told on numerous occasions in the past, but the aftermath, which gave Donaldson sole control of the publication, reads even more interestingly.

Both Donaldson and Hennegan were show paper salesmen, the former with the Donaldson Lithographing Company, Newport, Ky., and the latter with the Hennegan Show Print Company, which is still in existence in Cincinnati. Donaldson for some time had nurtured the idea of a publication covering the needs of billposters, show printers and outdoor advertising men, and finally approached Hennegan with the idea of launching such a venture. Hennegan went for the idea to come in on a 50-50 basis. There was no written agreement, no attorneys were called in and not a cent of capital was subscribed. A mere handshake sealed it all.

The first issue was put out under the date Nov. 1, 1894, under the name of Billboard Advertising and as an eight-page monthly. The name was changed to The Billboard with the issue of July 1, 1897, and it became a weekly with the issue of May 5, 1900.

The partners worked entirely on credit and bluffed their way through on nothing but their prospects. This ran well for awhile but their luck soon ran out and they pulled up lame on finances. As a means of saving the enterprise it soon became a matter of "you buy me out or I'll buy you out." It was then that the two publishers again hied themselves to Wielert's Concert Hall, their favorite watering place, in Cincinnati Over the Rhine district. It was here that their original agreement was solemnized. After a gourmet's repast, toppled by several bottles of Liebfraumilch, the partners, without a bicker, ironed out their difficulties, with Hennegan agreeing to sell his interest in the venture to Donaldson for the magnificent sum of $500. In jest and in the spirit of the occasion, the pair drew up a final agreement on a scrap of paper, couched in their best legal terminology, and sealed it with an imprint of the cork off the wine bottle. This worthy epistle is still hidden somewhere in The Billboard's archives in Cincy. Thus it happened that a $500 investment was parlayed into the present-day multimillion-dollar enterprise.

Movie Pioneers

As sole owner, Donaldson soon realized that, in order to succeed, he'd have to give more of his time to the venture. By dint of laborious effort and perseverance, and the love for show business and show people, he soon had the sheet paying its own way. New departments, covering both the indoor and outdoor facets, were added as The Billboard progressed under his guidance. Thus the publication soon gained the reputation of covering everything from a flea circus to grand opera. When motion pictures first made their impact in the early 1900's, The Billboard carried page upon page of ads from movie pioneers who were then striving to bring their product before the operators of the nickelodeons which were then springing up all over the country.

Many of these movie ads were "on the cuff." Donaldson's way of helping the pioneers in the field to get started. Unfortunately, in later years, when the movie industry began flourishing, many of these so-called pioneers who benefited from Donaldson's generosity passed him up like a plague. But he took it philosophically and it never stopped him from aiding countless other showmen with cash contributions to
keep their shows going when adversity hit. His generosi-
ty won him many friends among showfolk in all parts of
the world.
Having ended a career of nearly 44 years as a member
of The Billboard's editorial staff in Cincinnati, I have been
urged to reminisce on some of my expe-
riences during that period. During the many years I
had covered virtually every branch of the amusement
and entertainment field, save grand opera. But to
write a lifetime of nostalgic vignettes into this limited space
is nigh upon impossible. Such items are better spoken
than written and possibly should be collected for a
book on old-time showbiz sometime in the future. So
let's pick a few subjects at random.

**Many Firsts**
The Billboard in its long history has had many firsts,
too many to enumerate here. It was the first showbiz
trade paper to give official recognition to the Negro
or American Negro vaudeville, via a special section con-
ded to one J. A. Jackson. He covered the miniature all-black
musical comedies that played the Negro sectors in the
major downtown amusement units. This hitherto black-ness
dot also dotted the South in large numbers. With the
requirement of Jackson, news of the colored performers
was incorporated into the regular news pages of The
Billboard and it has remained that way over the years.
The Billboard was also the first to cover all branches of
entertainment and amusement fields, both indoor and
outdoor. It was also the first trade publication to
cover the coin machine and pinball industries with
news and advertising on a weekly basis.

**Gave Winchell His Start**
What is not generally known is the fact that The
Billboard was the first to offer columnist Walter
Winchell the opportunity to write his first column
anywhere. At the time, Winchell and his wife were
working the major vaudeville circuits in a song and
dance act billed as The Shell and White. Winchell had just
decided to dabble in column writing and in the early 1920's,
asked permission from the then-Billboard editor, Al C.
Hartmann, if he might submit a weekly column made
up of news picked up on tour. He was from the east end of
Cincinnati. The Billboard was also the first to cover all branches of
entertainment and amusement fields, both indoor and
outdoor. It was also the first trade publication to
cover the coin machine and pinball industries with
news and advertising on a weekly basis.

Winchell was writing his column, W. H.
Donaldson was wintering in Sarasota, Fl. Upon
his return, he told Mr. Hartmann: "I'm thinking of
starting a column in Cincinnati. I'm this guy doing the column and signing it W. W."
Hartmann explained that it was an actor named Walter
Winchell that had stuff in his staff, was Donaldson's
reply, "Fire him."
The ironic part of the deal was that Winchell was
fired from a show he was doing without pay. He was
writing the stuff gratis.

**When Tabs Flourished**
One cannot write of old-time show business without
bringing up the era of the tab shows, which flourished
in this country from around 1915 until late in the
1930's, at which time the advent of talking pictures
had taken its toll and knocked many tab show out-
tors out of the business. As the name implies a tab
show is a tabloid version of any-type of stage presenta-
tion. The average tab was actually a cross
a burlesque offering and a musical comedy. The smaller
units of the day carried an average of 20 people, in-
cluding one or two comics, a straight man, a juvenile,
a soubrette, an ingenue, one or two specialty acts and
a line of girls. These smaller units usually confined their
activity to towns of from 20,000 to 50,000.
The larger shows carried from 50 to 60 people
and most often played stock engagements of from four
to six weeks in the major cities. The leaders in the
field during the height of tab show popularity were
such show owners as Louis (Red) Mack, Raynor Lehr,
A. B. Marcus, Bert Smith, Jimmy Evston, Curley Burns
and Howard Paden, Halton Powell, Jack
the Dalton Brothers, Rex Jewell and Don Lanning.
None are active in show business today.

The tab shows of the hundreds and
covered the country like a blanket. Chief among the
tab show bookers at the time were the Gus Sun Book-
ing Boys, C. J. Leicht, David J. Larue, Robert Hyatt, Minne-
apolis; Lawrence Leon, Chicago, Emesley Barbour, Mus-
kego, Oka., Amy Cox, Kansas City, Mo.; Bentley & Corrigan, St. Louis; and Joe Spiegelberg, Atlanta. Book-
ings were usually on a week or a split-week basis. The
grandduddy of them all was the veteran showman Gus
Sun, who at one time booked some 180 houses, largely

BOBE HOPE is snapped here with the man who put him in the business. Fred Hurley, veteran tab and burlesque manager. Hurley, when he
was captain of the center, hired Hope as a booking, sax-tooting juvenile at $42 a week back in 1923, when the Hurley tab was appearing in stock at Luna Park, Cleveland. Others, left to
right, are Norma Phillips, Ralph Canton and Hazel Chamterman, all of whom appeared with Hope on the Cleveland date and later toured with him over the Gus Sun tab circuit. The photo was taken at a reunion 25 years ago. Canton and Hope are the only ones still living.

Following the stock stand at Luna Park, Hope continued with the Hurley company on the Gus Sun tab circuit. It was in his second season with Hurley
that Hope realized his life's ambition—to be a comic. His idol with the Hurley tab was Frank Moley, a potty-
mouthed barker, who used to make people laugh, and
that I'd be the happiest guy in the world."

In later years, Hope told us: "I used to stand in the
"in" crowd and do a little bit of my act work, and I'd say to myself 'i could only make people laugh like that I'd be the happiest guy in the world."

Hope's ventriloquist, later The Red Averill, who was the real
"io" and whose right name was Fred Funkhauser, in a
reception for Bob at the Wright-Patterson Air Force Base,
Dayton, Ohio, many years later: "I paid Hope $40 a week and still think the guy was vastly overpaid."

After troupings two units over the Sun Circuit for
many years, Hurley operated stock burlesque in Louis-
ville, Ky., and Columbus, Ohio, until his retirement some
20 years ago. Following a stint with Hurley Hope went on to tour the Gus Sun vaude circuit for a season and then scattered his circuits where he was an immediate click. His achieve-
ments from then on are universally known.

**Advice for Young Comic Performers**
This TFTying with nostalgia rekindles fond memories
of the days of 40 years ago when we used to trapple
aboard every flooting theater that tied up at Constacy,
Ky., just across the Ohio river. He was from the east end of
Cincinnati. In reviewing the many pleasant hours
spent on these venerable craft, there stands out in my
memory the name of Bob Hope. He was treated as
stamped as one of the most unforgettable characters
we've ever met (with apologies to Reader's Digest).

Vic, was born in Boston, Mass. during the height of a
century that we knew him always looked as though
he was between 50 and 60 years of age, came to America
from Australia with his father and his family, the Fau-
St Family of Swan Bell Ringers. Vic, himself, was a swiss bellringer on his own, and
no mean fiddler to boot. Even in those old days, Vic's tabs were so crowded and old-hat enough to be branded
a distinct novelty.

When Faut's family returned to Australia after
seven years of playing the lyceum and chautauqua
in this country, Vic elected to stay behind
to cast his lot in this land of opportunity. Our first
introduction to this young fiddler was during the "Daddy
Bear Girls Revue," tab show, backstage at the old
Hippodrome Theater in Newport, Ky., back in 1926. We
knocked him over with his abilities and en-eraged him in the Racing Record, while mulling over numerous
nautical tabloid selection tips, sheets and a little black
book which I found later contained the code to his
talent secret to beat the hangover had just
litter later that Vic could cook up a new system at the slight-
est provocation. He even had systems to beat systems. Vic was strictly the lone-wolf type. He lived royally,
dressed simply, and women held no attraction for him—
or vice versa. He'd take a sip occasionally but never
to the extent of interfering with his ability to beat the ponies. Vic didn't make friends easily and it was only after some of him told me he was a
50-cent bettor of a dude. One day his boy
became wooden post. It was shortly thereafter that Vic
confided to me that he was homesick for his native
Australia and that he was about to return there for a visit.
And to finance the trip to Down Under, Vic was taking the easy route—beat the bookies. He
had set his sights at $1,000, and once he had taken
that sum, he was taking off.

He Never Gave Up
From Bill Leich's tab, Vic shifted to other shows of
the Gus Sun Circuit, traveling to Australia, to dance-
aboat with years. Victor, W. Menke's Golden Rod Show-
boat for an extended engagement in Pittsburgh. A bit later he shifted to the Hurley tab, taken over by
Capt. Billy Bryant, and for years up to the beginning
of World War II, Vic divided most of his time between
the tab and the hurley circuit. In 1946, during Vic's progress in his attempt to snare the G note for his
trip to his homeland, he had his ups and downs.
Whenever he was in the front seat to beat the nags he was
al- ways up with new tactics to beat the nags to
put him back into the running. At one time he suc-
ceded in amassing something like $940. With only
60 dollars left, he had visions of applying for a passport, when

(Continued on page 12)

DECEMBER 27, 1969, BILLBOARD
75th Anniversary Section
A Personal View
(continued)

thing went haywire with his system to again wipe him out. But he never gave up. He merely revised his methods.

It was while Vic was with the Bryant boat in Cincinnati around 1940 that we spent many hours together at the book shop. I had fixed extra for him at a booke emporium just across the street from The Billboard's old quarters on Opera Place in downtown Cincinnati. He could be seen there any afternoon in quest of his travel money. But, alack and alas, he never reached his goal. Suddenly, one day, Vic left the Bryant Showboat and disappeared to parts unknown. I never heard from him again. A few months later came word that Old Vic had passed on.

One day shortly after that, as I strolled into the booke parker, the latter hailed me and, pulling open a drawer, heaped a pile of cheap jewelry upon the desk and inquired as to what had become of the old showbouter. The booke had taken the slum jewelry piecemeal from Vic for small wagers after the latter had run out of ready cash. "The whole stack isn't worth over a two-buck wager," the booke explained, "and I'd like to give it back to him."

Little did Vic know that with a new start and a new system bolstering his efforts he might still have parlayed that pile of antiques into a ducat to Australia.

Walkathon Popular

In citing The Billboard's numerous "firsts" in an earlier paragraph we neglected to mention the many years of success enjoyed by the walkathons, the around-the-clock endurance contests promoted by such leaders in the field as Leo B. Selzer, Harry H. Cowl, Charles M. Hayden, Earl Fagan, Mickey Thayer, Dick Gough, W. E. Trenbets, Harold J. Ross, S. M. Fox, Ray C. Alvin, Harry Fitzpatrick, Guy Schwartz and countless other promoters in the era from the mid-1930's to the late 1930's. These shows which run on location anywhere from two weeks to several months, depending upon the traffic, enjoyed a bonanza over the years. The walkathons chalked up some of their biggest years during the depression days of 1929 and 1930, when show business as a whole was suffering box office cramps. By the late 1930's some 36 States outlawed the endurance contests by legislation, bringing to an end a most unusual form of entertainment.

One of the most ambitious and aggressive of the pioneer walkathon operators was Harold J. Ross, who operated widely in this country but who also booked his contests on extended engagement in such spots as Mexico City, Paris, Brussels, Belgium, and Frankfurt, Germany. A story which made the rounds at the time was born during the run in Frankfurt. German law at the time prescribed that no money could be taken out of the country. Ross, however, had anticipated that obstacle and was all set to beat the Germans to the punch. Accompanying Ross on the Frankfurt date was his wife. He soon passed the word to all and sundry that Mrs. Ross was pregnant, a gross exaggeration.

Ross had his wife fitted with a corset-like affair that gave her the pregnant image and she played the role to the hilt. She was seen frequently in public and progress of her pregnancy was the frequent topic of discussion. In the meantime, each night's receipts from the show were systematically exchanged from Marks to U. S. Hills of high denomination at the local bank. About a week before the show was to close its stand in Frankfurt, the word was passed that Mrs. Ross would have to leave, due to her conditions and the fact that she wanted her child to be born in America. During the run, Ross had cultivated the friendship of the German city and State officials, who were very solicitous of Mrs. Ross' condition and saw to it that she was placed safely on the train at Frankfurt and on the ship in Hamburg, carrying what amounted to all of the show's receipts on her person for a safe trip home.

Minstrel's Denoim

As a finale, we must recall the trials and tribulations and sudden demise of the revived version of the old Al G. Field Minstrels, the last of the old-time, professional minstrel troupes ever to hit the road. Organized in Cincinnati in the summer of 1931 by Walter J. Redhill and G. C. Bradford, a pair of non-pros with little or no savvy in show business. It was the first Field show since Eddie Conard pulled a show of the same title off the road in 1928, when public interest in minstrelsy was already on the wane.

The Redhill-Bradford troupe numbered some 50 strong and comprised a galaxy of so-called "nigger-singers" (if you'll pardon the expression) the likes of which had never been excited by minstrel shows of the past. Included in the line-up were such stellar minstrel stars of the past as Jack (Smoke) Gray, Emmett Miller, Haberkorn and Denton, Blackface Eddie Ross, Garner Newton, Charles (Slim) Vermont, Hi-Brown Bobby Burns, Norman Brown, Al Tint, Roy Francis, Charles Van Ruska, Billy Adams, Jack (Hard Face) Kennedy, Barton Isbell, Ken Bennett and Johnny Heasley. The last named was 84 years old at the time and had been a member of the original Al G. Field Minstrels.

The troupe made its official bow at the Lyric Theater, Dayton, Ohio, Aug. 1, 1931, and folded less than a week later in Toledo, leaving the minstrel lads stranded and with hardly a quarter among them. It seems that Redhill and Bradford had left Cincinnati, leaving numerous unpaid bills behind, which put the law on their tails in short orders.

In route to Luna Pier, Erie, Mich., to visit show friends over the weekend, I stopped off at Toledo to catch the Field corks. Arriving at the theater, I found the show's paper down and the house dark. Inquiry brought the information that the show had been closed down by the sheriff, leaving the performers broke to shuffle on their own. The stranded actors were nowhere to be found, however, and no one seemed to know their whereabouts.

I had dispersed of finding any of the stranded show members when, quite by accident, late that afternoon I spied Al Tint, the show's tenor, walking down a country road toward Luna Pier some 15 miles west of Toledo. Tint, over the years, had earned the reputation of being a jinx. Any show he joined, it was claimed, was sure to fold within a fortnight. He was still bating 1,000. The stranded minstrels, Tint advised, had been rescued by one of Toledo's leading bookkeepers, who had bought the boys 55 cents worth of groceries and put them up in his cottage at Luna Pier.

The grocery supply did not last out the first night. From then on it was pitch 'til you win. Nocturnal visits to neighboring garden patches and hen houses kept the wolf from the door for the nearly two weeks the boys hosed there.

The real salvation, however, were the three 15-gallon homebrew corks the cottage came equipped with. The boys made a batch of the brew today, bottled it tomorrow and drank it the next day. Thus there was always a full supply and never a dull moment. What started out as a minor tragedy finally wound up as one of the most hilarious sessions ever indulged in by a minstrel troupe. Try putting some 25 minstrels together, with plenty of brew and everybody in the act, and you can get what we mean. We spent most of the week visiting with the boys and never have we had so many laughs crammed into such a short period.

Charles Van Ruska, Billy Adams, Jack (Hard Face) Kennedy, Barton Isbell, Ken Bennett and Johnny Heasley. The last named was 84 years old at the time and had been a member of the original Al G. Field Minstrels.

The troupe made its official bow at the Lyric Theater, Dayton, Ohio, Aug. 1, 1931, and folded less than a week later in Toledo, leaving the minstrel lads stranded and with hardly a quarter among them. It seems that Redhill and Bradford had left Cincinnati, leaving numerous unpaid bills behind, which put the law on their tails in short orders.

In route to Luna Pier, Erie, Mich., to visit show friends over the weekend, I stopped off at Toledo to catch the Field corks. Arriving at the theater, I found the show's paper down and the house dark. Inquiry brought the information that the show had been closed down by the sheriff, leaving the performers broke to shuffle on their own. The stranded actors were nowhere to be found, however, and no one seemed to know their whereabouts.

I had dispersed of finding any of the stranded show members when, quite by accident, late that afternoon I spied Al Tint, the show's tenor, walking down a country road toward Luna Pier some 15 miles west of Toledo. Tint, over the years, had earned the reputation of being a jinx. Any show he joined, it was claimed, was sure to fold within a fortnight. He was still bating 1,000. The stranded minstrels, Tint advised, had been rescued by one of Toledo's leading bookkeepers, who had bought the boys 55 cents worth of groceries and put them up in his cottage at Luna Pier.

The grocery supply did not last out the first night. From then on it was pitch 'til you win. Nocturnal visits to neighboring garden patches and hen houses kept the wolf from the door for the nearly two weeks the boys hosed there.

The real salvation, however, were the three 15-gallon homebrew corks the cottage came equipped with. The boys made a batch of the brew today, bottled it tomorrow and drank it the next day. Thus there was always a full supply and never a dull moment. What started out as a minor tragedy finally wound up as one of the most hilarious sessions ever indulged in by a minstrel troupe. Try putting some 25 minstrels together, with plenty of brew and everybody in the act, and you can get what we mean. We spent most of the week visiting with the boys and never have we had so many laughs crammed into such a short period.
WEBER AND FIELDS ENTER THE VAUDEVILLE FIELD

Comedians Have Decided To Accept Offers and Will Open at The Palace—Frederick McKay To Manage Irene Franklin

New York, Aug. 2.—Weber and Fields, who have been refusing all offers to appear in vaudeville, have finally decided to heed the call in two-weeks, and will open their engagement next Monday at the Colonial Theater.

Newcomers among the comedians are good at their efforts, and it is probable they will be the best of the lot. It is reported that they will be much talked of.

Dec. 16, 1922 Pg. 29

Invents Device That May Revolutionize Phonograph Industry

Representative of British Company Here With Contrivance To Lengthen Running Time of Record

NEW YORK, Dec 8.—An invention that may work a revolution in the talking machine industry came to light this week when a representative of the English company which owns the patents arrived in this country to interest the American market in the device. Briefly, it consists of a method of greatly lengthening the playing time of a phonograph, the inventors claiming that they can make a twelve-inch record that will run anywhere from ten to thirty minutes.

This is accomplished by giving the time, whether it is on the outer or inner tracks, to all the variations of the record. It has long been known that a greater length of track is necessary under the phonograph on the outer variations than on the inner, but the new invention now makes it possible to give the desired time to the outer variations.

Siamese Twins Panic Union as Membership Raises Big Problem

SAN FRANCISCO, March 26.—The APA's Ralph Whitehead, local APA representative, had to give Violet a long talk before she agreed, too.

When queried as to the policy on Siamese Twins the APA's Ralph Whitehead hem and hawed, and added that he was just the representative had to give Violet a long talk before she agreed, too.

March 17, 1906 Pg. 3

DEMAND

Growing For Men Who Do Not Drink

Total Abstainer Is Preferred to Even Moderate Drinkers—Draws Biggest Salaries and Gets to the Front

T HE New York Sun reports with emotion the sensational charge of a minister that wine and spirits consumption is on the increase in Hashemite society, by declaring that the APA representative, had to give Violet a long talk before she agreed, too.

NEW YORK, March 26.—When queried as to the policy on Siamese Twins the APA's Ralph Whitehead hem and hawed, and added that he was just the representative had to give Violet a long talk before she agreed, too.

When queried as to the policy on Siamese Twins the APA's Ralph Whitehead hem and hawed, and added that he was just the representative had to give Violet a long talk before she agreed, too.

March 17, 1906 Pg. 3

AMBOUR-BROSE, TRICK DOG, DIES

Ankleville, N. C., July 21—Anchovy, famous English bulldog, which has appeared in many motion pictures, died here today. He was known to thousands, having performed in the training camps during the war and at one time was the mascot of the Brooklyn National League baseball club. He was ten years of and was the companion of Clarence Roberts, former national teams champion.
EQUITY'S VICTORY
A Triumph of the Loftier Aims and Nobler Impulses of
THE PLAYERS
Over the Hard, Sordid Business Considerations Which Alone Interested and Concerned
THE PRODUCERS

The Theater Gains Immeasurably by the Outcome and the Profession Wins an Honorable and Respected Status That Otherwise Might Have Taken Generations To Secure

THE FINEST RESULT OF ALL,
Though, Is the Strong Bond of Sympathy and Understanding Established Between Musicians, Stage Hands, Billposters, Electricians and Actors and Actresses — It Needs Only the Inclusion of the Agents and, All in Good Time, the Vaudeville Artists and the Outdoor Following To Make It Perfect

DEMOCRACY HAS ROUTED CLASS PREJUDICE, SNOBBERY, SELFISH BARRIERS AND ALL THE EVILS THAT OVERCOMMERCIALIZATION WAS BUILDING UP AND RE-ESTABLISHING

The actors’ strike was won—not settled—on Saturday, September 6, about 3 o'clock in the morning. It lasted 31 days—one long month.

It was won because the Actors’ Equity Association secured all of its original demands, and more—ALL, IN FACT, THAT THE PRODUCERS OFFERED THE RUMP LEAGUE, and these were many and important.

It was won in a remarkably clean fight by the actors and their loyal supporters, the stage hands, the musicians, billposters and a handful of guerilla radical vaudevillians against as unscrupulous tactics and methods as men can well stoop to.

It was won decisively.

There must be no mistake about that. It was a victory—a triumph for the players.

They deserved it, moreover. Their magnificent solidarity—their oneness—their singleness of purpose deserved it.

Their unquestioning faith in their able and devoted leaders deserved it.

Their grit and determination deserved it.

Their sacrifices deserved it.

But, thank heaven, it is over, and the services of the players, so important in these trying days of reconstruction, may again be devoted to the highly valuable work of entertaining the people.

If we can but keep the masses amused, if we can provide them with the opportunity laugh, the saving explosion of mirth, we will get thru the next few trying months safely and with colors flying.

But the theater must prove itself a sensitive and highly efficient safety valve. Americans are self-restrained, but if they have small patience with the prehistoric and pig-headed men of the privileged and predatory classes, who shall blame them?

With the actors working, however, bursts of impatience will be less likely to grow into upheavals and earthquakes, and the probability of violence and uprising rendered more remote.

Thinking men all over the country will sigh with relief to know that the theaters are once more open.

Furthermore the producers are going to find the new order a great blessing. Given six months' trial of it and they will never regret the passing of the old regime.

New York, Sept. 7—Early Saturday morning the actors' strike, which had been in progress for just a month, came to an end with the signing of a five-year agreement between the Actors' Equity Association and the Producing Managers' Association. Committees representing the opposing factions met in the private library of the St. Regis.

(Continued on page 19)

MAIN POINTS OF THE AGREEMENT
In the strike settlement the main points of the agreement are as follows:

The Actors' Equity Association is recognized as a five-year agreement was signed. This will expire in June, 1924, at the end of the theatrical season. During the life of this agreement there shall be no strike of actors unless there is a breach of the agreement.

There shall be no strike except after the difference have been submitted to arbitration.

Existing contracts between actors and managers will be faithfully observed by both parties. All striking actors shall be taken back into casts, except where the managers have contracted for other actors in their stead. In that case the strikers shall be placed in other productions or shall receive a cash settlement, or the matter be left to arbitration.

All lawsuits growing out of the strike shall be dropped.

There shall be an open shop on the stage. Managers shall make no blacklists.

Chorus girls shall receive a minimum of $35 a week on the road and $30 in New York. The Chorus Equity Association also comes in for recognition.

Disputes between individual actor and manager shall be settled by a board of arbitration, each side appointing a member, and the members choosing a neutral umpire. The actors' representative may be appointed by the Equity.

Full salaries shall be paid actors after four weeks of rehearsal in legitimate dramas and after five weeks of rehearsal in musical plays.

Eight performances shall constitute a week's work. All extra performances to be paid for at the rate of the actor's salary.

Full pay for the week prior to Christmas and for Holy Week, heretofore treated as "half pay weeks.

Costumes to be bought by manager, from shoes to wigs.
**MILLER NEW CAMPUS KING**

**January 20, 1917, pg. 3**

**25,000 PEOPLE PAY HOMAGE TO THE MEMORY OF BUFFALO BILL**

For Your Hours Body Lay in State in Denver, Colo.

Many Prominent Men of West and Showmen Present

Boyd Placed in Crypt Until Decoration Day Next

Denver, Colo., Jan 15.—The West said a reluctant farewell to its beloved chief today, Colonel William Frederick Cody (Buffalo Bill), who

March 9, 1935, pg. 8

**$3,500,000 Worth of Talent Sold by CBS Bureau in 1934**

About $2,000,000 was in commercial program bookings alone, while lesser divisions all reveal increases—total is approximately $185,000 above 1933 figures

NEW YORK, March 4.—Columbia Broadcasting System's Artists' Bureau did a gross business in 1934 of approximately $3,500,000, of which a little over $2,000,000 was strictly commercial program bookings. A net of approximately $185,000. Exclusive of the commercial program talent sales, which do not include band, theater or night club bookings, individual increases were noted in the sales of radio programs the Artists Bureau handled. Sales were over $500,000 over the year before, and in the previous year the club (private entertainment) bookings showed an increase over 1933 of approximately $2,000,000. The policy of CBS has been one of the special drives of the Artists Bureau and in the past year national men were taken on and each concentrated on a different booking angle.

Offering the reports that the advertising agencies were doing about all of the commercial program talent bookings is the fact that CBS, which had six people in its Artists Bureau a little over a year ago, now has a staff of 27 employers. As mentioned previously, the club, the Columbia Artists Bureau is now supplying special exploitation and sales promotion material with its band bookings. New brochure is under way and entitled Best spots in Town and will be brought out in the usual CBS sales promotion style of spirited binding and is illustrated in colors. All CBS artists will be listed as well as the rapid strides made by the Artists Bureau in supplying talent not only to its own chain, but to other networks and various hotels and night spots as well as theaters.

It has been revealed that the CBS sustaining act has at least one commercial, may see several, the loyal sustaining band Pat's Waller. Waller, incidentally, was in the house at the Cotton Club in Los Angeles, opening there March 16. The NBC commercial should mean Richard Biting and Red Nichols for instance, is paying commissions to the Columbia Artists Bureau, which sold the program. Average commission received by CBS runs around 12 per cent, which would indicate that the CBS bureau's net booking fees must have hit the $350,000 mark

Nov. 8, 1941, pg. 3

**EDITORIAL**

**An Obstacle To Good Will**

There is a lot of talk nowadays about a Good Neighbor policy aimed at nations south of the border. "Good-will ambassadors" have been appointed, many committees set up, and there are magazines, films and stories about our love for Central and South America. Floorshows, radio programs, films and the stage contain an ever-growing pro-Latin American flavor.

But there is one serious obstacle to the perfection of good-will relations between the United States and Latin America. The virtual impossibility of Latin American clients entering our nation. Knowing that Latin music was gaining in favor in the United States, Cuban, Mexican and South American musicians and bands have attempted unsuccessfully

**May 4, 1940, pg. 11**

**Trombone Succeeds Clarinet as Swing Emblem of College Youth**

106 schools polled in third annual survey conducted by The Billboard—Kyser, Dorsey, Goodman hold same positions as last year

By DANIEL RICHMAN

NEW YORK, April 9.—For the third consecutive year, The Billboard applies a statistic to the musical heart of collegiate America and finds out what makes it tick—what puts Joe and Jane College in a fervor of excitement, what makes them dance with joy, and what gives them a pain in the neck, causing them to speak for their respective student bodies because they are in the best position to judge the likes and dislikes, the fads and fancies of the social, and in particular the dancing, world on their campus.

The Billboard's primary reason for cutting this yearly cross section of the musical preferences of young America is to give bands and their managerial men an accurate, complete picture of how and where they stand with one of the largest parts of the band buying market—the nation's college kids. In this, the third annual survey of the Billboard, Inc., Wide Ps, and his prose will be their unbiased views on established bands, up-and-coming bands, and old favorites; on vocalists and the important part they play in the office lure of the orbs with whom they appear; on swing and on sweet music; on the importance of phonograph records, not only in breeding the popularity of a band but also to what extent...

**BOWES AMATEUR HOUR**

Almost Set for NBC

NEW YORK, March 9.—Negotiations were practically completed this morning between Standard Brands, Inc., and the Miller-Bowes Office to step into Standard Brands' 8-9 P.M. on NBC Sunday spot for Bowes' amateur hour. Major Bowes' show on WHN was the beginning point in the current amateur craze. Starting date will probably be March 24, a week after the Chase & Sanborn opera condensations end. WHN will continue its Labor Day amateur show, but without Major Bowes as m.c.

NBC has been offering the WHN show to other stations to fill out their half-hourly, but nothing came of it. Chase & Sanborn was satisfied with its own opera series, but had to popularize its offering to meet competitive broadcasts.

J. Walter Thompson Company is the agency.

**May 4, 1940, pg. 3**

**COLUMBIA ARTISTE BUREAU**

The college editors listed, in preferential order, the three dance orchestras which in their opinion are the most popular with the student body at their schools.

For purposes of tabulation, three points are given for a first choice, two for second choice, and one for third choice. Points are proportionately divided where the choice was divided between two bands.

Bands were listed regardless of whether they ever had a place on the college campus, the criterion being their expressed popularity with the student body.

**Orchestras**

<table>
<thead>
<tr>
<th>First Choice</th>
<th>Second Choice</th>
<th>Third Choice</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA MILLER</td>
<td>210</td>
<td>240</td>
<td>210</td>
</tr>
<tr>
<td>KAY KYSER</td>
<td>36</td>
<td>34</td>
<td>12.5</td>
</tr>
<tr>
<td>TOMMY DORSEY</td>
<td>21</td>
<td>23</td>
<td>21.5</td>
</tr>
<tr>
<td>HENRY GOODMAN</td>
<td>15</td>
<td>24</td>
<td>15</td>
</tr>
<tr>
<td>ORRIN TUCKER</td>
<td>9</td>
<td>9</td>
<td>18</td>
</tr>
<tr>
<td>Jan Zavitz</td>
<td>8</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>Gey Lambka</td>
<td>6</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Sammy Kaye</td>
<td>6</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Hal K. Morgan</td>
<td>6</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Jimmy Dorsey</td>
<td>6</td>
<td>7</td>
<td>13</td>
</tr>
<tr>
<td>Artie Shaw</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Benny Goodman</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Dick Jurgens</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Fred Waring</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Bob Crosby</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Russ Morgan</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Del Courtney</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Louis Armstrong</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Horace Heidt</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Gene Krupa</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Eddy Duchin</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Duke Ellington</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Woody Herman</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Jimmie Lunceford</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Erskine Hawkins</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Ray Noble</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Matt Batten</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>veggie King</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Andy Kirk</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>CHARITY BARNET</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Blue Bowers</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Ace Br igande</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Larry Clinton</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Skinny Edwards</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Chuck Foster</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Vincent Lopez</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Ted Wee nig</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Gene Kays</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Fred Mershon</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

**NO CHOICE**

2 schools 2 schools 3 schools
Endeavors ever to serve the Profession honestly, intelligently and usefully

March 13, 1920 Pg. 5

FIRST EFFORT
Of John Barrymore in Shakespearean Role Stirs Audience to High Pitch of Admiration and Enthusiasm

SPLENDID PORTRAYAL
Given Name Part of “Richard the Third”—Helen Keller To Continue on Big Time—Compromise on Salary Question

New York, March 1.—Arthur Hopkins’ initial effort as producer of tragedy and John Barrymore’s splendid portrayal in the same part of “Richard III,” which was also his first effort in a Shakespearean role, made the presentation of this classic at the Plymouth Theater Saturday night a memorable event in theatricals. Mr. Barrymore’s originality and his convincing interpretation of the cunning, misdirected king was an achievement that riveted the audience in its seats and evoked a storm of applause at the end, which was not until nearly one o’clock in the morning when the curtain was finally drawn.

New York, March 1.—Helen Keller, who proved to be a great success in her first stage appearance, played the New York Palace the week of February 18 and was held over the following week, when it continued in the Big Time. It was learned by the Billboard today that there was some dispute over the salary question, Harry Weber, who is Miss Keller’s agent, asking $5,000, and the managers, after several conferences, announced that the best they could do was $1,750.

George Alfred Lewis, Miss Keller’s manager, told The Billboard today that the result has been that everyone is working in a high-hat, affected voice, and coming in “as,” whereas in most cases their natural voices would be far more desirable and useful.

Pictures are coming back east with actors and actresses, in order that they may play their parts in the grandest Park avenue fashion, which, when affected, sounds far more terrible than when an Englishman tries to imitate a Southern gentility.

Production and distributing chiefs know that the tear isn’t as easy to tear as when the troop train ran.

June 29, 1918 Pg. 3

APPALLING DISASTER BEFALLS SHOW FOLK
HAGENBECK-WALLACE TRAIN IN COLLISION
SCORES KILLED AND INJURED
FIRE ADDS TO HORROR
EMPTY TROOP TRAIN
RUNNING AT HIGH SPEED
CUTS THRU
Couches on Rear of Show Train Entering Siding—No Attention Paid to Warning Signals by Engineer of troop train

Along at fifty miles an hour, ignored signals, and too completely thru four circus cars, and demolished the fifth, filled with the sleeping show folk unconscious of the horror fate that awaited them. More than 85 of our professional brothers and sisters were either hurled into flaming death or burned to death in the fire which almost immediately broke out and consumed the wrecked coaches, while nearly 180 others sustained injuries of a more or less serious nature.

There seems to be absolutely no doubt as to what caused the disaster. Both official and employees of the road agree that in no case must either have been asleep at his post, and the freight....

The first section of the circus train ran out all right, and the second section was just on the outskirts of Gary, Ind., when a hot box was discovered. The section was stopped and circus trainmen went back along the track and set up warning and danger signals. Despite their warnings an empty equipment train came tearing

fifths of the Hagenbeck-Wallace Circus early late Saturday morning just as the train was passing thru Gary, Ind., on route from Michigan City to Hammond, the next stand. Just as the first streak of morning light was creeping thru the black of night, when all were sound asleep in their berths, the engine cleared the death swept down and “with hisickle keen he reaped the bearded grain at the breath of one which was not until nearly one o’clock in the morning when the curtain was finally drawn.

Since time immemorial there have been train wrecks and serious accidents of all descriptions in the amusement world, but never in the annals of circus, carnival, nor all branches of the stage, has there ever been such an appalling, horrible, sickening and nerve-racking catastrophe as that which befell the unfortunate show people of the Hagenbeck-Wallace Circus. As early as last Saturday morning just as the train was passing thru Gary, Ind., on route from Michigan City to Hammond, the next stand. Just as the first streak of morning light was creeping thru the black of night, when all were sound asleep in their berths, the engine cleared the death swept down and “with hisickle keen he reaped the bearded grain at the breath of one which was not until nearly one o’clock in the morning when the curtain was finally drawn.

Couches on Rear of Show Train Entering Siding—No Attention Paid to Warning Signals by Engineer of troop train

Since time immemorial there have been train wrecks and serious accidents of all descriptions in the amusement world, but never in the annals of circus, carnival, nor all branches of the stage, has there ever been such an appalling, horrible, sickening and nerve-racking catastrophe as that which befell the unfortunate show people.
Theater Honors Its Own
May 4, 1929 Pg. 15

New Acts

IRVING MILLER

Duke Ellington

Cotton Club Orchestra

Removal of the Palace, New York is briefly, with specifications, setting
for a (yet). Time—Twenty-nine minutes.

They don’t come hotter in vaudeville

In Duke Ellington’s caprice of musical

and screen masters, but they don’t come

better technically. Duke has attained

great status in the reach of his 11 frequent

instruments, and this was reflected in the

lavish applause audience each dot ticked

the roster at this viewing. The act

concludes the stinging. The Last

Word in extenuates to the reeling of

third, does and even proceeds several furs

further confirming this state of interlude

entertainment.

Besides the irregularly timed but

pulling together of bellows vengeance

no less than any of acknowledged merit by

several of the coin collectors who also vals

nicely and the trio of selectees specialty bits are offered by

Duke, Blue, also who has been

with colored band acts before. George

Carr, of the band has a well noticed and

Hendy, Wesl, has an original style of style

ces and a good comic, while Pete Comstock

(with an understudy little dummy. Pete

Inclines to the role of the proses leading with head movements

and pouts the kind of slander we like practicing the financial

concessionary important to the boy at

the theater of a best-producing engine

Oct 26, 1929 Pg. 15

Ben Turpin

Reviewed at Proctor’s 8th Street

Style—Comedy. Setting—In one. Time—Fourteen minutes.

There is no doubt about the “name” appearance of Ben Turpin in this

lively engaging and with a talent

lamps. Altho just like many of his better known relatives, he

is using a poor brand of material. Pea

cularly, too, he had to get the laughs going constantly probably
due to their memories of him in popular faces. He shows his comic style and some sure-fire material
was a knockout. His meet with heavy pre-ent

Oct 26, 1929 Pg. 15

Milton Berle

Irving G. Gordon

Assisted by Len Dix, Harry Johnson, Al Willis, Mabel McCallum, Martha

Gray, Ben Fink and Pay and Bobbie Moss

 Reviewed at Loew’s State. Style—Flash

revue Setting—In five acts, First and

full stage (special), Time—Fifty-five minutes.

Distinguished by a cast of talented artists and a beauty-packed troupe of terpsichorean geniuses. Also people who

can create musical and verbal humor

probably due to their memories of him in popular faces. He shows his comic style and some sure-fire material
was a knockout. His meet with heavy pre-ent

First Annual Donaldson Awards

For the first time in the history of the theater tie people have expressed themselves on what they feel to be the outstanding achievements of a Broadway season—in this case the season 1943-44. Here is the way they voted. Second and third places are only printed for the record.


Play Division

First

The Voice of the Turtle

Margaret Webster

Joseph Ferrer

Margaret Sullivan

Montgomery Clift

Joyce Van Patten

Corby Harvey

Alene Bernstein

Second

The Searching Wind

Morris Carnovsky

Joseph Pevsner

Ruth Warrick

William Talman

Sidney Greenstreet

Olivia de Havilland

Third

Tomorrow’s The World

Gary Cooper

John Wayne

Stuart Erwin

William Holden

Henry Fonda

Robert Sterling

Views and Dance, actresses, press agents, critics, stagehands, producers, treasurers, ticket sellers and managers who worked on the Main Stem during the past season.


Musical Division

First

Carmen Jones

Hassard Short

Bob Philip

Martin Murphy

Best Supporting Performance (Male)

June Havoc

June Havoc

Best Supporting Performance (Female)

Billie Burke

Virginia Bruce

Best Dancer (Male)

Paul Haskin

Helen Twelvetrees

Best Dancer (Female)

Anita Louise

Doris Dowling

Best Score

Oscar Hammerstein II

David Benner

Best Lyrics

Saundra and Dorothy Fields

Best Scenic Design

Stephen O’Donnell

Best Costume Design

Samuel M. Barnes

Carmen Jones

Hassard Short

Bob Philip

Martin Murphy

Best Supporting Performance (Male)

June Havoc

June Havoc

Best Supporting Performance (Female)

Billie Burke

Virginia Bruce

Best Dancer (Male)

Paul Haskin

Helen Twelvetrees

Best Dancer (Female)

Anita Louise

Doris Dowling

Best Score

Oscar Hammerstein II

David Benner

Best Lyrics

Saundra and Dorothy Fields

Best Scenic Design

Stephen O’Donnell

Best Costume Design

Samuel M. Barnes

Violet Besly At Liberty

Song and Dance. Changes. All Acts. All musicals. Changes. Address 1076

East 7th St., Cleveland.

July 8, 1944 Pg. 5

Robeson, Martin, Sullivan, Clark, ‘Carmen’, ‘Turtle Tops’

Supporting awards go to Jose Ferrer and Audrey Christie as all branches of legit for the outstanding achievements of the Main Stem for season 1943-1944

By Robert Frances

NEW YORK, July 3.—The official returns are in. Legit’s own poll has chalked up its first winning slate for outstanding achievement in the theater. By the time this issue of The Billboard reaches your ears you will have caught the results when the “Donaldson Awards” are presented to the winners on CBS’s “Big With Dinah” program, Monday (8) and Tuesday (6), over a Coast-to-

Coast hook-up. However, judges and gentleman of the theater, in case you missed the broadcast, are your choices for 1943-1944 and any brand of every branch of legit.

According to showbiz’s chart, John Van Druten’s Voice of the Turtle is the best play pro-

duced during the past season. The Don-

aldson Awards, of course, go to only the

Awards” are presented to her Ostello and Cherry Orchard stagecasts. John Van Druten

rates third for the staging of his own

Echoes. Oddly enough, two groups divided the honors for both outstanding lead and supporting performances. Paul Robeson’s Ostello is voted tops among the actors’ choices, and Jose Ferrer’s Iago carries the crown for supporting role. In the ten department, Turtle scores again, with top honors awarded to Margaret Sullivan and supporting (The Donaldson Awards on page 5)

Violette Besly At Liberty

Song and Dance. Changes. All Acts. All musicals. Changes. Address 1076

East 7th St., Cleveland.
SMITH FIGHTS CENSORSHIP AS HAYS UN ANG TANGLES SNARN

Governor Opposes New York Film Board
Arbuckle Rumpus Muffled at Movie Mentor's Meeting

T HE welcome, even the anticipated, public declaration by Governor Smith against motion picture censorship in his message to the New York State Legislature started the new year off right and proved that there are still those who can be depended upon when times are tough in show business.

Coming on the heels of the usual predictions for a prosperous 1923, and followed by the hush- ing of Will H. Hays of the Bal- lato by the cause he by the announce- ment of his variously interpreted Christmas message of goodwill to Roscoe ("Fatty") Arbuckle, the Smith statement was all in the cen- sorship cloud that for so long has covered the film sun. Exhibitors not only from New York State but from all parts of the country have joined organizations op- posed to censorship in messages of gratitude to New York's re- reinstated Governor.

The message to the Legislature Governor Smith kept his pre-election promise by saying:

March 18, 1922 Pg. 23

PASTOR WARNS THAT PUBLIC MUST RID STAGE OF FILM

John Haynes Holmes, Defender of Theater and Censorship Fee, Blames Playgoers

New York, March 18.—The Rev. Dr. John Haynes Holmes, the Christian Science Church's, and admittedly a "passionate lover of the theater" and the theater's products, issued a statement in which he warns that conditions in the theater today "are not normal conditions," and urges that managers, actors, pub- lic, press, and individual theater owners and managers must do what is necessary to met the new conditions. His statement in part follows.

"How long do the people of New York pro- pose to go on with the conditions that are disastrous to the theater? We have actually become as alarmed as any other group to the fact that we are going to permit a continu- ing publicity for conditions that are impossible to every decent-minded man and woman? How we get to bear the captivity of a censorship in order to rid the theater, along with the open house and the symphony hall, of its chief of its repressive and restrictive tendencies?

"I respect some managers.

"I know some of the theatrical managers and have a great respect for what they do. I do not mean the houseman of the Saturday night theatre, but those who have the sense to use the stage as a nursery of engaging talent. It is possible to make money on an entertainment side at the cost of the social evil. This is the cost to society at large and of the theater proper.

"In such conditions continue it is, of course, that the theater is going to come into its own and it will be able to meet the false demands of some people. I do not blame the stage for the current efforts to hold me down.

"We want to see the blue stockings and Puritan fashions. Put the blame on a censorship for what it belongs— the people who listen to the prosecuting attorneys and feed the public too long. Its public to come in and see them.


Opposed to Censorship

"I am opposed, however, to a censorship, and it is because I am opposed that I want the present situation cleaned up before we have the censorship imposed upon us. A cen- sorship has no place in a democracy because it fails to meet the test of a government of people for a government of law—an op- position for a principle in social order. Further- more, this censorship, however well administered, is an intolerable interference with the free enjoyment of what is the right of every man to take.

"What we must have today is not a report to censorship but to the common law. This common law, as Chief Justice McReynolds lately, has broken down, and this means that the common law and the common sentiment for some reason or other is demoralized or in- duced into submission. What we need at this moment is a quickening of public sentiment, and every teacher in this city, in church or school, in the pulpit or platform, should bend his every en- ergy from now on to stir the public mind to a consciousness of what is going on today and to an expression of outrage and action against this poison forced upon us.

WOULD ANNUL CONTRACT

St. Paul, Minn., March 10.—Mr. and Mrs. Anna Held, "the Parian lady" of vaudeville fame, have announced that they will require $34,000, paying $1,000 a week and a guaranty to their home to Merchant P. Balsell, of Minneapolis, in port payment. Now they are—

"The sin of suggestiveness doesn't belong on the stage. No artist is justified in using it. In the bar-room, perhaps, it is excusable—no ladies and children go there. But in the theater, where a big percentage of the audience is made up of children, it is inexcusable. It is a definite attack on the finer sensibilities. It MAY EVEN EXCITE DANGEROUS CURIOUSITY.

"Anna Held is a great artist. She has international fame. She has wonderful ability. She is capable of better and infinitely greater stuff than the sex-appeal thing.

"Her success in vaudeville depends not upon singing rousing songs, and simulating the movements of the Gershawes. Neither orally, nor by gesture, is it necessary for her to enact the animating profusion of the London operettas.
May 29, 1948 Pg. 3

Revolutionary Disk Marvel
By Columbia

30-Minute High-Fidelity

NEW YORK, May 22.—Columbia Records, Inc, is known to be preparing a brand-new wrinkle in phonograph records that conceivably may exert tremendous influence on the entire industry, from home record players thru library services. Opening gun in an intensive exploitation and promotion campaign on the new product is expected to coincide with the Columbia dealers' convention in Atlantic City the week of June 21.

In the nature of a new disk marvel, the basic gimmick is said to be a micro-grooved vinyl disk in both 10 and 12-inch sizes, which would be aimed mainly at the home record market but could expand readily into other fields. The disks would operate at 33 1/3 r.p.m. and, depending on size would yield from 30 to 45 minutes of high-fidelity, wide-range music on each record (two sides).

Since no home sets are equipped to run at the slow, e. t. speed, the diskery is known to be readying an entire unit for conjunction sale with the hush-hush platters. The unit reportedly will consist of a turntable and motor adapted for the lower speed, complete with a special head.

May 19, 1917 Pg. 67

WANTED
AN ATHLETE
For Motion Pictures

Previous experience in Pictures not absolutely necessary. Must be six feet tall or over. Exceptional muscular development of shoulders and arms. To play the part of Tarzan in Edgar Rice Burroughs' story, "Tarzan of the Apes." Sixteen solid weeks of HARD work guaranteed.

Call or write immediately. When writing send full particulars, with photo.

NATIONAL FILM CORP. OF AMERICA
Stearn Building, Chicago

OR

MR. W. A. SEITER
The Billboard
1546 Broadway, New York City

May 27, 1929 Pg. 18

HUSTON THRU IN TALKIES?

NEW YORK, July 22—Walter Huston, who made a distinct success via talking films in his Gentlemen of the Press for Paramount, apparently thru with pictures.

He has returned to Broadway to accept an offer from Arthur Hopkins to play in a legitimate production entitled Commodore Franklin.

It is understood, after his excellent work in both Gentlemen of the Press and The Lady Lies, was to be given a long-term starring contract with Paramount. His stage experience, excellent voice and fine personality seemed ideal for talking films. The actor is known to all classy society men and recently gave $500 to the emergency relief fund.

It is not known if his Equity status had anything to do with his decision to appear on the Broadway stage in the Hopkins opus.

Arthur Hopkins, who will produce Commodore Franklin, said he signed Huston more than three years ago when both met on the West Coast.

Nov. 2, 1929 Pg. 4

PUGILIST IN PLAY

NEW YORK, Oct. 28.—Jack Johnson, the only Negro to hold the world's heavyweight boxing championship, will be seen on Broadway this season in a role in the dramatized version of Julia Marlowe's "Downfall." Jack April Daniel Reed made the adaptation.

Jan. 8, 1910 Pg. 5

MARY GARDEN’S OPINIONS
She Believes in Easy Divorces and She Is Not a Suffragette.

Mary Garden, the contributor's "A New Warder's Hands" article from The World on the question of plain and solid justice.

FEB. 22, 1919 Pg. 3

FINE TRIBUTE TO E. F. ALBEE
Credited with the Reconstruction of Vaudeville and the Elimination of Many Abuses and Hardships Formerly Suffered by Artists

BY WALTER J. KINGSLY

Reconstruction—the world's greatest post-war problem—has reached the theater. In vaudeville a revolution has taken place so quietly and so successfully accomplishing its aims that the outside world is only just beginning to realize what a splendid stroke of pioneering in community life is really is. In a word, the artists have been organised for collective bargaining, protective action, and a collective industry for the management of the artists organized for the same protective purpose. The relations of the 18,000 vaudeville artists now in the National Vaudeville Artists' Association with their employers, the Vaudeville Managers Protective Association have undergone a profound change. No longer does an artist or group of artists, or a majority of artists, or the industry at large, or an employer or a group of employers, rule a majority of artists subject to individual whim or caprice or without a court of competent jurisdiction to judge the quarrels, grievances, breaches of faith, delirection of contract on both sides of their profession, and, acting collectively, the weakest opening same sell is guaranteed the same amount of fair dealing as the most expensive headline.

This reconstruction of vaudeville is the work of E. F. Albee, head of the E. F. Keith Vaudeville Circuit, who has always desired to create the most liberal and pleasant relations between artists and management and has always recognized the fact that a radical readjustment of the vaudeville theater was necessary.

Artists had made many complaints about managers, and artists in their pure found fault with artists. Albee began the propaganda of reform and one by one convinced his artists that the entire profession should be organized upon ultra-modern sociological lines. A Vaudeville Artists' Association should be placed in such a position that their rights would be automatically protected and that
Diskery Goes 33 in March
To Service Entire Market;
45 Promotion in High Gear

NEW YORK, Dec. 31.—RCA Victor, strongly feeling it is over the hump on 45s, will start pressing 33 1/3 disks on or about March 1 in order to service all segments of the record-buying public. In an announcement of new policy, the diskery stated that it intended to make available to the consumer RCA Victor's unsurpassed library of the world's greatest artists and music recorded for all record players: 45 r.p.m., 78 r.p.m., 33 1/3 r.p.m. The announcement is scheduled to break Wednesday (4) in full-page ads in 15 newspapers in New York, Philadelphia, Chicago and Los Angeles. RCA's 33 1/3 is described as a new and improved unbreakable disk. Orders are now being booked for early spring delivery.

Lili Marlene Now Property of U. S.

WASHINGTON, July 1.—Lili Marlene may have been turned out by German tanks but it is now the sole property of Uncle Sam.

More than anything else, the emergence on the Washington scene of Lili Marlene showed how slowly the Capital moved this week. There appeared nothing more important than who owns the song and under what conditions could it be played.

Entertainers returning from the all-trench circuit have reported considerable GI popularity for Lili Marlene, which has not become hot in this country because of the cloudy origin of the piece. It is authoritative reported that Lili Marlene is around the top of the Nazi hit parade, and it is just as authentically denied. At any rate, some of the mystery was solved this week when the alien property custodian announced that the United States Government now owns all rights to Lili Marlene and warned that anyone wanting to exploit the song had better apply for a license or else get into trouble.

The diskery decided to press 331/3 in order to serve a "vociferous minority," according to one company executive. It was stated, however, that the company's major emphasis will continue to be 45, which it considers the best on the market, not only for pops but also for classical music on the basis of selectivity and fidelity.

NBC Can't Buy Film for Tele

NEW YORK, May 27.—National Broadcasting Co. has been unable to purchase feature films from any of the major film producing companies for use on NBC's television programs, according to reliable sources. While the network has not been given a flat no, film firms are said to be playing cagily and by demanding a far beyond NBC's allowances for tele-fodder, Music Hall usually buys its pictures on a high percentage of the gross arrangement.

Radio trade naturally takes the picture attitude as one indicative of fear of what television may do to the picture trade. Producers and exhibitors have a number of theories on tele: among them are that it will help and another that it will hurt. Most agree, however, that the required mass production will be Hollywood's strongest lever to the Rinne Courtland Smith made his report on exhibition to the Hays office several months ago, in which he said that television might parallel the upheaval sound films caused, pic producers have been whey cagily.

NBC is using some film shorts on its twice-weekly tele shows, having produced at low costs locally.

March 13, 1920 Pg. 32

THE LATEST ADDITION TO OUR LARGE LINE OF SLOT MACHINES.

This is absolutely one of the best machines we have ever offered. The mechanism is not only perfect as human skill can devise it. It is far superior to any other on the market, because with a 10-inch Record Machine our patrons can offer a larger variety of selections, songs by grand opera stars, etc., which are in demand, but cannot be satisfactorily produced on a 7-inch record.

The case is made of quarter-sawn golden oak, fine hand polish, and trimmed with massive fittings, highly nickel plated. The top and front are fitted with bell, plate glass, covering the mechanism underneath, which is fully nickel-plated and greatly improved, also fitted with a larger and much more superior motor than the 7-inch machines. It can be operated by coins or fitted with a large horn, and arranged to play a record automatic ally. Just the thing to build up the patronage of an Arcade. Special prices to Parlor Arcades. Write for them.

MADE ONLY BY

MILLS NOVELTY CO.

11-23 Jefferson St., CHICAGO.
Hill Billies' Air Popularity

Mountaineer music, enjoying big vogue — hill-billy boys grabbing commercial oases

NEW YORK, July 17 — Indictments are that the fastest growing type of entertainment in radio is hill-billy music making a comeback after a few years of obscurity. The music may be at its peak now, but it shows no sign of letting down. Hill-billy acts have been settling the break lately, most of them leaving vaude for a much warmer welcome in the studios. Stations that did not have a single hill-billy program a few months ago now run them several times a week.

Mountain ballads have been enjoying increasing sales, while many have reported heavier fan mail than ever for the hill-billy boys. WMCA reports hill-billy stuff making the biggest gains in fan mail, while WINS is using three such programs weekly — George Grunfeld, Dwight Butcher and Bob Allen's Mountainaires — all of which did not have a single one a month ago. John McCormick, WINS program chief, says the increase in requests for mountain ballads has been remarkable during recent months and that hill-billy acts have obtained a popularity equal to that of a few years ago. Most of the hill-billy programs are sustaining, but quite a few have landed sponsors, CBS and NBC having both been giving increasing attention to mountain music.

Aug 27, 1949 Pg. 1

Bob Hope

Revealed at Keith's, Jefferson. Style — Comedy, singing and dancing. Selling — In one. (

Discovered here recently by Lee Stew-

art when he was with the WLS Show-

boat Revue. Bob Hope, youthful entertainer, showed great promise to the RKO bookers, who promptly signed him to the circuit for a year, with an option on his services for two years more. And certain it is that they were not wrong in their judgment of him. He stepped into the show-stopping category here with a consistently appealing line of chatter, wafting and eccentric stepping. The way he puts over his material with

July 23, 1949 Pg. 17

Editorial

Three Speeds Ahead!

The Billboard has held to the position that the record business, for the foreseeable future, is a three-speed industry. It has urged disk companies to face this fact accomplished squarely and to make material available on three speeds as quickly as possible — for only in this way can the public make up its mind. We believe acceptance of this philosophy will hasten the industry's recovery.

Glenn Wallichs, Capital Records president, has made a major move toward this end. What he has done should not be misconstrued. His actions, in the larger sense, do not represent a victory of one speed over another. His belief in 45 r.p.m. remains unshaken. He now believes it is good economics to put his Telefunken catalog on 33. He believes that what he is doing represents a step forward not only for Capitol, but for the record business.

The water has now burst the dam. Let's hope the flow strengthens as companies other than Capitol find the courage and resources to follow the lead of the Coast major.

Dec 14, 1927 Pg. 3

Test Case of Record on Air

NEW YORK, Dec. 9 — The Artists' Protective Society, Inc. is preparing its first test case to determine whether radio stations have a legal right to broadcast a phonograph record made by popular orchestra leaders, musical composers, or vaudeville artists without payment to the recording artists. The suit will be brought under that section of the copyright law which

JANE FRONAN

FRIDAY PROGRAM

March 21, 1914 Pg. 54

MOTHER TUCKER

The Mary Garden of Ragtime

The Biggest Box Office Magnet

in Vaudeville

THE GIRL WHO PUT "POP" IN POPULARITY

FRANK C. WESTPHAL

Accompanist

MAX. E. HAYES, Agent.
DECCA SUING STATIONS?

Record Film Monitoring Dial Preparatory to Legal Action

NEW YORK, Sept. 10—Decca Record Co. will file suit in the United States District Court for Eastern District of New York, to prevent broadcasters from using its records to gather audience reactions to its films. The suit will be filed in the light of last February, ordering broadcasters not to employ its discs on their stations, unless they have a license to do so. The suit is in connection with the "unique services" in the manufacture of the discs.

That Decca means business is indicated by the fact that it is granting no station permission to air discs platters. Decca has been receiving requests from broadcasters, but war film's legs have been continued fees that to grant permission would only weaken the Decca position. Much of Decca's evidence is gathered by a monitor system, members of its staff recording Decca discs—and Decca discs, much as in a radio shack, into their own station, into the model of Decca's discs such notes including date, performer, etc.

A well-written offer by the company claimed that broadcasters throughout the country are using Decca material.

With an PM licensing broadcasters and using the disk threat to bring recall all of the records, the Decca suit has moved on added significance. With the AM sanctioning radio's use of disks under controlling conditions, the Decca gesture is regarded in some quarters as indicating the belief that such a step is not in the tradition of the country.

Decca once before came to grips with radio on the same subject, the occasion being the Frank Crumit vs WIBI case. Disk company was successful in securing an intervention order on the ground that it had a property right in its re-

D. W. GRIFFITH SIGNS PARAMOUNT CONTRACTS

Well-Known Director To Begin Work With Famous Players-Lasky in Autumn—Thomas Neate Designs Contract for Long Term of Years

NEW YORK, July 17—Paramount today revealed the report current for some time that the famous producer-director D.W. Griffith has been signed as manager of the Famous Players-Lasky branch of the company.

The contract, which is made for a term of five years, is the result of the merger of the Famous Players and the Lasky companies, under which Griffith was the head of the new company.

Griffith's new duties will include the production of pictures for the new company, in which he will have complete control over the material. The contract also includes provisions for the personal use of Griffith, who will continue to reside in Hollywood.

Dec. 12, 1936 Pg. 15

Cohan, Harris Partners Again

Old firm to produce again as veterans reunite—first show set for January

NEW YORK, Dec. 2—George M. Cohan and David O. Selznick, leg. producing team which operated successfully from 1904 to 1919, will again function as a unit beginning with the presentation in January of Parker Penhill's Follies of Oak Falls. Play, which has been rewritten by Cohan, goes into rehearsal soon, to be hailed by a "two-color" opening at the Plymouth Theater, Boston. Direction will be handled by Sam Porret, who acted in a similar capacity under the old Cohan-Harris partnership. Penhall, author, is a radio and stage actor who had a couple of plays tried out last summer at Fox theaters. Last production by Cohan-Harris, The Royal Pagodas, ran head-on into the 20th Century-Fox, which Cohan retired shortly thereafter from the partnership. Harris, the favoring the managers' view of the battle, nevertheless fell in with the group which came to terms with the producers, but remained friendly.

Productions played under the joint auspices of the two included Little Johnny Jones, The Paradise of Dr. Light, Port of Call, from Broadway, George Washington Jr., Fifty Miles From Boston, The Talk of the Town, The Men Who Talk, The Little Millionaire, Seven Keys to a Nation, The Man of the Hour, The Riddle of Quicksand, and many others.

July 22, 1933 Pg. 12

Morton Downey Returns

NEW YORK, July 17—Morton Downey and the former Barbara Bennett, returned from Europe last week.

OUT-OF-TOWN OPENINGS

"Five Kings (Part One)"

COLONIAL (Boston)

Condensation by Orson Welles of Bluebeard's Castle, pronounced to be presented by the Mercury Theater. Directed by Orson Welles, technical supervision by Jean Rosenthal, scenery designed by James Meehan, costumes by Michie, music composed by Aaron Copland.

The Mercury Theater, the Robert Spealberg, Burges Meredith, Gus Kingsley, John Emery, Blaise Wall, William Hickey, Horace Baughan, Orson Welles, Gus Schilling, Fred Stewart, Lora Baxter, Alvin Avedon, and Olga, among others.

Welles is again attempting to improve upon the standard of the "artistic" plays. Whether or not he has done so must yet be the judgment of a critical public.

Welles has undertaken to condense into one evening's entertainment, albeit a long, long evening (the opening night audience saw the curtain rise promptly at 5 and the final curtain descended some March 11, 1939 Pg. 17

Can She Play, Too?

SEATTLE.—Out to break his own record of 238 hours continuous piano playing, Eddie Carter has been engaged by the新的 Factory Furniture Co. and draws sides-walk walks as he keeps going night and day, with 15-minute breathing spells each hour. He has a nurse attending.

Dec. 6, 1940 Pg. 3

Allen, Benny, Crosby Not Interested in Vaude

NEW YORK, Nov. 20.—In mulling over the Paramount Theater's 15th anniversary and six years of a name and the announcement of a new show, it is revealed that the three top radio entertainers, Bing Crosby and Fred Allen refuse to play vaude. Jack Benny wants too much money.

Benny, who is off for a Paramount date, wanted $20,000 a week, which which refused to sign the contract. Bing Crosby is untouched, despite the piece of equipment booked. Fred Allen refuses to play vaude. Jack Benny wants too much money.

RKO offers a Paramount date, wanted $20,000 a week, which which refused to sign the contract. Bing Crosby is untouched, despite the piece of equipment booked. Fred Allen refuses to play vaude. Jack Benny wants too much money.

February 2, 1941 Pg. 3

Repubm Socks "Story" in Philly; Others Fair

PHILADELPHIA, March 4—Katharine Hepburn, who will play against Flora in "The Philadelphia Story" is the star of Flora's new leg. The Philadelphia Story, catapulted by rave reviews, turns in a string of 286 for the second week at the Chestnut with a $3 top. First week's gross was $2,286. The play closes tonight because of previous commitments of one and others.

Groses at other houses are only fair. The Yiddish community turned out to pay $1750 to the Locust to see Three Cites, Maurice Schwartz's drama display in a one-week stand, with a $2 top. Engagement closes tonight.

Estimated grosses for Golden Boy, with Betty Furness and Phillips Holmes, was $17,000, and for a performance of Being Earnest, with Clifton Webb, productions of seven and Hope Williams, opens Monday.

The Woman of the People, also with a $1500 to the house, closes in nine week. The few here has an estimated $8,000. W., which is triumphant enough to be considered successful, and Baldwin repertory opens Monday.

A 75-cent top netted Sprocket, the WPA offering at the Walnut, $2500.

April 20, 1929 Pg. 14

Rooney's on Fox Time

NEW YORK, April 15 — The Pat Rooney family is taking on the choice Fox Time. It opened in Detroit this week and is due next week in Brooklyn, and Philadelphia. The following shows are included: Pat Rooney III is included as per usual.
Television Set for Fall
If New Firm's Plans Click

National Tele Corp. has sets to sell for $200—sending apparatus, studios, all ready—experimented two years—to use flesh, stills and films—images six inches square

NEW YORK, July 28—After two years of research and experimentation behind tightly locked doors, National Television Corporation is preparing to broadcast television programs in full color to the American public this fall. Sets of the new apparatus are to be priced in the neighborhood of $200. Firm is a subsidiary of the Sirius Literary Foundation, Inc., which includes, among other operations, Arcturus Radio Tube Company and World Bestos Corporation. Arcturus is one of the largest in its field. NT has a complete transmitting unit assembled ready for testing at the studio. Equipment, according to a spokesman, is assembled ready for testing at the studio. Equipment, according to a spokesman, is assembled ready for testing at the studio. Equipment, according to a spokesman, is assembled ready for testing at the studio. Equipment, according to a spokesman, is assembled ready for testing at the studio.

July 22, 1933 Pg. 13

INK NEW B-VH
Deal; Setting Morris Angles

NEW YORK, Dec. 31.—The attorneys for Johnny Burke and Jimmy Van Heusen and E. H. Morris stated emphatically that conditions of the severance of the writers from the radio network had not yet been settled. The definite word as The Billboard went to press was that the team had made a deal with Famous-Paramount. A spokesman for Famous-Paramount admitted that the deal had been clinched, that some last-minute details had not yet been ironed out. He did say that the clients were not bringing any of the copyrights they had in Morris and in Famous-Paramount. From all indications, Famous-Paramount is not setting up a special sub-division to take care of Van Heusen as yet, but will publish future scores by them. First of these will be a score for the forthcoming Bing Crosby flick, Riding High.

Jan. 8, 1940 Ptg. 5

ZIEGFELD AND BIGELOW MIX

Manager and Actor Use Fists in Dressing Room of Chicago Theatre Where Anna Held is Playing

SEATS ARE AUCTIONED

CHICAGO, July 15—Elaborate preparations are being made by NBC to report the fight of the Piccard brothers into the stratosphere on or about July 17. Specially built radio equipment will be the voices of Piccard and his pilot, Commander T. O. W. Settle, to the audience. There also will be a cosmic ray equipment which will permit transmission of electrical impulses caused by the cosmic ray. Radio equip-

July 22, 1933 Pg. 13

Victor Arnold, leading man of the Anna Held show, is learning German under the direction of Arthur St. John. Arnold plays the revue's German character, der Professor, a part which he will play at the Savoy o'ctober 1st. The play will be called "opposed" role. He has to mouth a letter and write a real German phrase, "I'm tired out with you," and "What's that," screamed Ziegfeld, but Bigelow, the German, kept his cool. He then took a "sea view and closed the door. He was leaning over his chair and F. B. Y. Ziegfeld saw the door was locked and Ziegfeld, according to the story, "threw" Bigelow on his back and the crew gave Bigelow's "Vater," ready to the audience of the employer and helped to mix Bigelow and Holder. Holder ran back on the room in time to see the furious Ziegfeld put his hands on the handle from the room. Ziegfeld is said to have punched him from the rows.

"I am through with Bigelow for good and end between us. It's been a bit of a bore; we are heartbroke." Arnold said. "I have been in the show for several days and was really not ready to the character. The big man's voice had an effect on the business being, over the radio. As I was; according to the critics, I was given an opportunity for seats at the trial and was decided to auction them for New Year's Eve and the result was the fan-tastic sale of these for the trial. The proposal was sharp and the bidding for the theatre was brisk.

CABINET also includes all-wave radio station, which can be operated independently. At first both flesh and films will be used, later either or both can be produced by NT. A separate studio for flesh programming has been assembled, which will probably resemble a combo of radio and vaude.

Technical aspects include mechanical experimental work on and development of the radio tube. Albro RCA thru its chief television engineer, Dr. Vladimir K. Zworykin, has expressed interest in the modernistic ray television. NT prefers mechanical rather than an electronic tube. As far as flesh pictures using a mirror drum will be

July 23, 1933 Pg. 5

SUIT AGAINST DRAMATIC CRITIC

Criticism of Acting, No Matter How Severe, Held To Be Not Libelous

NEW YORK, Feb. 15.—The suit of Geoffrey Stein, actor, against Heywood Broun dramatically ended when the New York Tribune, has been decided in favor of Stein. Stein sued for $14,000, alleging that a letter written by him of his acting in The Awakening of Spring contained libelous statements. The jury, after hearing evidence for two days, returned a verdict for the defendant.

Justice Rugro in his charge to the Jury stated that every person has the right to publish fair and candid criticism, no matter whether it may be, even tho the person criticized should suffer loss. And in regard to the article which appeared in The Tribune about Stein's signature, he charged the Jury that if the article were continued to comment upon the plaintiff's acting, without attacking his moral character or personal integrity, he could not recover damages.
Popular Songs Heard in Vaudeville Theaters Last Week

Guide to New York Publishers (see letters following titles)—

SONG INFORMATION:

SONG INFORMATION—Readers of The Billboard can secure reliable information concerning popular songs and their publishers; suggestions for songs suitable for a particular act, or any other details concerning the newest songs, by addressing The Billboard, Heidlerberg Building, Times Square, New York. All inquiries will be answered through the columns of The Billboard. Application for professional copies should be addressed to the music publishers direct.

PROFESSIONAL COPIES FREE

To Professionals Mentioning The Billboard

Songs Heard in New York Vaudeville Last Week

Fox and Dolly

Fannie Hurst

Horne and Moran

Jimmy King's

Tritle Frugal

Hayes, Harris and Haynes

Dixie Bailey

Lillian Lorraine

Underneath the Cotton Moon (My): I love the ladies (8-B:3).
When We Get Married (Today); After A while. (W:48:41:B:3).
Of With the Old Love, On with the New: The devil's in it. (T:31:10:2:3).
Song Ten Ten (MI): I'm on My way to Nevada (P).
Renditions of Smokesha Farm (J:B:2): Relax, Baby Mine. Where can I meet you Tonight (D:2:A:S:).
I'm on My Way, On My Way (J:1). I want to go up to the light and shout it out (P:5). I'm a Devil in Disguise (4-B:3).
That Old Sweetheart of Mine. Paper; Woman; Camp Meeting Band (MI:1). When the Angels are Singing (W:3-B:3).
Town in Tennessee Valley (W:2:5:2): Too close to be true; I am. Bring me back my lovely Honor Boy (W:2).
I'm Your Man, I'm Your Girl (J:1). I want to go up to the light and shout it out (P:5).
Indian Suffragette: Everybody has a costume (P:5). Say What Do You Mean: Pullman Porters On Parade (W:3-B:3).
Dancing Around (W:2): When the Red, Red Roses Grow Green For You (B:3). With the Old Love, On the New (W:3).
Whatever You Are (A:6:B:3). With Me With Love (S:8:B:3).

Songs Heard in Chicago Vaudeville Last Week

Marie Dresky

H. J. Custer

B. F. Crum

Rosa of Melody

Dorothy Colman

Singer of Melody (Hippines)

Patricia and Brother (B. F. Crum)

Edna of Melody

Gladys and Parker

Hank and Saylor

Hattie of Melody

Mamie of Melody

Gia of Canta

Constance of Canta

Maya of Canta

Katham of Canta

Kathleen of Canta

Robbie of Canta

Kathleen of Canta

Mary of Canta

Songs Heard in San Francisco Vaudeville Last Week

Fritzi Schaff

Kathleen Ross

Mildred Keating

Columbia Park Boys

Mildred Keating

Ward and Lean

Ms American Bowlers

Kiss Me Again

I Love You. Oh, Oh. Oh

I Love California


This is the Life for Us; That Baseball Rag

METROPOLITAN MIRTH—MELODY—MUSIC

COLUMBIA BURLINGTON CIRCUIT

"WORLD OF FELLOWS"

ANNA PROOP—"Get Hit!" Bessie Bendix, Dance O'Meares, "In Tatters," Dance to Male Attire.

NELLE WELCH—"The Story Won't Let Me Alone," "I'm Pagan," "I'm A Rose." 

JOE BRITOL—"My Mummy Knows," "Ding Dong," "What Are You Going To Do With Your Heart?"

"BLINDLY" NELLY WATSON —"Summer Tom, "Soft Coat."

SILLILY GARDNER—"I Want to Be a Cabinet Secretary, "Come In, Howard, My Feet's On Fire!"

JACK CAMERON—"Probation," "Down in Middle Town," Specialty.

"PRINCIPAL—In the Old Town Hall.

ENTIRE COMPANY—"This Is Main Street."

AMERICAN BURLINGTON CIRCUIT

"VINES FROM JOTLANA"

BOB LEE AND SIDNEY PAGAN—"Lonesome Willie."

NELLY NELSON—"Jim."

HARLEY COOGAN—"Once Again, Once Again," Specialty.

BOB WILLIAMS—"Sunday, What the Church Bells Ring," "Songs of the Past," "Our Beautiful Girls."

SIDNEY PAGAN—"I've Got Everybody's Number," Singing and Dancing Specialty, BOB LEE—"Mandy, Mandy," Specialty.

MASCULINES—Comedy Singing Quartet, BOB LEE—"Mandy, Mandy," Specialty.

FLOWER GIRLS—"Please Buy a Flower."

ENID SELIG AND NELLIE NELSON—"Something."

ENTIRE COMPANY—"So Long, Lionel, Lonesome Song."

MINI NELSON—Dances in Fantasia.


BURLINGTON STOCK COMPANY

MARC LIEB—"Pardon Me," Specialty.

MARTY KEARNS—"Joy," "Down Yonder," "I Then Weep To Cry."

GRACE HOWARD—"I Cannot Dance," "Ready and Me."

HARRY BARRON—"Show Off," Specialty.

ENTIRE COMPANY—"All for You and Fun for All."

LOCUS WEEK—Musical Director.


BUTLER SANDER—"Deeper, Deeper," "Alice Time," "When Francis Dance With Me."

"Leaves On The Field."

ALPHOS GARLIS—"Martini." "I Am From Mexico," "If I Don't Have You."

BENNY TANNER—"Sweetheart," "I Got Some," "Remember the Rose."

SID ROGERS—Specialty.

MSEX DARRELL—"The Love of the Rose."

SONGS BY AMERICAN COMPOSERS

PRESENTED IN NEW YORK RECITALS RECENTLY

John Alan Carpenter, Mark Dailey, John Alan Carpenter, The Great American Song, A. Walter Kresser, "The Billy Players; Retire," "I Won't Let You Go."

FRANK LEPPA, "Wanted, I Hold Her Hands."

DEAN SULLIVAN—"Sweetheart," "I Got Some," "Remember the Rose."

H. O. ROGERS—Specialty.

"Perhaps The Most of The World."

THE BILLBOARD'S SONG HINTS

Reliable Guide to the Best Songs in the Catalogs of the Leading Music Publishers

Doubles

"I'M THE BILLOW IN YOUR LOTUS ARM" (Witanmark Puck. Co., 144 W. Thirty-seventh St., New York, N. Y.).—The big hit from the film of 1915, just released.

"LET ME BE YOUR GUIDE" (Barber-Graffie Puck., 144 W. Forty-first St., New York, N. Y.—one of the most sensational hits of the season.)

"I'M YOUR MUSICIAN" (Graffie Co., 1416 Broadway, New York, N. Y.).—Has it all.

THE LIGHTS OF MY HOME TOWN" (Charles S. Harris, Columbia Theater Building, New York, N. Y.—one of the most..."

I'M AT YOUR SERVICE; GILBERT (Barber-Graffie Puck., 144 W. Forty-first St., New York, N. Y.—one of the biggest hits of the season.)

"LIFE IS A QUEEN, QUEEN CREATRESS" (Red Star Music Co., Fayetteville, Ark.—Bright, happy movement.

Jan. 14, 1923 Pg. 30

THE BILLBOARD'S SONGS by FRANZ SoLCH, JEROME KERN, HARRY WARD, ALBERT COODE, and others.

April 15, 1916 Pg. 12

THE BILLBOARD'S SONG SUGGESTIONS

Reliable Guide to the Best Songs in the Catalogs of the Leading Music Publishers
Records Most Popular on MUSIC MACHINES

GOING STRONG

THE WOODPECKER SONG. (11th Week) Glenn Miller Andrews Sisters, Wl Globo, Kate Smith.

PLAYMATES. (10th Week) Ray Krys, Mitchell Ayres.

MAKE BELIEVE ISLAND. (8th Week) Mitchell Ayres, Dick Todd, Bill Jergenson.

IMAGINATION. (4th Week) Glenn Miller, Tommy Dorsey, Ella Fitzgerald, Kate Smith.

WHERE WAS I? (1st Week) Charlie Barnet, Jan Savitt.


SERRA SUI. (1st Week) Bing Crosby, Glenn Miller.

COMING UP

I'LL NEVER SMILE AGAIN. Tommy Dorsey.

I CAN'T LOVE YOU ANY MORE THAN I DO. Benny Goodman.

SLOW FREIGHT. Glenn Miller.

POOLS RUSH IN. Glenn Miller, Tommy Dorsey.

SNOW DOWN THE STARS. Glenn Miller, Ella Fitzgerald.

HEAR MY SONG, VIOLETA. Glenn Miller, Frankie Fratelli.

WHEN THE SWALLOWS COME BACK TO CAPITOLIN. Jack Kent, Glenn Miller, Larry Chevay, Frank Koppel, Jack Leonard.

PENNSYLVANIA 6-5000. Glenn Miller.

SIX LESSONS FROM MADAME LA ZONGA. Jimmy Dorsey, Charlie Barnet.

National and Regional List of BEST SELLING RETAIL RECORDS


National and Regional List of SHEET MUSIC BEST SELLERS

This compilation is based upon reports received weekly from Alfred Leonard Co., Inc., Ashley Music Supply Co., of New York; Lyons & Healy, Carl Fischer Co.; Chicago: Chicago Music Supply Co., of St. Louis; Jenkins Co., Inc., Cincinnati; Musical Sales Co., of Atlanta; :Tennessee: Nashville Music Co., of Nashville, Tenn.; and many other music dealers in the country.

Regional List of Songs With MOST RADIO PLUGS

Songs listed are those receiving 25 or more radio plays (WLS, WCAU, WRGB, WABC) between 1 p.m.-2 p.m. weekdays and 4 a.m.-5 a.m. Sundays for the week ending Friday, July 13. Although the list represents the school of best selling records, it is compiled independently from album reports and is not based upon data supplied by Accuracy Reporting Service. These figures are based upon sales reports by dealers, as well as file records of items being played.

National List

1. 'I'll Never Smile Again' - Tommy Dorsey
2. 'The Breve and I' - Jimmy Dorsey
3. Playsmates - Ray Krys
4. 'Imagination' - Glenn Miller
5. 'P.S. I Love You' - Bing Crosby
6. 'Where Was I?' - Charlie Barnet
7. Pennslyvania 6-5000 - Glenn Miller
8. Serra Sui - Bing Crosby
10. The Woodpecker Song - Wl Globo

East National

1. 'I'll Never Smile Again' - Tommy Dorsey
2. 'The Breve and I' - Jimmy Dorsey
3. Playsmates - Ray Krys
4. 'Imagination' - Glenn Miller
5. 'P.S. I Love You' - Bing Crosby
6. 'Where Was I?' - Charlie Barnet
7. Pennslyvania 6-5000 - Glenn Miller
8. Serra Sui - Bing Crosby
10. The Woodpecker Song - Wl Globo

Midwest National

1. 'I'll Never Smile Again' - Tommy Dorsey
2. 'The Breve and I' - Jimmy Dorsey
3. Playsmates - Ray Krys
4. 'Imagination' - Glenn Miller
5. 'P.S. I Love You' - Bing Crosby
6. 'Where Was I?' - Charlie Barnet
7. Pennslyvania 6-5000 - Glenn Miller
8. Serra Sui - Bing Crosby
10. The Woodpecker Song - Wl Globo

West Coast National

1. 'I'll Never Smile Again' - Tommy Dorsey
2. 'The Breve and I' - Jimmy Dorsey
3. Playsmates - Ray Krys
4. 'Imagination' - Glenn Miller
5. 'P.S. I Love You' - Bing Crosby
6. 'Where Was I?' - Charlie Barnet
7. Pennslyvania 6-5000 - Glenn Miller
8. Serra Sui - Bing Crosby
10. The Woodpecker Song - Wl Globo

List of Songs With MOST RADIO PLUGS

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Publisher</th>
<th>Plugs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>'I'M NODDING'S BABY'</td>
<td>E. J. C.</td>
<td>28</td>
</tr>
<tr>
<td>2.</td>
<td>'NEARNESS OF YOU'</td>
<td>Vee</td>
<td>19</td>
</tr>
<tr>
<td>3.</td>
<td>'I CAN'T LOVE YOU ANY MORE'</td>
<td>C. E. Stephenson</td>
<td>18</td>
</tr>
<tr>
<td>4.</td>
<td>'THE BREEZE AND I'</td>
<td>W. S. L.</td>
<td>17</td>
</tr>
<tr>
<td>5.</td>
<td>'DEVIL MAY CARE'</td>
<td>Kimber</td>
<td>17</td>
</tr>
<tr>
<td>6.</td>
<td>'LOVELY TO LOOK AT'</td>
<td>J. B. S.</td>
<td>16</td>
</tr>
<tr>
<td>7.</td>
<td>'MADAME LA ZONGA'</td>
<td>Bremen &amp; Co.</td>
<td>15</td>
</tr>
<tr>
<td>8.</td>
<td>'FOOLS RUSH IN'</td>
<td>Bremen &amp; Co.</td>
<td>13</td>
</tr>
<tr>
<td>9.</td>
<td>'IMAGINATION'</td>
<td>A. E. J.</td>
<td>12</td>
</tr>
<tr>
<td>10.</td>
<td>'A LOVELY DAY TONIGHT'</td>
<td>Berlin</td>
<td>7</td>
</tr>
</tbody>
</table>

WEEK ENDING JULY 20

Page 25
D. W. GRIFFITH—THE THINKER!

**Motion Picture Industry's Master Craftsman and Pioneer Director—Originator of "Closeup," "Far Shots" and "Retakings" Director of First Comedy Subject, First Tragedy and First Serial**

BY ELMER J. WALTERS

AFTER David Wark Griffith first had arrived in Hollywood, he found himself in a country of vast production and therefore in the position of having to find, with the help of his associates, the necessary money to carry on his work. At that time, however, the production companies were not interested in the motion picture industry and the work was done by amateurs. Griffith was one of the first to see the possibilities of a motion picture industry and to realize that the average person had a right to see pictures. He therefore decided to carry on his work in Hollywood and to try to establish a motion picture industry in this country. He was able to do this by organizing the Biograph Company and by securing financial backing from various sources. His first film, "The Great Train Robbery," was released in 1911 and was a great success. It was followed by a series of films, each of which was more successful than the last. His films were characterized by their realistic portrayal of life and by their powerful dramatic impact. Griffith was the first to use the techniques of close-up shots, slow motion, and sound effects in his films. He was also the first to use the technique of editing, which he used to create a sense of continuity and movement in his films. His films were shown in theaters all over the world and were enjoyed by audiences of all ages. Griffith's films were a great influence on the development of the motion picture industry and on the development of the art of filmmaking. He is considered to be one of the greatest filmmakers of all time and his work continues to be studied and admired by filmmakers and film buffs all over the world.
July 22, 1933 Pg. 13

**Film Stars Doubt Telly's Future**

HOLLYWOOD, July 15—Commenting on television in a recent Coast interview, Herbert H. Ayleshour, head of NBC, said, "The inclusion of television in a future contract would add an additional dimension to the exhibition business." Since then, Hollywood film stars have become more aware of the importance of television and have expressed their thoughts on the subject. AA Billboards report on a number of the stars in their studios and asked them what they thought of television. Most of them felt that it might have a future on television and that it might help them make money on motion pictures. Edgar Barrier, director of the film, said that he thought it was a good idea. One of the television stars, Jack Benny, was asked what he thought of the television. He replied, "Well, I think it's great. People have laughed at Galileo because he invented the telescope, people laughed at Columbus when he said the world was round, people laughed at Marconi when he invented wireless, people are laughing at Philadelphia when it was last in the American League, but I think television will last as long as television! Ha! Ha! Ha!"

The Supreme Court, New York City, May 19, Judge Peter A. Hendrick handed down a decision for the plaintiffs in the case of United Wire, Inc. vs. the Shubert Brothers, theater owners and managers. Following the publication in The Times of a letter to the editor, the Shubert Brothers issued a statement saying they would not exclude any theater from their circuit, even if they were operated by a wire company. The plaintiffs had argued that the Shubert Brothers were using their influence to keep purchased tickets from being sold at a profit. Mr. Woolworth brought an action against the Shubert Brothers for the alleged violation of the antitrust laws. The court ruled in favor of the plaintiffs, holding that the Shubert Brothers had violated the laws. In a subsequent decision, the court ruled that the Shubert Brothers had violated the laws by refusing to sell tickets for their shows. The Shubert Brothers decided to settle the case and agreed to pay damages to the plaintiffs.

**NVA Librarian is Television Pioneer**

NEW YORK, March 21. — Alice Remsen, the NVA librarian and radio personality, is the first librarian to become a weekly television feature in the East. She broadcasts from WZGD of Passaic, N.J., every Sunday at 9 p.m. Her first program was last Saturday, having been chosen as a result of her experience because of her expressive face.

**THE NEW YORK TIMES WINS IN FIRST ROUND VS. SHUBERTS**

Judge Hendrick Decides Theaters May Not Exclude Critics

But Grants Stay of 30 Days. So the End Is Not Yet

The Shuberts Will Take an Appeal to One

In the Supreme Court, New York City, May 19, Judge Peter A. Hendrick handed down a decision for the plaintiffs in the case of United Wire, Inc. vs. the Shubert Brothers, theater owners and managers. Following the publication in The Times of a letter to the editor, the Shubert Brothers issued a statement saying they would not exclude any theater from their circuit, even if they were operated by a wire company. The plaintiffs had argued that the Shubert Brothers were using their influence to keep purchased tickets from being sold at a profit. Mr. Woolworth brought an action against the Shubert Brothers for the alleged violation of the antitrust laws. The court ruled in favor of the plaintiffs, holding that the Shubert Brothers had violated the laws. In a subsequent decision, the court ruled that the Shubert Brothers had violated the laws by refusing to sell tickets for their shows. The Shubert Brothers decided to settle the case and agreed to pay damages to the plaintiffs.

**PROGRESS REVIEWS**

**Radio May Influence Show Business Soon**

Dr. DeForest's Invention of Talking Movies Seen by Radio Editor as Connecting Link

Philadelphia, July 19.—Radio is destined to have a marked influence on show business, according to Edwin D. Babbs, radio editor of The Philadelphia Inquirer, who was interviewed a few days ago by the local representatives of The Billboard. He says that the invention will come largely from the recent invention of Dr. Lee deForest, radio pioneer, which makes possible talking motion pictures, and contrives that the producers of the deForest's inventions are to an extent great and difficult from those

Bob Hope Signed For Three Years

NEW YORK Nov. 11. — Bob Hope, youthful Cleveland entertainer, who was "discovered" by a young New York fan, was one of the many celebrities who appeared in the WLS Show Boat Revue, and won anReader's choice with RED Bookers in his own act, which had its showing the first half of last week at Proctor's 66th Street. With Arthur Henderson acting for George A. Godfrey, Hope has been signed to a year's contract with an option on his services for two additional years. It is reported that the first year Hope will receive a salary of $400 weekly, with a racing scale provided in the option clauses. The act that met with such high favor has Hope working as a ballyhoo talker.

**Projecting Kinetoscope**

1901 MODEL

It is the Acme of Perfection.

Projects both Moving Pictures and Stereoscopic Slides. If Electric Current is Not Available we give you choice of other means of lighting. Outfit is portable and light; can be shipped as personal baggage.

**MOVING PICTURES**

We have attained the highest standard of photographic perfection in our animated picture films.

**Nothing Blow About Us**

We have a complete staff of photographers constantly taking the latest HISTORICAL, HUMOROUS and MYSTICAL subjects.

Our Historical subjects are unexcelled. Our Humorous subjects provoke great laughter. Our Mystical subjects thoroughly mystify the audience.

The latest films are being exhibited daily at the following New York theaters: Proctor's four houses, Tony Pastor's and Edna! Munster; which is a strong recommendation as to their merit. You should follow in their footsteps.

Drop in Tullech with us!

Brief in your name and ask for our Special Advance List of the latest new films. These are all winners. Write for Catalogue 10-1.

**EDISON MANUFACTURING COMPANY**

Main Office and Factory: Orange, N. J. - New Jersey.

New York Suboffice, 133 Fifth Avenue.

Chicago Suboffice, 144 Washington Avenue.
Metro pictures are the pictures of today and tomorrow.

Metro pictures are popular with exhibitors because they satisfy the demand for better pictures.

Metro pictures are made by real directors from real plays and every Metro star is a real star.

Metro's way to exhibitors is this: "MAKE US PROVE IT!"

Believe Shooting Time On Talkies Can Be Cut To Two, Three Hours.

NEW YORK, July 27—Edmund Goulding, who has just completed "The Trespasser" (Gloria Swanson) for U. A., believes that within a short time it will be possible to film an entire talking picture within two or three hours' time.

Goulding bases his opinion on his experience in the Swanson production, when he was able to photograph 24 scenes with sets constructed, actors up in their lines and as many as a dozen cameramen at work. Goulding says the two-hour picture is a certainty.

It is reported that Pathe in London, the last Metro-pou, was completed in 11 days, while "The Doctor's Secret" took but nine to finish.

Loew, RKO Ask Acts To Take Salary Cut

NEW YORK, March 13.—Loew and RKO have called a meeting for this afternoon at the RKO office, at which financially distressed actors will be requested that all acts holding written obligations for dates should take a 25 per cent cut. This move follows the cut made last week in circuit employees and union musicians.

At the same time the agency will be told that they must get acts as cheaply as possible. This bears out the widespread reports that vaudeville is due for a wholesale return.

Fanchon & Marco, on the other hand, has reported that producers are trying to blanket cut for acts with contracts, but may take action during the week.

218 Fox Theaters Bankrupt; Chase Nat'l Quits Fox Films

Fox Rocky Mountain and Fox Midland Theaters, operating 218 houses in Midwest, are bankrupt—four Chase National bankers resign from Fox Films board.

NEW YORK, March 13.—The bankruptcy of the Fox Rocky Mountain and Fox Midland Theaters companies, operating 218 theaters (mostly in the Midwest) and the withdrawal of the Chase National bankers from the Fox Films, were the major developments of the past month, according to the latest reports from Octubre and Adrich, president of Chase National Bank here. Cornelius Vander- bilt, Matthew C. Brans and C. E. Richardson, resigned as Fox directors Wednesday, and were replaced by U. S. Reservists Daniel Hastings, receiver for General Theaters Inc., and Sidney Jewell, controller for Fox; Peal Jenkins, of the Fox legal department, and Richard M. Rowland and E. F. Kilroy, Fox execu-

tives.

There was a fifth vacancy on the board that had existed for many years, but Richardson, however, continues as treasurer temporarily, while William Connell, of the Hughes, Sawyman & Dwight law firm, has been elected secretary.

Harley L. Clark, who, with Chase National, took over control of Fox Films in April, 1930, retired recently. General Theaters Equipment, Inc., in receivership, now has the voting control of Fox Films.

In the meantime, Chase National's move out of Fox operations is taken by the courts. The R. D. Kent, president of Fox, will have complete charge, and that his board (See FOX THEATERS on page 55).

Agents' Greeting Cards Betray Spirit of Jocular Pessimism

NEW YORK, Dec. 31—The William Jacobs Agency, Chicago, conducted by Jacobs and Miles Ingalls, has added the following greeting card to its list of popular cards—'the seven sworn of the vaudeville field. The cards are printed in pink and gold—'as the seven sworn of the vaudeville field, they have caused a new commotion for actors and agents. They call them V.V. V. or the vaudeville Vipers.

In place of formal Christmas greetings cards, Jacobs and Ingalls sent to their acquaintances in the business a neatly-printed circular, carrying the heading, "Greetings From the Broad Line." Below this was a news photo of an actual broadside delegation. "Actors and Agents—Every One a V. V. V. is the capi-

tion underneath the photo. An asterisk at the bottom of the layout, duplicating one next to the V. V. V. designation, explains the V. V. V. designation.

A similar sillation to its talkies is made in a cartooned greeting card. "Greetings From the Road," signed by White, the onetime vaudeville comic, depicts vaudeville as a sinking ship, with a boot, titled "White's Ariel," and they are on it. They are being carried down by Griffith not to give up the ship.

One agent wrote his greeting cards with a crude paint brush on decolored contract triplicate. Another used humorous stationery. Another adopted the motto, 'money and reputation are not enough.' The use of expressing their lunch-off days with current coming.

ASCAP Still Has Comeback Trail To Travel, NAB Sessions Show Continued Support for BMI

NEW YORK, Nov. 1.—Wind-up of con-

tract negotiations between the American Society of Composers, Authors and Publishers and the two major chains was successfully completed at the Association's annual general meeting this week. The situation around the bitter radio-music struggle; the present royalty situation; the present state of ASCAP are the concerns of the Society. Concerned.

With blanket contracts for chain music co-

cluded, Society figures it now has about 200 radio contracts all told. This means the bulk of local programming through

the country is still unlicensed by ASCAP, and must be licensed by the respective BMI stations. In the estimated $2,000,000 and

usually figures it can take from radio alone, the present royalty situation is 29 per cent of the collective net business. A comparison of the $2,000,000 figure with a comparable

of $2,000,000,000 from ASCAP from radio in 1946, the last year of the 6 per

and, compared to about $8,500,000 which ASCAP might have received

annually if it had been successful in licensing the chains and major stations

Bank Holiday Hits Business In Theaters Thruout Nation

Legit hit hardest—N. Y. circuit houses off 10 per cent small towns lose, with some spots holding up; big dresses still pull them—"Scandals" stays in Ft. Wayne.

NEW YORK, March 13.—Theaters by the national bank holiday, particularly in the outlying districts, and

duced to playing for hardly anybody. The legitimate companies have been keeping the customers away in droves. New York was hit less than expected.

reports of major circuits claim that New York was hit less than expected, with the other houses and vaudeville houses averaging only about 10 per cent. The N.Y. circuit houses fail to take enough cash to meet their own bills. Acts in many spots had to be cut off with a combination of checks and cash, and the checks honored by the circuits when the acts reached New York.

Legit on the road petered out during the recent holiday and with most of the bookings, took in peanuts, and others have lost money at spots they happened to be waiting for the national crisis to blow over.

Wynn Signs With Ziegfeld

Comedian Splits With George White Stated To Star in "Ming Toy"

NEW YORK, Sept. 20.—George White, the producer, and Ed Wynn, comedian, have parted relations, and Wynn is set to be starred by Florenz Ziegfeld in "Ming Toy." Wynn, in his next production the glamour will do.

White and Wynn, according to an an-

nouncement by White, split over a bit which: neither one originated. The story is that Wynn offered the White, and White used it in his Scandals. However, the gags are used in Murder on the Second Floor. Wynn has been playing in London all summer.

The Wynn-White war has been threat-

ening for more than two years. It started, according to the sources, when Manhattan Mary, Wynn's last mus-

liet, played Pittsburgh two years ago.

The United States Circuit House of Appeals' decision to make on the alleged signing of Wynn, but it is reported that Wynn, at no show in New York last week, had been playing in London all summer.

This right daisels White's plans to star Wynn this season in Crickets and this production has been definitely called off. It is unlikely that White will con-

iust be starred by Florenz Ziegfeld in "Ming Toy." Wynn, in his next production the glamour will do.

White and Wynn, according to an an-

nouncement by White, split over a bit which: neither one originated. The story is that Wynn offered the White, and White used it in his Scandals. However, the gags are used in Murder on the Second Floor. Wynn has been playing in London all summer.

The Wynn-White war has been threat-

men to making a decision.

This right daisels White's plans to star Wynn this season in Crickets and this production has been definitely called off. It is unlikely that White will con-

iust be starred by Florenz Ziegfeld in "Ming Toy." Wynn, in his next production the glamour will do.

White and Wynn, according to an an-

nouncement by White, split over a bit which: neither one originated. The story is that Wynn offered the White, and White used it in his Scandals. However, the gags are used in Murder on the Second Floor. Wynn has been playing in London all summer.

The Wynn-White war has been threat-

men to making a decision.

This right daisels White's plans to star Wynn this season in Crickets and this production has been definitely called off. It is unlikely that White will con-

iust be starred by Florenz Ziegfeld in "Ming Toy." Wynn, in his next production the glamour will do.

White and Wynn, according to an an-

nouncement by White, split over a bit which: neither one originated. The story is that Wynn offered the White, and White used it in his Scandals. However, the gags are used in Murder on the Second Floor. Wynn has been playing in London all summer.

The Wynn-White war has been threat-

men to making a decision.

This right daisels White's plans to star Wynn this season in Crickets and this production has been definitely called off. It is unlikely that White will con-

iust be starred by Florenz Ziegfeld in "Ming Toy." Wynn, in his next production the glamour will do.

White and Wynn, according to an an-

nouncement by White, split over a bit which: neither one originated. The story is that Wynn offered the White, and White used it in his Scandals. However, the gags are used in Murder on the Second Floor. Wynn has been playing in London all summer.
Making Music For Everyone

Some people like the hard driving sounds of rhythm and blues; others would rather sit back and let the gentle guitar strains of a folk song float over them. At times, many rock people get the urge to listen to that good old rock and roll music; then again, they may just feel like listening to the latest jazz laden rock that is opening new sound experiences. That's what popular music is all about: many different musical moods and experiences, each offering a different exciting something to the listener.

When you walk into a record store, you notice that some record companies specialize in one type of music, be it blues or progressive rock. Other companies, such as Buddah, attempt to give you three hundred and sixty degrees of high quality music on one set of labels. Buddah Records is in business to fill your mind with hard rock and make your feet want to get up and dance. Naturally, these two opposites can't be accomplished by the same music, which is why you'll find The Isley Brothers and their T-Neck Records, The Impressions and their Custom Records, Eddie Holland and his Hot Wax Records, Vic Damone and his United Talent Records, The Smothers Brothers and their Smobro Records, Super K Records and their good time music, plus Melanie, Barry Goldberg, Motherlode, The Ohio Express, The 1910 Fruitgum Co., and The First Generation: Rock/Blues; all distributed by Buddah Records to you.

Musicians Are Digging The Second Brooklyn Bridge

Hit records and great albums aren't created overnight. Even a group as large as the eleven member Brooklyn Bridge needs a mighty back-up team. Many people contributed to the development of the group, many musical experiences went down before the group ever brought their sound to you.

Four singers, Johnny Maestro, Fred Ferrara, Les Cacchi, and Mike Gregorio, each from different groups, wanted to create a totally unique musical organization. Tom Sullivan, who had formed the first rock and roll group in the history of West Point Academy, had finished his military obligation and had just put together a seven piece band. On their very first audition, the band caught the ears of the four vocalists. "With a lot of work we would create a great group," said Johnny Maestro to Tom Sullivan.

Today The Brooklyn Bridge smile at the thought of all the hard work they put into making their band a reality. "The important thing was the music," says Johnny, who now leads the group through hit-after-hit. "We had hits from the very beginning, but the main thing for us was to be as musically exciting live and on our albums as possible. No matter how good you are that takes a great deal of work, practice, and application."

The end result proves that practice combined with talent makes good music. The Second Brooklyn Bridge album is a moulting, a personalizing of the musicianship, songwriting talents, and singing talents of the group into a great musical experience.

Like The Bridge, Motherlode are experimenting and achieving a great deal of success with a particular sound backed up with talented musicianship. Formed in Toronto, Canada, less than a year ago, Motherlode is a combination of the best musicians of several local groups. Their first hit, "When I Die," was written by them and with the exception of Junior Walker's "What Does It Take," their first album is also a highly original, and personal creation. Using an amplified sax, lead guitar, organ, and drums, Motherlode is attempting to meld rock, rock, and blues through their own experiences and their own music into something very new.

Steve Kennedy, sax man and lead songwriter of the group, says that the band is mainly concerned with communication. "We want to get our experiences across to our listeners and have them give us their experiences back. Without that there is no need for our music or anybody else's."

In keeping with this important, artist-audience interaction of the new music is The Sound Foundation. Produced by The Smothers Brothers for their new, Buddah distributed label, Smobro, The Sound Foundation weaves astonishingly hard vocals into even harder instrumental work, the result is a strong, tight sound fabric that assaults the listener. "Songs on our album like 'Morning Dew' and 'Bruised' are meant to carry the listener little further into what our rock is all about," says the group. "Some of our material is dance music to the extent that you can dance to it if you want to, but our major concern is the music as music, our music."

Other sound areas being investigated by Buddah artists include the work The 1910 Fruitgum Company is doing. "It isn't bubblegum when we get into a thing with our horn men, organist, drummer, lead guitar, and bass," they say, admitting that they still love to play happy, good-time music in their new musical setting. "Hard Ride," our new album is an experiment. We have taken our previous musical development and added our own ideas to it. The end result is something which pleases us because we have been able to open a new area of musical experimentation that no one else has ever considered possible. "The 1910 Fruitgum Company, The Ohio Express--the Kasenetz Katz Orchestral Cirkus are all works of Jerry Kasenetz & Jeff Katz."

"The Second Brooklyn Bridge," "Motherlode," "Sound Foundation," "Hard Ride," are four Buddah distributed albums that give an exciting cross-section of what is happening musically in this country," says Neil Bogart of Buddah. "We're not saying that any of them is the end-all of the music scene. What each of these groups, Brooklyn Bridge, Motherlode, Sound Foundation, and 1910 Fruitgum Company, represent is a certain set of talented musical minds taking their musical experiences and desires in a particular sound direction."
Melanie

Music That Is Truth

A quiet, shy young lady walks up onto the stage. She sits down, smiles at the audience, and begins to play. She is sitting in London, Paris, New York, San Francisco, Los Angeles and all the space in-between. Her name is Melanie, her music is the kind of personal expression she wants to be shared with a happy crowd of a lonely tear. Just a girl and her guitar, best friends, and then an audience and soon Melanie, the guitar, and the audience are all old friends parting at the end of her set sadly but knowingly they will meet again. Melanie is family to many people across the United States. These people know her, her songs, her thoughts through her first album. “Born To Be.” Some of these people met her at Woodstock and others met her at Motown. And fame, Kelly, Ronnie Isley, and Muddy Waters and Little Richard. And fame, Kelly, Ronnie Isley, and Muddy Waters and Little Richard.

“Baby Guitar,” “People,” “What is Your Thing?” takes everyone by surprise. The Isley Brothers, and fame, Kelly, Ronnie Isley, reach out to their own exciting audience. “Oh Happy Day,” is also involved with Buddah since they distribute their Pavilion Records, Besides The Edwin Hawkins’ Singers second album, “He’s A Friend Of Mine,” Edwin has also created a beautiful and moving album with some of the male voices of the Hawkins Singers in an album called, “Edwin Hawkins And The Hebrew Boys.”

Edwin Hawkins by the way, has one incredible accomplishment to his credit: the first gospel million seller. Besides being an inspirational song that crossed every format, he is also loved and listened, “Oh Happy Day,” by The Edwin Hawkins Singers is the first gospel record to sell a million copies, in fact it is the first such record to even come close to that figure. His latest album “Peace, is, Blown in the Wind” is one of the most inspiring albums you’ll ever hear. The majority of the Hawkins Singers is simple—peace and inspiration.

The First Generation Is Our Generation

is 1956 just a year long past for you? It shouldn’t be. 1956 should be a year for you to remember, to smile when you hear mentioned because it’s the beginning of our music. In an album series called The First Generation: Rock/Blues/Early Soul, Buddah has attempted to capture everything that was rock and roll music. When you listen to any of these albums you’ll want to get up and dance, you’ll smile and wave your arms, and next time Little Richard comes to town you’ll be there. “The Rock And Roll Stars” is an album that will give you an insight into exactly what made up rock and roll. You’ll hear Richie Valens and Jimmy Clanton, and Frankie Ford and Harold Dorman, among others, rocking out their hits.

On the soul side, “The First Generation Soul” is an album that contains classic performances by performers such as Jerry Butler, Jesse Belvin, and Gladys Knight. To understand soul is to hear this album. And the blues are also represented on First Generation albums. Like “Electric Blues Chicago Style” that will give you an insight into how the Chicago sound got itself to influence artists like The Rolling Stones and Steppenwolf. Like “Blues Jam” which is an album of some of the greatest rhythm and blues of all time getting themselves into each other’s music. Hear Muddy Waters and Memphis Slim and other famous artists jamming together, “Blues Jam” is real blues.

Some of the major artists of the rock and roll era are also featured on their own First Generation albums. Like, “Joe Simon” and “Little Richard” and “Billy Preston.” Hear Joe Simon sing “My Adorable One” which was his first big hit. Hear what Little Richard sounded like in the days when he was the one and only king of rock and roll. Hear Billy Preston before he started recording with the Beatles as he rolls into some of the greatest organ and piano work you’ve ever heard.

The First Generation also brings you some of the worst blues men doing their own thing. Each album features the artist at his best, doing material you’ve never heard and some you have. Like Memphis Slim doing the original version of “Mother Earth.”

All the roots can be heard on First Generation albums. The Staple Singers, for example, take you into real gospel for an experience in what makes a message and a feeling across was all about, on their, “Will The Circle Be Unbroken” album. The Dells are in the First Generation on an album that contains the original versions of all their hits. Finally there is a First Generation album that you will listen to forever, “Together.” Jerry Butler And Betty Everett.” This album is pure vocal excitement, the kind of thing that can only happen once.

Goldberg

‘All Gets Down To The Blues’

Like Melanie, Barry Goldberg wishes only to express himself. With the moving experience of being part of the Super Session, Kooper, Bloomfield, Stills behind him, Barry has continued to search for truth. His method, his medium, his electricity are all part of the impressions he presses out through the organ keyboard on his new album. Barry has feelings and communicates them as every musician who has ever had the blues does, through the only really American music. But using the blues is more than just running down a standard progression for Barry. He’s into himself, into his instrument, into the listener’s ears on his new album, “Sweet Jam.”

“What is there to say?” asks Barry. “It all gets down to the blues. On this album I’ve tried to go to both up and down, to get people to feel themselves out on every level.”

New Soulful Freedom Sound

Freedom has become the key to success for one of the longest running most experienced groups in music, The Isley Brothers. After years of hit records, extended tours, and fame, Kelly, Ronnie and Rudolph Isley have reached a new plateau in their musical lives which to them is more exciting than memories of rocking up the charts with classics like “Shout.”

Setting up their own Buddah distributed record company, T-Neck Records, The Isley Brothers have proved themselves as businessmen, artists, and record company executives. Although the behind the scenes activities of the Isleys running their own record company may not be of much interest to those two million people who bought T-Neck’s first record, “It’s Your Thing,” such activity should be because that’s how
Rock And Roll Revival
Sha Na Na

Speaking of rock and roll, Sha Na Na is here. What is Sha Na Na? Well, it is everything you remember from the Fabulous Fifties like gold lame suits and white socks and hair cream. Sha Na Na is also rock and roll music presented the way it really was and still is by a group of twelve young rock musicians eager to take you on a trip back in time. Sha Na Na is the second to last on the bill at Woodstock, just before Hendrix, which means Sha Na Na is well worth waiting for. To say any more would be spoiling the surprise. Listen to the album, see the group live.

In addition to Sha Na Na, Buddah is concentrating on bringing back the sound of goodtime, happy rock and roll through two artists: The Tokens and Lou Christie. Both of these artists enjoyed incredible success during the rock and roll era and both are now back on the charts with Buddah singles. Lou Christie's latest, "Are You Getting Any Sunshine," follows his smash, "I'm Gonna Make You Mine." The Tokens, who introduced the concept of vocal harmonies to pop music with "The Lion Sleeps Tonight" in 1961, are back with "She Lets Her Hair Down." Both The Tokens and Lou Christie herald a new era in popular music, led by Buddah, with their happy, enjoyable, honest music.

Hot Wax
Known throughout the world as a talented producer and songwriter, Eddie Holland chose Buddah Records to distribute his first independent label, Hot Wax Records. And so far, the choice has proven to be a wise one. Combining incredible talent with Buddah promotion, Hot Wax has become one of the country's hottest new labels with artists such as The Honey Cone, The Flaming Ember, and 100 Proof attaining chart success with their initial releases. Along with T-Neck and Curtom, Hot Wax represents a new breed of r&b record company, functioning as an independent but working hand-in-hand with Buddah on distribution, promotion and sales.

As you can see, Buddah Records is many things to many people. If you dig r&b, Buddah is The Isley Brothers, The Impressions, Baby Cortez, Edwin Hawkins, The Honey Cones, The Flaming Ember, The Five Stairsteps & Cubie Notum Chance, among others. If you're into rock history, Buddah is The First Generation. If new music is your groove, find yourself a little time to enjoy Melanie to Motherlode or The Sound Foundation or Privilege or Barry Goldberg. If you love good time music Buddah is Super K Records and The Ohio Express and the 1910 Fruitgum Co. The variety of musical experiences is available to you on Buddah Records and Buddah distributed labels which is the way they planned it.

These are the new and old acts and more excitement building for 1970—The Buddah History—It's Just A Beginning!

P.S.
The Entire Buddah Staff Wishes You A Merry Christmas A Happy Chanukah And A Happy, Happy New Year

FRONT ROW: Jack Hakim, Johnny Lloyd, Cynthia Badie, Buck Reingold, Neil Bogart, Richard Robinson, Abe Glaser
BACK ROW: Marty Thau, Cecil Holmes, Chuck Baseline, Joe Fields, Ron Weisner
1894-1969
World Wars, Depression, Indifference, Litigation, Rivalry-
THE DISK SURVIVES

By ROLAND GELATT
Managing editor of Saturday Review, author of "The Fabulous Phonograph," former editor, associate publisher, High Fidelity

Although the founding father could not possibly have known it, he started Billboard at precisely the right moment. The year 1894 saw the birth of the record business as well as of the publication that would eventually become its leading trade journal. To be sure, it took some time for Billboard and the record business to find each other, but there seems something singularly providential in the fact that the two enterprises emerged simultaneously.

It was toward the end of 1894 that the first gramophone records (or "plates," as they were then called) appeared on the U.S. market. They were pressed in hard rubber and embodied all "the Latest Improvements regarding Articulation and Freedom from Friction." The repertoire was predominately folksy—"Marching Through Georgia," "Rocked in the Cradle of the Deep," "The Old Folks at Home," and such—and the performers were predominantly anonymous. These single-sided seven-inch disks had a playing time of about two minutes and sold for 50 cents each or $5 a dozen. They sounded just awful—especially when played on the $12 Seven-Inch Hand Gramophone, with its manually rotated turntable.

Behind these modest beginnings lay 17 years of backing and filling. Edison's cylinder phonograph, invented in 1877, had gotten almost nowhere as an instrument for home entertainment. Following a brief flurry of interest in the year of its invention, the phonograph had lapsed into total obscurity for over a decade. When it was revived in the late 1890s by Edison and his chief competitor, the Columbia Phonograph Company, it was as a dictating device, not as a medium of entertainment. True, some canny entrepreneurs soon came to appreciate the cylinder phonograph's entertainment value and sold it to neighborhood drugstores and saloons for nickel-in-the-slot operation, but the instrument remained too troublesome and too costly for the average citizen. Meanwhile, in 1887, a 38-year-old German-American named Emile Berliner had invented an alternative to the phonograph which he called the gramophone. It employed flat disks instead of cylinders and was intended solely for home entertainment. In due course the flat-disk gramophone quite overwhelmed the cylinder phonograph, but it took time, and in 1894—when the first commercial disk pressings appeared in America—the issue was far from resolved.

Those early years were marked by intense commercial rivalry and cut-throat litigation, not only between the proponents of cylinders and flat disks, but also within the gramophone family itself. Eventually, a small but efficient (and tenacious) manufacturer in Camden, N.J., emerged as victor. His name was Eldridge R. Johnson, and the outfit which he headed was appropriately named the Victor Talking Machine Company. Indeed, the emergence of the record business as a major American industry dates from Victor's incorporation on Oct. 3, 1901. Until then records had been a somewhat disreputablefad. Victor made them respectable and profitable.

Patent Pool

One of Johnson's early moves was to join forces with his chief competitor, Columbia, in a jointly shared patent pool. This effectively froze out other competitors in the disk business and allowed the two patent-holding companies to exploit the American market for all it was worth. But it was Victor—with its large-scale advertising campaigns and its nose for talent—that quickly won supremacy. Unlike as it may seem today, when classical repertoire accounts for only a tiny fraction of total record sales, that supremacy was attributable principally to Victor's prestigious roster of Red Seal artists, among whom Enrico Caruso was the best-selling exemplar.

Across the land, in towns where opera companies had never set foot, a
growing clientele for standard arias and ensembles was to be found patronizing Victor's 10,000 authorized dealers. It would be hard to say how much of this trade derived from a genuine desire for good music. There was an aesthetic satisfaction aside, an unmistakable snob appeal attached to Red Seal Records. A collection of them established one as a person of both taste and property, and they became—along with the leather-bound sets of Dickens, Thackery, and Oliver Wendell Holmes—a customary adjunct of the refined American parlor. But whatever the motivation, Victor's business soared on the wings of Red Seal, from assets of $2 million in 1902 to $33 million in 1917.

Dance Craze

By then the country was in the grip of a new entertainment craze. Everybody had begun to dance, and Victor and Columbia promptly took advantage of the countrywide disposition to shuffle about on a dance floor. Tangos, one-step, hesitation waltzes, bostons, and turkey trots came spewing forth from the record presses. Early in 1914, one of Billboard's predecessors—the Talking Machine World—made a coast-to-coast survey of the effect of dance records on the business. Reports were uniformly enthusiastic. A correspondent in St. Louis wrote that “dance music records have proven a great business builder, as St. Louis has been, in common with the rest of the country, ‘dippy’ over the new dances, and the sale of a dozen records of this kind to a single customer has not been unusual.”

Sooner the wealth began to be shared by newcomers in the industry. As the Victor-Columbia patent monopoly expired, new labels appeared in the shops—Okeh, Vocalion, Pathe, Brunswick—and these served to fan the record boom. In 1921, production of records in the U.S. exceeded 100-000,000 (a fourfold increase over 1914). The burgeoning prosperity was owing largely to jazz, a form of music by then in full flower, though the original improvisatory jazz played by small ensembles had been submerged by more commercial variety to which the whole country was dancing in new, gaudy ballrooms. Some people viewed the development with horrified alarm. According to Fenton T. Bott, a leading light in the American National Association of Masters of Dancing, “The music written for jazz is the very foundation and essence of salacious dancing. The words also are often very suggestive, thinly veiling immoral ideas.”

Despite such sentiments, the public did nothing to curb this pernicious music. Instead it went to the nearest record store, bought copies of the latest hits, rolled up the rugs, and danced. Record companies vied with each other to sign up popular bands. Victor featured Paul Whiteman and Fred Waring, Columbia had Ted Lewis and Fletcher Henderson, while Victor’s jazz could be heard on the Okeh label and Leo Reisman on Brunswick. Lesser companies in the boondocks—such as Gennett (of Richmond, Ind.) and Paramount (of Port Washington, Wis.)—went after the so-called “race” market and recorded most of the accomplished Negro musicians from New Orleans, among them Kid Ory, King Oliver, Louis Armstrong, and Jelly Roll Morton.

“Canned” Music

Throughout all these years the recording process remained essentially unchanged from what it had been at the turn of the century. Performers would sing or play into a large conical recording horn, and the sound waves produced in the process would be transmitted directly to the wax master without benefit of microphones or amplification. As time went on, this acoustic recording process became progressively refined, but nothing could alter its basic limitations, and it was not for nothing that people continued to refer to records disparagingly as “canned music.”

In 1924, a team of Bell Laboratories engineers changed all this by developing a process for making records electrically. The new method effected three striking improvements in the reproduction of sound. First, the frequency range had been extended by two and one-half octaves so that it now encompassed 100-5,000 cycles. Bass frequencies never heard before from phonograph records added body and weight to music; treble frequencies integrated a definition and detail previously missing (sibilants, for instance, could be heard for the first time). Second, the “atmosphere” surrounding music in the concert hall could now be simulated on records. Musicians were no longer forced to work in cramped quarters directly before a recording horn but could play in spacious studios with proper reverberation characteristics—for the electrically amplified microphone system of recording did not depend on sheer force of sound as had the old mechanical system. Third, records were louder and at the same time were free from blast.

Although Bell licensed both Victor and Columbia to employ the electrical recording process, it was the latter company—then under the dynamic leadership of Louis (later Sir Louis) Sterling—that initially made the most of it. On March 31, 1925, 15 gleeful clubs—850 voices in all—assembled on the stage of the Metropolitan Opera House to give a joint concert. High over their heads hung a microphone that picked up the entire proceedings for relay to Columbia's newly installed electrical recording equipment. A 12-in. record, Columbia 50013-D, was swiftly processed and demonstrated to the trade. The disk went on sale in June with an all-out promotion. Advertisements trumpeted customer reactions to 50013-D, such as the joy of the lady who exclaimed: “I thought I was tired of phonograph music—but that was because I never really heard anything.” To its dealers Columbia gloated: “This one record alone is bringing back customers who have not bought records in months.” It was staggeringly loud and brilliant (as compared to...
THE DISK SURVIVES

Continued from page 35

anything made by the old method), it embodied a resonance and sense of “atmosphere” never before heard on a phonograph record, and it sold in the thousands. Although Columbia’s “Adeste Fideles” was not the very first electrical recording to reach the public, it was the first one to dramatize the revolution in recording and the first to make a sharp impression on the average record buyer.

Electrical recording gave the business a potent push for a while, but the effect turned out to be short-lived. Soon the scene darkened. Radio broadcasting was metamorphosing the country’s listening habits, and almost overnight the long U.S. love affair with the phonograph began to turn sour. In October 1929, the stock market crashed, the national economy began to contract, and the phonograph and record business withered as if frozen in full bloom by a bitter Arctic frost. Everything went into a decline, but the phonograph went into a tailspin.

Victor had by then been taken over by RCA, and the assembly lines in Camden were already busy producing radios. Contracts with Red Seal musicians were allowed to lapse, expensive orchestral sessions were deemed largely expendable, and the whole slowly wove fabric of Victor’s involvement with music making in America was allowed to unravel. Despite its drastically declining record sales, Victor did attempt to turn the tide with a long-playing record (up to 14 minutes per side). Unfortunately, the idea was sounder than the execution, and the company soon took its new product off the market.

As this sickly venture limped along in the winter of 1931-’32 the Ameri-
"Once upon an early 1955 Randy Wood summoned a dynamic, gifted, and unusually modest young college student to a Chicago recording studio, to make him a star. However, this dynamic, gifted and modest young man ignored the summons! So Pat Boone came instead—

After 42 takes, rhythm lessons on the coffee breaks, and a voice transplant, "TWO HEARTS, TWO KISSES" was waxed and Boone was on his way—back to Texas. However, Randy Wood, knowing star potential when he saw it, closed his eyes and made the record a hit anyway!

And I'm grateful, Randy; not just for the 1st gold record, but for the 12 that followed over the next 10 years. And for the unique friendship that was born and solidified during that time. The best part is that you and Jack and I know the Giver of these incredible gifts."

Just completed the Dick Ross & Associates film
"THE CROSS AND THE SWITCHBLADE"
Starring PAT BOONE
To Be Released Early Spring 1970

A Pat on the back to you
memory, had passed from the scene. There was little reason to believe that it would ever come back.

That it did was owing in large measure to a new record company formed by Jack Kapp, an ex-employee of Brunswick, and E.R. (later Sir Edward) Lewis, a canny London stockbroker who had taken over the management of the British Decca Company. The new American company was also called Decca. Its raison'd'être lay in the conviction, shared by Kapp and Lewis, that good phonograph records did not need to be expensive. Jack Kapp's gamble was to offer the big personalizations in popular music at 35 cents a record. He persuaded most of the Brunswick "75-cent artists" to sign up with Decca, and in his first advertisements was able to announce exclusive contracts with Bing Crosby, the Dorsey Brothers, Guy Lombardo, Glen Gray, Fletcher Henderson, the Mills Brothers, and Arthur Tracy (the "Street Singer").

The Jukebox

Another contributing factor in the turnaround of record sales was the re-emergence of the jukebox. Coin phonographs in one form or another had been around for a long time, but like everything else to do with recorded music they had gone into a serious decline during the early years of the Depression. They came out of Prohibition and—as jukeboxes—proliferated in bars, drugstores, and diners. By 1939 there were 225,000 of them, and it took 13,000,000 discs a year to nourish them. For record companies the jukebox served the double function of buyer and seller. Millions of records were purchased solely because they had been heard and enjoyed the night before on a jukebox. It became possible once again for record companies to offer the best sellers. In 1936 a record of "This Round and Round" sold more than 100,000 copies. Nothing like that had happened since Al Jolson's "Sonny Boy" back in the 1920's. By 1939 the ceiling had been raised to 300,000 with Victor's "Beer Barrel Polka" and Decca's "A-Tisket, A-Tasket." The Decca policy of "top tunes and top artists for 35c" had paid off. In 1939, on its fifth anniversary, it had grown into the second-ranking company in the industry with an annual production of 19,000,000 records.

Columbia trailed far behind, a moribund and lackluster company waiting for someone to rescue it. That person turned out to be Edward Wallerstein, an RCA Victor executive prepared to quit his job in favor of revitalizing Columbia. All he needed was somebody to buy the old company, and in 1938 he found a backer in the person of William S. Paley, president of the Columbia Broadcasting System. With the weight of CBS prestige and resources behind him, Wallerstein set out to rebuild the Columbia catalog. Benny Goodman, Duke Eddington, Count Basie, and many other idols of the Swing Era were put under contract. For the serious music lover, whom Wallerstein considered the mainstay of the record business, Columbia began signing up orchestras all over the U.S. He also halved the retail price of classical records from $2 to $1.

World War II

Price cuts, jukeboxes, and intensive promotion by three highly competitive companies served to swell and quicken the phonograph's return to public favor. When the figures were compiled for 1941, the industry rubbed its eyes with amazement and found that 127,000,000 records had been sold that year. Production of radio-phonographs was also in a splendidly healthy state. Under normal circumstances, nothing would have impeded the rise of record and phonograph sales to a total volume exceeding anything that the industry had ever known. But the times were anything but normal. On Dec. 7, 1941, the United States found itself at war. Importations of raw materials from Asia were among the first casualties, and the basic ingredient of phonograph records—shellac—came principally from India. In April 1942 an order from the War Production Board cut the nonmilitary use of shellac by 70 percent. At about the same time, the nation's manufacturers of electrical goods turned out their last radios and radio-phonographs for civilian consumption and converted to war production. The phonograph, which was just on the threshold of its greatest triumphs, had to dig in for the duration.

Despite material shortages and a recording ban imposed by the American Federation of Musicians, business was carried on pretty much as usual during the war and immediate postwar years. Perhaps too much as usual. The record industry badly needed a jolt, and it was duly provided in 1948 by Columbia's introduction—or re-introduction—of the long playing record. This turned out to be a considerably better product than Victor's of 17 years before and the time was now right for it. After a period of some turmoil and trouble—occasionally by Victor's espousal of the 45-rpm single and the subsequent "Battle of the Speeds"—the LP took off in steep ascent.

It is still climbing, thanks to racks and record clubs, to rock music and motion picture soundtracks, to stereo sound and hi-fi playback equipment. Together they have propelled the record business into a billion dollar industry. All this is a far cry from those tentative beginnings in 1894. But there is at least one thing that has not changed. Despite a mounting challenge from tape (and Lord knows what else in the future), the preferred medium for recorded sound remains what it was 73 years ago. It is now composed of plastic rather than rubber, and it sounds infinitely better. But the essential concept is the same: a flat disk, impressed with spiraling grooves. At a time when almost everything else is in a state of flux, that kind of continuity is rather comforting.

THE DISK SURVIVES

*Continued from page 36

THE WORLD'S first microphone (right), invented by Berliner in 1876 and adopted by Bell's telephone Co. in 1877. The loose contact principal still in use today in all the world's telephones.
“Sixty joints a week I used to make,” Edward B. Marks wrote in his book of reminiscences “They All Sang.” “Joe Stern, my partner, covered about 40. What’s more, we did it every week.

“I used to work in our two-room suite of offices until after 8 o’clock and often I hadn’t eaten my dinner when it was already time to hit Atlantic Gardens, on the Bowery... Louis the Whistler always went with me. Under his arm he carried a bundle of chorus slips, which we distributed among the tables... When there was a real singer in the joint, we induced him to sing a solo chorus. Then Louis whistled a second chorus. Finally, we tried to get the crowd in on a third...”

Marks added: “With its initial break in the beer hall, a song might work up to the smaller variety houses, and finally to Tony Pastor’s, on 14th St., or Koster and Bial’s (on West 23rd St.) whence some British singer might carry it home to London. If it scored there, it might come back here as a society sensation. And the whole process... might take several years, during which gross sales (of sheet music) mounted steadily.”

The two-room suite of Jos. W. Stern & Co., as E. B. Marks Music was then known, was located in the Union Square district, actually at 45 East 20th St. Tin Pan Alley, which did not acquire its name until it was located on 28th St. between 5th & 6th avenues, was a Union Square development because the all-important beer halls and saloons were situated further downtown, along Third Avenue and the Bowery. But around Union Square itself, there was a cluster of beer halls, burlesque houses and music halls, including Tony Pastor’s, Dewey Theater, Theiss (Alhambra) and Huber’s Prospect Gardens Music Hall.

In this era songs were also plugged through the singing waiter. Best known of these was, of course, Irving Baline, who worked in Pelham’s Cafe in New York’s Chinatown and who became known as Irving Berlin when Jos. Stern published his first song, “Marie From Sunny Italy.” Berlin also later worked as a song plugger for songwriter Harry Von Tilzer, performing the latter’s songs in Tony Pastor’s and other music halls. (Von Tilzer himself played the singing stooge in a box when Nora Bayes introduced “Down Where the Wurzburger Flows” on stage.)

Like other publisher reps, Berlin was not on the bill. Seated in the balcony or in a box, he would rise at a pre-arranged moment and sing the song while an associate handed out chorus slips. E. B. Marks improved the technique by investing in colored slide. These contained illustrations of times in the song—“The Little Lost Child” of 1894 is remembered in this con-
The Great White Way
in the early decades of the century.

The Palace (center)
was the "Topmost rung of
the ladder"; burlesque
was a thriving entertainment,
as indicated by the
glowing signs;
Erich Von Stroheim's
"The Merry Widow" played
nearby at the Embassy, and
Lon Chaney was starring
in "The Phantom of the Opera."

section—and were flashed on the screen as the song was performed. (In the
heyday of the monster movie palaces of the thirties, a bouncing-ball device
was used on lyric slides to guide the audience in singing along with the mighty
organ—remember Jesse Crawford at the Paramount's Wurlitzer?)

Plugging was also done at point of sales. When Jerome Kern worked
as a plugger for Max Dreyfus at J. B. Harms and later for Shapiro-Bernstein
(around 1905), he would make the rounds of 5- and 10-cent stores and
department stores like Macy's and Wanamaker's. Seating himself at an up-
right, he would perform new songs, hoping to attract a crowd to whom the
salesgirls could sell sheet music.

Changes Made
From Union Square, Tin Pan Alley slowly moved uptown, settling first
on 28th St., then around 45th to 49th St., later around 52nd St., then over
to the environs of Radio City, and finally was dispersed in small companies
around the country. These movements accompanied changes in the media
of exposure and plugging methodology.

By the time Monroe Rosenfeld, a journalist songwriter, used the name
"Tin Pan Alley" in an article in the New York Herald in 1903, most New
York pop publishers were settled in the two blocks between Fifth and Sixth
avenues on 28th St. Some say that Rosenfeld got the idea for the colorful
designation from listening to Harry Von Tilzer play on a piano through whose
strings he had laced strips of paper. The upright sounded more like a tinny
harpsichord than a piano. Others attribute the title simply to the noise raised
by many pianos delivering different tunes at the same time.

Regardless, the move uptown was motivated in part by the increasing
importance of variety or vaudeville as a medium of exposure. By the time
that Americans were turkey-trotting and cakewalking to the syncopated
rhythms of ragtime, the Victoria Theater at 42nd & Broadway was becoming
the leading two-a-day theater in the country. It was superseded by the Palace
at 47th & Broadway up to the twenties. Just as the Minstrel Show served as
the post-Civil War medium to introduce the works of Daniel Decatur
Emmett ("Dixie"), James A. Bland ("Carry Me Back to Old Virginny") and
Stephen Foster, so vaudeville brought to the fore writers like Gus Edwards
("School Days"), the Von Tilzers, Fred Fisher and, starting with "Alexander's
Ragtime Band" in 1911, Irving Berlin later in 1919, starting with "How You
Gonna Keep 'Em Down on the Farm?" introduced Walter Donaldson.

The hitmakers were now great vaudeville singers like Sophie Tucker,
the last of the red-hot mamas; A. Johnson, Eddie Cantor, Harry Richman,
Nora Bayes and Belle Baker. As they traveled from theater to theater on
one of the vaudeville circuits, Keith-Albee, Keith-Orpheum, etc., the demand
for sheet music would come rolling into the offices of the New York
publishers. It was not for naught that publishers were willing to pay for costumes,
scenery, etc., in exchange for an extended, cross-country plug.

Gold Rush
"Talkies" and the major radio networks both emerged about the same
time in the late '20s. The former led to what became known in pop music
circles as the Hollywood Gold Rush. Through the '30s, movie themes and
monster movie musicals yielded some of the greatest standards of the era.
"Charmaine," a pretty waltz interpolated in the film "What Price Glory?" in
'27, is generally regarded as the overnight hit that started the flight of song-
writers like Harry Warren, Jimmy McHugh and Dorothy Fields, George
Gershwin and others to the coast. The silver screen accounted for such
standards as "Three Little Words" by Kalmar & Ruby (1930), "Stay as Sweet
as You Are" by Gordon & Revel (1934) and "That's for the Memory" by
Robin & Ranger (1938).
The Changing World Of The Songpluggers

Continued from page 41

With the emergence of NBC and CBS, network radio soon became the major focus of song plugging. The new hitmakers were Bing Crosby (co-writer of his radio theme song “When the Blue of the Night Meets the Gold of the Day”), Kate Smith (co-writer of “When the Moon Comes Over the Mountain”), Russ Columbo (co-writer of “I'm Just a Prisoner of Love”) and Rudy Vallee (co-writer of “I'm Just a Villagehond Lover”). The word “cut-in” seems to have become prominent in this period as vocalists with network shows contributed second verses to songs that did not have them.

On April 20, 1935, a Saturday night, a new network show sponsored by Lucky Strike, made its bow on coast-to-coast radio. Your Hit Parade,贸rpe air until June 7, 1958, spawned on some of the Big Bands, the Big Baritones and the Big Belters, also the growth of personality Disk Jockeys and TV, and even the advent of rock 'n' roll.

On its debut it ushered in the era of the No. 1 Plug, a period when Broadway publishers leaned on one song for a period of weeks in the hope of bringing it onto the Hit Parade. Although the program used its own yardsticks for measuring popularity, this was the period when statistics invaded music business.

Statistics Arrive

An outside service daily monitored performances on the four major networks and sold the tabulation to music publishers, who could check on the accomplishments of their plugging staffs and gauge the progress of a song. After a time, a statistics professor at City College developed a weekly sheet known as the Peatman (that was his name) in which plugs were weighted on the basis of whether they were local or network, sung or just played, sustaining or sponsored.

To press a song into the top group of the Peatman, publishers would set up “drives,” weeks in which plugs on a given song were bunched. It took several “drives” to determine whether a song was a “dog” or a hit and frequently involved investments between $10,000 and $25,000.

With more than 500 live big bands to contact, publishers printed “pros” (professional copies) and “stocks” (orchestrations), which were given away gratis to radio performers. The hitmakers now were the name bands of Benny Goodman, credited with launching the Swing Era on NBC's Let's Dance show in 1937; Glenn Miller, Tommy Dorsey, Sammy Kaye, Guy Lombardo and others. The demise of the big bands, hastened by the shortages and stringencies of World War II, brought the rise of the Big Baritones—Sinatra, Como, Dick Haymes—most of whom had started as band singers. After a time, the Big Belters, more muscular singers like Eddie Fisher, Frankie Laine, Georgia Gibbs, Teresa Brewer and Johnny Ray, accounted for the hits.

By this time, the location of the major networks had motivated New York publishers to move into the environs of the Brill, on 19th St. and Broadway, with outposts at 1650 and 1697 Broadway, in the RKO and RCA buildings on Sixth Avenue, and in Chicago and Hollywood. As TV began to draw major advertising revenues away from network radio, and portable transistor radios made the automobile an important medium of exposure, the Knights of the Round Table became critical in the exposure of a song and the Record became King. Although Make Believe Ballroom, regarded as the country's pioneer disk jockey show, was launched in 1935, platter spinners like Martin Block at WNEW, Bill Randle at WERE in Cleveland, Ed McKenzie at WJBK in Detroit and Eddie Gallagher at WTOP in Washington, etc., did not come into their own until the 1950's.

Importance Shifts

The importance of recordings now shifted the focus of publisher enterprise to a&r executives at the major record companies, and record plugs replaced live performances as the means of developing a hit. The reign of an all-powerful group of seven or eight key a&r men came largely to an end with the rise of rockability, the first manifestation of rock 'n' roll. And now the independent producer has become so potent as a hitmaker that company record men are packagers or buyers, rather than producers.

With the exception of a few hits like “Let Me Go, Lover,” originating in a TV dramatic show, and “Music to Watch Girls By,” based on a commercial, television has not proved itself a hit-making medium. Recordings, albums as well as singles, determine the popularity of songs on the screen, in Broadway and off-Broadway shows and on TV.

The continued proliferation of self-contained rock groups that function as performers-writers-publishers-record production men, has destroyed the creative initiative of publishers and pluggers, and largely reduced them to record promotion men. Today, the Studio has become the instrument that Rock groups play and, as I noted in my book The Rock Revolution: What's Happening in Today's Music, the record is the song.
THE SUPERSTAR
MUSIC CITIES, U.S.A.

By DAVE DEXTER, JR.

How far must one dig back to trace the astonishing growth of American popular music?

To 1620, maybe? That's when the Pilgrims, some of them clutching British psalm books, landed in Plymouth.

Or to the original Americans, the Indians? They left no formally notated music or lyrics for scholars of the 1970's to peruse.

What's behind the startling spread of the modern pop music profession that extends from New York's arched Brill building to Muscle Shoals, Detroit, Memphis, Nashville, Houston, Los Angeles and even Sax City?

Research reveals that almost every song enjoyed by those hardy pioneers of our nation's first 150 years were melodies brought over from Ireland, Scotland, England and, less frequently, the European nations. Even "Yankee Doodle" came from Scotland, carrying a 1782 publication date.

Nobody here made a dime off it.

George Washington's frost-bitten soldiers cooked up a number of singable originals during the bloody American Revolution. None survived.

They used forbidden words that our boys in Viet Nam are still using today.

The first American girl singer to make a ripple was a prim Bostonian, Charlotte Cushman, just 19. She preferred opera. By 1835 she had become a celebrated actress as well.

Americans enjoyed music then, but it was a vastly different kind of music back in the 19th century. They danced to dullish string quartets playing Viennese waltzes and gavottes. They regarded the syncopation of the black man as crude but intriguing. In 1843, the Virginia Minstrels (Duchy Emmet, Frank Brewer, Dick Polham, Bill Whitlock) formed the first regularly organized band of black musicians and gave a gratifying premiere performance in New York at the Chatham Square Theater. They then spent two years in England. Pelham never came back. Emmett, an Ohioan, just might still be remembered today. He composed "Dixie."

When you start scratching the past for real, you start with the music publishers. Just as they dominate the profession today, so did they prevail down through the centuries. A sensitive rube from Pittsburgh, Stephen Collins Foster, naively peddled his first two songs ("Oh! Susanna" and "Old Uncle Ned") to slick, big city publishers for not more than the price of a Delmonico's dinner and by 1848 both tunes were hits. He was then 22. A delicate, artistic young man who spoke French and German and favored water colors, Foster inexplicably affected a phony, unnatural Negro dialect in many of his lyrics, as "Old Black Joe," "Massa's in De Cold, Cold Ground" and "My Brudder Gum" plainly attest. He died, dead broke at 38 and an incurable alcoholic, in a Bowery flophouse in 1864. He was the first nationally prominent music man in America.

The Civil War spawned its music, too, as every war does. Publishers began to sprout. There were as many in Chicago, Philly and Boston as in Manhattan, and the Illinois firm of Root & Cady somehow came up with the biggest hits. Most were religious.

Yet, even in 1881, when the federal census pegged the country's population at 50,155,783, pop music still remained basically of the European mode. John Philip Sousa was named conductor of the U.S. Marine Band that year, at the same time that T.B. Harms published "Wait Till the Clouds Roll By." A favorite at that time, from Boston pub Oliver Ditson, was "The Torpedo and the Whale." Happily for us, it failed to become a standard. Yet all the Gilbert & Sullivan English music did. They were the rage.

Familiar Names

The turn of the century brought changes.

Names familiar today took over. Shapiro, Bernstein & Von Tilzer published a brace of hits. So did M. Witmark & Sons. T. B. Harms was growing. Charles K. Harris, Sol Bloom (later to become a New York congressman) and Chappell all became successful. Witmark owned all of Victor Herbert's classics. Everything he turned out scored. Later, to raise money he smuggled a Manhattan eatery where he heard his music played constantly sans any kind of payment to him or to Witmark, he angrily founded ASCAP, then sued Shanley's Restaurant for performance fees and, eventually, won the case in the Supreme Court.

How many of today's songwriters are aware of their debt to the talented, fiery, Dublin-born composer, conductor and "cella virtuoso whose music remains a favorite, after more than half a century, with uncounted millions the world over?

Unmistakable signs of the modern music profession were becoming evident in the booming turn of the century to World War I period. Indeed, New York bullyingly emerged as the capital of the industry. The number of Gotham publishers expanded rapidly, and the surest way to enjoy a national hit was to acquire the songs featured in lavish Manhattan operettas and musical comedies, particularly those by George M. Cohan and Herbert. But writers like Friml, Romberg, Norworth, Bayes (Nora Bayes, the Milwaukee singer, who reigned as America's favorite), Harbach, Koschna, Blossom, Edwards, Adams, Hough, Hirsch, Wodehouse and the Smiths, Edgar, Harry M. and Robert B., all contributed songs that added to the music man's work. Songpluggers built hits for their firms by making up song slides that were played in theaters and unconventional places like Coney Island, where youthful artists like Jimmy Durante, Eddie Cantor, Harry Ruby (a frustrated baseball player, still living in Beverly Hills today, who was to become one of the most illustrious of American composers); Pete Wendling, L. Wolfe Gilbert and George Whiting held forth in places like Perry's, Stachel's, the Chicago Inn and Maggie White's. Beer gardens exhibited crude, jerky films, and the slides (with a pianist pounding out the melody) gave the amiable suds-garglers a little extra in the way of entertainment.

There were no radio wires, no television shows and the early phonograph records were, until the late 1930's, incapable of making hits. Songs were recorded after the fact, in those days—or after they become hits. Vaudeville and burlesque were immensely popular but neither was considered a valuable plug by publishers. Girls and guys demonstrating new songs in the Kresge and Woolworth five-and-ten stores throughout the nation were far more effective.

The record business never was a New York industry. Silver-haired Thomas Alva Edison invented the phonograph, using tinfoil wrapped around a cylinder, in New Jersey in 1877. Columbia, up in Connecticut, came along second, and after experimenting with a Bell & Tainter cylinder first brought out in 1886, adopted the flat disk originated by Emile Berliner five years later. Victor followed, down in the Philly-Camden area, when Eldridge R. Johnson in 1901 formed the Victor Talking Machine Co.

Edison's cylinders, cut on a vertical "hill and dale" system, were marketed by his National Phonograph Co. Columbia and Victor preferred the flat disk with its lateral or "zig-zag" grooving. Johnson reported his company grossed $12 million in 1905. Some 25,000 dealers were selling all three labels, and in 1908 the double-faced record was marketed. Artists received royalties, but publishers and songwriters got nothing when their songs were recorded.

There were hassles, then, just as there are today. John Philip Sousa became one of the top artists, yet he complained with some justification that the legendary Italian tenor Enrico Caruso was paid thousands for cutting a disk while Sousa's famous trumpet soloist, Herbert Clarke, earned only four dollars a record. Sousa, like Caruso, also earned a fortune with his big concert band. Apparently he never considered sweetening Clarke's pot with a few dollars out of his own pocket.

Turntable speeds varied from 68 to 80 rpm, and the French Pathe product, sold in America after 1914, spun at 90. Their baritones all sounded like soprano's!

Victor's Dog

The little "Victor dog" made his first appearance on the labels and in Victor advertising in the early 1900's. It was the work of a British artist, Francis Barraud, who conceived it for the Gramophone label in London. Rights to the use of the pup now belong, in the U.S., to Capitol, but Stanley Gortikow and Sol Lannucci have understandably not acted eagerly in adapting the pooch to Capitol's use.

In 1909, Congress belatedly passed a bill requiring that record firms pay 2 cents for each pressing of a song, and that's all the publisher gets precisely 60 years later. The writers still receive one-half of the publishers' income and must divide the penny among each other, but they cheerfully accept it. They know a small check for a bumm tune is better than no payment for a great one that went unrecorded.
There were all kinds of record industry imitators as the business grew. Whose needle was best? Which phonographs (Victrola? Panatone? Gramophone?) were superior? Edison claimed his blue Amberol cylinder: and the flat, inch-thick black Edison diamond disk which he introduced later would both withstand 3,000 plays with no loss of what was then called “quality.” Others advertising thorn, steel and wooden fiber needles asserted theirs were the ultimate.

The first record we ever owned was a 1/4-inch Little Wonder, single faced and with a line drawing of a magician imprinted on the label. The original Little Wonders were issued in 1915 and sold mainly in Woolworth and Kresge outlets coast to coast. Brunswick made its debut in 1916 under the aegis of Victor Emerson, a Columbia exec who had daringly branched out on his own. The Aeolian-Vocalion line appeared that same war year. It wasn’t until May of 1917 that the first 4-4 music was recorded. Victor gambled on the Original Dixieland Jazz Band of New Orleans, which was creating a sensation at Reisenweber’s plush restaurant off Columbus Circle (although drummer Anton Lida’s Louisiana Five and the all-black Original Creoles had been playing the new “jass” in New York even earlier). The ODJB with Nick LaRocca’s punching trumpet saw their “Lively Stable Blues” become a national smash, and thus launch an exciting new trend in music on disks.

And so it went. Radio came in in the early Twenties but failed to kill records. The million sellers were Paul Whiteman’s “Whispering” and “Three O’Clock in the Morning,” and gems like Moran and Mack’s Two Black Crows, the Okh laughing disk, Al Jolson’s “Sonny Boy,” Gene Austin’s “By Blue Heaven,” Wendell Hall’s “It Ain’t Gonna Rain No More,” and Vernon Dalhart’s “Wreck of the Old 97” and “The Prisoner’s Song.” We vividly remember several hit versions of a tearful ballad eulogizing Floyd Collins, who died in a cave.

The October stock market crash of 1929 changed everything. Every record company faltered. Grigsby-Grunow, the manufacturers of Majestic radios, took over Columbia. Warner Bros. somehow wound up owning Brunswick. RCA acquired Victor. Old Tom Edison out in Jersey simply tossed in the towel. His pioneering National Phonograph Co., first to make records, folded. In retrospect, Edison, an undeniable genius, deserved better.

New Era

Still another new era of the music business was born. Chicago had a start on other cities outside New York in building its own little world of music. It was a growing, sprawling center under Mayor Big Bill Thompson in the turbulent twenties. Al Capone and his henchmen (whose headquarters were in nearby Cicero) ran the illegal booze, girls and merchant “protection” rackets efficiently. They were directly responsible, too, for a number of speakeasies, taverns and night clubs in which hundreds of musicians enjoyed steady employment. Chicago’s numerous hotels were solidly occupied with conventioneers. The better ones are still remembered for the topflight orchestras and acts they played: The Congress, Blackstone, Drake, Sherman House, Palmer House, Edgewater Beach, Morrison, LaSalle, Ambassador East and West, et al. The Aragon-Franco ballrooms operated by Andrew Karzas, the Chez Paree, the Blackhawk and a dozen palatial theaters all regularly featured record artists from the twenties through World War II.

Chicago had its own publishing firms (Forster, Weil and Cole were powers, with numerous hits) and hundreds of aggressive agents, bookers, publicists and trade paper writers. All the major New York publishers maintained offices in the crowded Loop. Jimmy Pettrillo’s musicians’ union was almost as large as New York’s 802. Look back now and the toddlin’ town’s importance as a music center at the time Charles Lindbergh flew his little silver Ryan Brougham from Long Island to Paris is indispensible. Isham Jones composed a long string of hits that became standards and his famous band was one of America’s most favorites. Don Bester, George Olsen and Paul Biese were also big names. There were King Joe Oliver, Louis Armstrong, Sidney Bechet, Jimmie Noone, Johnny and Baby Dodds and Jack Laine. Leon (Bix) Beiderbecke, Bud Freeman, Gene Krupa, Ben Pollack, Eddie Condon, Frank Teschemacher, Benny Goodman, Muggsy Spanier, Joe Sullivan, Frankie Trumbauer, Earl Hines, Art Hodes and later, Lionel Hampton.

In 1926 McPartland recalls one night at the Friar’s Inn when a drunken Capone bodyguard shot Jim Lannigan’s bass full of holes. “I was petrified,” he recalls, “but I asked that the triggerman pay for the damage. When he was quickly handed $850, Lannigan laughed, went out and bought a new bass and sold the old one as a Capone curiosity. He ended up about $500 ahead.” The late drummer, George Wettling, once described to us another incident when some of Dion O’Bannon’s mob shot it out with Capone’s men in a night club. The owner was plugged in the stomach. “After that,” Wettling said, “he walked around every night sort of bent over.”

Chicago Phenomenon

For all its occupational hazards, Chicago took some of the steam out of New York’s dominance of the music business. Records were made there regularly by Victor, Columbia, Okeh, Vocalion and Brunswick. Some of the hot attractions working in and out of the Windy City included Ruth Etting, the Dionne Warlocks of her day, Ben Bernie, Abe Lyman, Zez Confrey, Victor Young, Charlie Straight, Joe Sanders, Tiny Hill, Danny Rasso, Ted Weems, Lawrence Welke, Wayne King and (via North Carolina) Kay Kyser, Hal Hemph and Jan Garber.

Paul Ash, later to become a fixture at New York’s Capitol Theater, took a new song every week and presented it on stage in various forms; as a ballet number, as a waltz sung by a soprano, as a dance band feature, in bolero, fox trot and rumba rhythms. His colorful production virtually insured a hit. Publishers flocked to Ash pleading that their latest plug tune undergo his magic. It was strictly a Chicago phenomenon.

Dick Jurgens, Eddy Howard, most all the Bob Crosby band and songwriters Gus Kahn, Ebert Van Asten, Abe Olman, Milton Ager, Will J. Harris, Joe Howard, Charles K. Harris, the Von Tilzer brothers, Johnny Black, Wendell Hall and J. Kien Brennan all worked out of Chicago. It led as a fabulous radio center (WBBM and WGN beamed out the most popular big band broadcasts) until World War II.

The Illinois metropolis never mothered much in the way of a record industry until the post-war years when Mercury, first, and then the spectacular Chess partnership (the late Leonard and Phil) won immediate recognition in the trade. Mercury lifted off in the strictly popular market like an Apollo rocket blast. Chess with its Chuck Berry, Gene Ammons, Willie Mabon and Bob Diddley almost cornered the national blues field. That was in 1948. It remains a well-operated organization since Leonard Chess’ death just a few weeks ago. Mercury has ranked as an undisputed major for 20 years, and is now owned by the Dutch Philips cartel.

Cleveland had its moments in the decade following the first war. Guy Lombardo and freres made their debut at the Music Box Cafe (it was there that they adopted the “Royal Canadien” tag) and Sammy Kaye, a blazing hurdler and runner at Rocky River High, came along a bit later with a Kyer-like band at the Varsity Inn. Emerson Gill and Sammy Watkins were popular. Frankie Laine and Bob Hope spent most of their early days as hungry, frustrated Clevelanders. Through the 1940’s and into the Fifties, the Ohio city was tabbed as the easiest in which to break a hit with the deck’s.

Philadelphia

Which city gave music Sigmund Spaeth, Jack Norworth, Joe Burke, F.A. (Kerry) Mills, Gus Arnheim, Marx Blitzstein, Jan Savitt and Irving Mills (although both were born in Russia), Manie Sacks, Cork O’Keefe, Mike Nidorf, Eddie MacHarg, Joe Venuti, Eddie Lang, Phil Baker, Harry Link, Elliott Lawrence, Mario Lanza, Eddie Fisher—now you’re catching it—Al Martino, Frankie Avalon, Buddy Greco, Kitty Kallen, Jimmy Darin, Fabian Forte and Bobby Rydell?

Yep, it was Philadelphia.

Philly’s Barney McDevitt, the lovable maharajah of music press agents who worked with Tom and Fred Waring’s Pennsylvanians as far back as 35 years ago, is now a long-time Hollywood resident. He declares the center of Brotherly Love was a good music hive chiefly because of its hectic RCA activity. For 69 years some of the world’s most salable records have come out of the Philly-Camden axis, and more recently, McDevitt adds, there have been Swan (which issued the Beatles right after Vee-Jay in 1963 and

(Continued on page 46)
couldn’t sell them either), Al-Teen, Jamie and the potent Camo-Parkway parlay sparked by energetic Al Rosenthal. Today it’s a sedate, less vital center.

San Francisco’s importance was hyped in recent years with the Bay City’s gritty introduction of psychedelic lighting, toplines dancing and raw “beaver” movies. In the old days it was the site of the Sherman-Clay publishing firm, which Jack Robbins bought out back in the summer of 1937. The S-C catalog boasted “Whispering, “Do You Ever Think of Me?” and “I Cried for You” as its leaders. A rival pubbery owned by the composer Neil Moret provided intense competition. He was the writer of “Moonlight and Roses,” “Chloe” and “She’s Fancy That Way.” Moret worked his dream role for many years while many of his associates remained unaware that his leg name actually was Charles N. Davis. Moret sold his company in 1931 and died 12 years later in Los Angeles, but his songs, like Victor Herbert’s, are still sung and played everywhere all the same. 

Voyle Gilmore, the veteran drummer and Hollywood producer, insists that San Francisco won renown because of the sterling dance bands it spawned back in the 1920’s and 1930’s.

“Art Hickman became a big name even before Paul Whiteman,” Gilmore claims. “Most musicians insisted that Whiteman, in his incubation period, adopted many of Hickman’s innovations in instrumentation and style. Anson Weeks came along and became an overnight sensation broad-casting on the Lucky Strike ‘Magic Carpet’ program announced by Walter Winchell. Tom Gerun had a fine outfit—Tony Martin and Woody Herman blew in his reed section. Tom Coakley was another favorite. Carl Ravazza (“Vienni Sue”) took it over later and plattered a couple of big uns.”

Oakland’s Sweet Ballroom drew all the class orks. Henry Halstead was a well known S. Francis fixture. Griff Williams, and Jimmy Walsh some-how managed to score with a combination billed as “Williams and Walsh.” Ran Wilde was another, and Leon Mojica, Del Courtney, Joaquin Gill and Neil Bonschu had their partisans. Horace Heidt and his patriotic police dog came out of nearby Berkeley. Gilmore claims Heidt was the finest showman of his day.

“Phil Harris played drums and talked the vocals in the Harris-Loffler partnership orchestra,” Gilmore avers. “Carlo Loffler played piano. But after they played Australia split up, with his down under bride. Mazzey Marcelino and the Eddie Bush Trio also were luminaries of the Loffler-Harris outfit,” Gilmore remembers.

Paul Martin’s KGO studio group—no saxes—enjoyed an abundance of airtime over the old NBC “red” net, but for all the glory of the old days, the “Bagdad on the Pacific” is probably better known in ’69 as the site of the recent Turk Murphy and Bob Scobey jazz combos, and the current Scotty’s Jig. Meanwhile, down Stevens, Bob Price, Mike King, The Jefferson Airplane and Quicksilver Messenger Service rock units. Tony Bennett’s soulful singing about his lost love likewise has done more for Mayor Joe Alioto’s community than all the old dance bands combined, Gilmore concedes.

Kansas City

Kansas City, too, nurtured an imposing platoon of musicians a long time back when its citizenry knocked under, meekly, to the corrupt political rule of pugdy Tom Pendergast. There was Carlton Coon (drums) and Joe Sanders, a southpaw pianist, with their entertaining Coon-Sanders Nighthawks airing nightly (and every day at high noon, too) from the Hotel Muehlebach’s Plantation Grill. Phil Baxter wrote hit songs like “Ding Dong Daddy From Dumas” and fronted a “peppy” band on WDAF broadcasts. But the Heart of America town is far better known for its jazzmen: Count Basie, Joe Turner, Pete Johnson, Charlie Parker, Jimmy Witherspoon, Andy Kirk, Mary Lou Williams, George E. and Julia Lee, Ben Webster, Oran (Lips) Page, Jay McShann, Harlan Leonard, Jimmy Rushing, Bennie and Buster Moten—cousins, not brothers as numerous historians have printed—and a billion others. Some of them recorded on the long-defunct Missouri Music label.

Shy Vic Damon, later, plucked a million-plus single on his first session when he paired Jon and Sandra Steele on a liltig “My Happiness” ballad that scored all over the globe shortly after World War II. Damon never made another. The Jenkins Music stores owned a strong catalog of songs that included “12th Street Rag” and Lucien Denni’s “Oceana Roll” and “You’re Just a Flower From an Old Bouquet,” but its publishing armfold when Damon, J. W. Jon or Sr., was killed in a 1932 motor car accident. Like Chicago, Kansas City reluctantly found itself a haven for gangsters under Pendergast’s stern hand. With the return of honest government in 1939, the Jackson county seat slipped down as a rollicking hooted of pop music and has since remained semi-dormant. We will never regret our 22 years there, though, and our introduction to the music dode as a Billboard rookie under M. H. Oderoden’s kindly wing. It was the right place at the right time.

St. Louis? For a century it stood for beer, shoe manufacturers and the Cardinals. It never ranked high as a show town, or music publishing center, or as a place where an unknown might migrate to make disks. In late 1969 St. Louis stands for beer, shoe manufacturing and the Cardinals.

Boston somehow never moved far enough from its staid Cabot & Lodge atmosphere to develop into a dominant center. It’s a lively enough theatrical town for musicals, drama, films, dance bands and clubs, but like the old lady attending a Red Sox game, it fares better as a spectator than as a participant. No Beantown label has won recognition. Its few publishers concentrate on religious and educational music. Jimmy McHugh was reared there.

Motown’s Music

Detroit? Now there’s a music town. We cut heavy masters there more than 20 years ago (Sugar Chile Robinson and a half-dozen blues shouters) it rocked then as today. Hipsters called it Motown then, long before Berry Gordy moved from the drudgery of a motor car assembly line to form the mighty Tamla-Motown complex (on $700) with the help of Barney Ales and Smokey Robinson. Back in the 1920’s it set a roaring scene, too, with McKinney’s great Cotton Pickers band, Jean Goldkette, the Cass Lama crew and consistently fine stage shows that are fondly remembered.

Today there are publishing firms, Arnold Geller’s AMG label, Jack and Devoa Brown’s Fortune waxworks and the Gypsy disk outfit. Still the Tamla-Motown empire dominates the scene like a whirling, suck-it-up tornado. Gordy’s artists sell in almost every country in the Western Hemisphere. People who never heard of Cadillac or Chevy are well aware that Detroit is the base for the Supremes, Gladys Knight and the Pips, Diana Ross, the Four Tops, Marvin Gaye, Stevie Wonder and a dozen other briskly selling record acts. ASCAP’s Gene Buck, Rudy Wiedoeft, Margaret Whiting and Della Reese grew up there.

Motown is somewhat like Detroit, record-wise. Sam Phillips probably started it all with his Sun label. Until Sam came along, Memphis was strictly the place where W. C. Handy lived briefly, the lazy southern town that inspired Handy’s “Beale Street Blues.” Phillips turned the world’s pop music tastes upside down in the mid-1950’s. Sam still doesn’t believe his own unforgettably faux pas, in selling Elvis Presley’s services to RCA for a mere $25,000. He goes along making good records and seeking challenging talent. Some of his early Johnny Cash masters today are selling in the hundreds of thousands.

Jim Stewart’s Stax-Volt operation in what was once the Capitol Theater on McLemore street in the black belt also has focused international attention on Memphis. With a strong assist from his sister, Estelle Axton, and pal Rufus Thomas, Stewart rang the bell with Otis Redding, Carla Thomas, Booker T. and the MG’s, the Mar-Keys and other deserving acts, and he shares his profits with Stax-Volt employees. Now under the Gulf & Western conglomerate banner, Stewart continues with a devotion to pop music that is uncommon. The Goldwax, Hi, Allendale, Black Gold and Style Wooster’s five labels are still other Memphis-based waxworks. Quinton Cluenche is a successful indie producer. Don Schneede comes in all the way from Pensacola to make masters for the Bell-Amy people in New York. Numerous other companies now flock to Memphis seeking the “real” blues musicians and atmosphere.

Houston is known for its Peacock and Duke labels, for two decades successful in the hands of Don Robey. He started with Gatemouth Brown, hit the charts and branched out to gospels. Bobby (Blue) Blind is another of Robey’s aces. Houston also houses the Almanack label.

King and Queen

Cincinnati is the home of Jack Adkin’s Adco firm, but it was the late Sydney Nathan’s King and Queen marks that boosted the Ohio village onto Billboard’s charts. Nathan found James Brown, Earl Bostic, Little Willie John and a host of others who repeatedly cooked with his potters for King; the Queen label he reserved for exceptional country talent. King is now merged with Starlair, and together they will gross $12 million in 1969, Dexter Shafer and Hal Neely proudly estimate.

Nashville for 40 years was regarded only as a sort of meeting place for America’s most popular country singers and composers. Its WSM “Grand Ole Opry” radiocasts attracted loyal listeners in the millions. And long before the city became the popular recording center that it is in 1969, it was lauded as the bailiwick of virtually all of America’s better country songwriters.

The more affluent major labels have erected their own facilities in the Tennessee city since the days of Wesley Rose, Roy Acuff and Hank Williams. Nashville is the most likely of the Dial, like Hickory, Starlair, Spar, Sing, Stop, Elly and Shelby Singleton’s recently expanded complex have concentrated on Nashville action. Jerry Crutched makes masters as an indie selling to the highest buyer. In actual recording volume, Nashville today ranks a strong third to New York and Los Angeles. It’s still increasing substantially in importance every year.

(Continued on page 48)
FROM CANADA

TO THE U.S.A.

TO THE WORLD

'HAPPY'

Anniversary
Los Angeles for all its glamour as 1970 neared was incredibly sluggish in starting. As recently as the 1930s it was considered the Siberia of music. Way back in 1921, the same Spikes brothers who composed “Some Day Sweetheart” operated their own record company and there are still battered old 78 rpm shellacs by Kid Ory’s New Orleans orchestra around today to prove it. Victor sent a crew out to record Bing Crosby with the Gus Arnheim band in 1930 and shortly thereafter a number of permanent studios were unshuttered. Yet in those gloomy days of the vast economic depression Los Angeles failed to grow, musically. Jimmy Dorsey’s fine band was as obscure in 1936 in Hollywood as if it had been playing in a cave in the Fiji Islands. With the depression’s end and the waning days of the Thirties the City of Angels was destined to become a surging monster in music circles.

A little town called Richmond, in Indiana, for a time ranked with the majors in importance as a recording center. The Starr Piano owners operated their Gennett label there during World War I. Midway through the 1920s, a number of extraordinary jazz records were made, and almost a half century later they are prized among discerning collectors of ancient, original shellacs. Today, Tommy Wills still keeps Richmond alive with his Airtown sessions.

New Orleans

New Orleans is recognized as the home of jazz and as the site of Cosimo Matassa’s 32 labels—count ‘em—but fewer tapes are being run through the combined Crescent City Ampexes today than did in 1950, when for a short period the Mardi Gras business reigned as the mecca of independent rhythm and blues makers. We placed there on sputtering DC-3’s many times not just to seek talent and shoot for million sellers, but to gawk on sugary pralines, imbibe chicken coffee and gorg on Creole gumbo. On one trip, a 40-foot banner strung across Bourbon street advertised “The Great Kay Start Here—In Person.” Turned out to be a stripper, of course.

Dave Brubeck and Cal Tjader got their start in Oakland on the Fantasy label. Abnak is Dallas’ pride. Bill Lowery oversees BBC in Atlanta, and the Jewel, Paula and Aetna signs emanate from Shreveport. Insight lights up Las Vegas. Arhoolie’s superb blues keep Berkeley on the music map. The veteran Herman Lubinsky’s Savoy product comes from Newark, as does Carnival.

One is never far from a record studio these days.

Kapp Brothers

The record industry, dying in the distant 1930-1933 period when 15,000 sales was celebrated as a smash hit—and there weren't any—received its transfusion from Jack and Dave Kapp’s new blue Decca label when they bravely introduced it in 1934. The two brothers had grown up in Chicago as record men. From door to door they traveled in deep snow and ungodly Illinois heat selling Brunswick product. “Sometimes,” Dave Kapp says today, “we were loaded like pack mules with Bing Crosby 78’s and disks featuring the Boswell Sisters, the Lombardos and Hal Kemp. But we eventually learned that the best sales were made to the poorest prospects—the Negroes on the south side who bought the blues with fistsfuls of nickels and pennies.”

Jack Kapp died suddenly, but he lived to see Decca become the most profitable waxwork in the world. Whatever 1969’s music men—writers and publishers alike—owe to the late Victor Herbert, the thousands of us who make records our livelihood today owe the Kapp brothers even more. They rescued the industry when it was moribund. As one of many given a helpful, sympathetic, encouraging hand by the Kapps, we submit that a massive and unanimous tribute to them is embarrassingly overdue.

The Kapps were the first to grab a new song, record it and get it out on the market before the song was a hit on radio, or in a show or motion picture. They were the first to record an unknown, untired song and six ways. Remember “Intermezzo” from the Ingrid Bergman and Leslie Howard, David O. Selznick film of the same title? The Kapps agreed it had worldwide smash potential. Before the picture ever opened, America’s jukes were spinning Decca versions by Woody Herman, Victor Young, Guy Lombardo, Harry Sosnik, Hildegarde and Dick Robertson’s Decca house band, if memory serves.

The Kapp prescience revived and revolutionized the industry. They brought about price changes (three disks for a dollar) as well as company-owned sales branches and, more significantly, a specialization in repertoire and in the artists who recorded regularly. Now it’s all commonplace.

Up in Seattle Heights, Gary Seibert concentrates on music that will specifically appeal to Alaskans via his Alkon International operation. Even in Saucy City (and have you visited rural Wisconsin lately?) Jim Kirchstein fills a territorial demand with his Coca and five other labels. There are small but profit-eating record and publishing companies specializing in polkas, square dance music, bawdy humor, language instruction, sports thrusts, weight-reduction, how to stop smoking and canary trilling—and we won’t hint at the infinite number of classical music labels that are available.

Pop music is where you find it today. Rick (Fame) Hall and Quinn Ivy have made Muscle Shoals, a once-obscure Alabama hamlet, a recording center for honest, righteous entertainment that once was called “race” music back in the era of Memphis Minnie and Big Bill Broonzy.

Giants of the business like the Kapps, Frank Walker, Ralph Peer, Tommy Rockwell, J. Mayo Williams, John Hammond and, more recently, Jerry Wexler of Atlantic and Leonard Chess (who carefully planned 5,000-mile road trips every three months) logged portable equipment out into the boondocks striving to discover new attractions. Today the studios are out there, and so are the label printers, pressing plants and radio stations to exploit unknown talent effectively.

New York is still the Apple, the hub of the wheel, the womb for the world’s pop music embryo. But it no longer stands supreme. The profession plainly spills out into all 50 states; coming innovations of the Seventies will emphatically reflect overwhelming changes in locales. It truly has become the music of the people—all 200,000,000 Americans who call themselves Americans and prefer pop music to the other varied forms of contemporary entertainment. It’s a privilege in these days of another dying decade to be a part of it—and to welcome the Seventies and a wondrous future.
2 DECADES AGO AL GALLICO SONGS WERE HEARD FOR THE FIRST TIME IN NASHVILLE, TENN. . . .

NOW THEY ARE HEARD AROUND THE WORLD.

FOR THE FUTURE WE ARE SHOOTING FOR THE MOON.

OUR EARTH ADDRESS:
AL GALLICO MUSIC CORPORATION
101 West 55th Street, New York, N. Y.
Nashville: 812 16th Ave. So.
Norris Wilson, Mgr.
1920-1969 THE RISE OF THE POWER STRUCTURES

At one time when the Turf restaurant was at the corner of 49th Street & Broadway, old Lindy's was across the street from the Brill and the Paddock was a few doors north on Broadway, Tin Pan Alley was a tiny little island. While the Turf attracted the newer songsmiths seeking entry into the powerhouse firms in the Brill & the Paddock, the Brill & the Paddock, famous each occupied a full floor—the Paddock, with its English-tavern decor, catered to the so-called country club set of ASCAP, the highbrow hitwriters of the day. And the old Lindy's, gone many years before the recent demise of the new, was a gathering place of the major hitmakers of the day.

Thinking back nostalgically, one cannot help parroting a well known Yule song, "From the tables down at Lindy's the waiters belong to the color blue..." But they were hardly "poor little lambs who had gone astray." Powerful, big foxes would seem a more appropriate characterization. And so concerned with holding that island against newcomers, outsiders or even less favored associates who when BMI was formed, Edward B. Marks was happy to set sail on the seas of new performance money.

The major publishers of the era between World War I and World War II could not tell the public what to like or buy. But they could determine what was presented and exposed for its consideration. And if you were a songwriter, or wanted to become one, you had no choice except to come to New York and try the elevators of the Brill, all of which seemed to descend more quickly than they ascended. There were Chicago and Los Angeles, of course, but these were merely extensions of the Brill, where the action was.

In this "good music" era, as it is sometimes called, the relationship of major publishers to the record companies was one in which they largely dictated what was to be recorded. What counted was their enthusiasm and not to be overlooked, the size of the investment they put behind a favored or plug song. Record companies were manned by executives, rather than awe-inspiring creative men or creative producers, and they tried to produce merchandise that would enjoy the promotion offered by powerful publishers.

By the time the roaring Twenties and the terrible Thirties had modulated into the postwar Forties, a curious thing happened. The publishers had become the tail of the dog. They still tried to direct the animal. But it was apparent that the wagging was being done by a small, new group of men, whose desire was to turn the table of that well-known industry to artistic advantage. In short, they selected the songs that were to be recorded and they picked the artists that were to record them. Since there were only a limited number of record companies in these days before tape and plastics, they were a mighty potent group, these 10 a&r men.

Music Movement

A number of developments inside and outside music business contributed to this shift of power. Two wars had brought a movement of people from rural and from coast to coast into the birthplace of major new urban centers. There was a growing taste and demand for two types of music, the big bands and r&b, that once had been regional manifestations and that now began to flow into the mainstream of pop, affecting the character of pop music itself.

New publishers and new writers, to whom the doors of music business were opened by BMI, now increased the availability of song material to a degree where a&r men could be selective. Most important of all, the recorded performance superseded the live plug in the making of a hit, as radio became a medium of spot advertising.

Paralleling the growth of a&r power was the rise of the personality disk jockey. Suddenly, it seemed, there were key platter spinners in every major music market whom, through the power of a golden voice, could spell the difference between a hit and a dog. The importance of the Knights of the Round Table grew as television developed the "discotique" type of show—Dick Clark's out of Philadelphia was the prototype and most powerful—where the kids frugged, watusied and danced—apart to the spinning of platters and the lip-syncing of singing groups.

As a time a new generation of record and song buyers was turning the music scene upside down. Something called rock 'n' roll, as Alan Freed, an influential New York jockey christened it, was shattering established concepts in writing, publishing and recording. Within a matter of a few years, a whole generation of songwriters, publishers and record artists found itself on the outside of the music scene looking in at things that repelled and disturbed it.

Payola Time

The blacklash came in the form of the Payola Investigation of 1959, a development that was also ostensibly motivated by station managers whose earnings fell way below those of the personality platter spinners. Only a limited number of disk jockeys were casualties of state and federal probes of the tie-ups between record companies and disk jockeys. But when the dust settled, the headlines disappeared and a music business colloquialism (payola) became a new word in the dictionary, the era of the personality jockey was over. Now, station management and/or committees would determine what disks were to be programmed. To avoid even the faintest suspicion of payola, more and more stations resorted to what became known as Top 40 programming—only the established hit singles that they didn't want to have to play them ad nauseam.

The 1960's have witnessed the emergence of three new power structures. Beginning with The Beatles, we have had a proliferation of self-contained performing groups. They write their own songs, frequently as they record them. They produce and mix their own recordings. They publish their own material and, like The Beatles and the late Otis Redding, they sometimes manage their own talent and set their own record company policy.

That this blueprint for today's talent has caused tremendous dislocation among established publishers, managers, etc., is unquestioned. But the blueprint for the future contemplates the sale of this self-contained structure and the realization of a capital gain, at which point the older established organizations move back into the picture. This process has already begun, not only among the self-contained artist groups but among their independent producers.

The independent producers, with a new power and opportunity in the Sixties, felt that they could not talk the language of the new generation of artists, and frequently had no stomach for it. They were content to turn a bushy-haired generation over to another bushy-haired youngster, who was in rapport with its members. For a time, the major record companies added at least one house hippie to their a&r staffs.

But beginning with Phil Spector, and even earlier with Lieber & Stoller, the indie producer has grown in importance and power so that single charts and even album charts are dominated by their product. Many of these producers have established self-contained units along the lines of the artist groups, for example, Bob Crewe, Koppelman & Rubin, K-Tel, Gabel & Ruff, etc. These might have become part of a new tribe of creative giants known as Teenage Millionaires. And a surprising number have succeeded in developing new, giant recording operations: Motown, Stax, Bell, Buddah, A&M.

Except for the last-mentioned and Motown, who have maintained their independent status, the record companies are now part of the third, new power structure of the Sixties: the conglomerates. But the futures of the publishers, like MCA, Chappell, Schirmer, Inc., the largest company in the U.S. devoted exclusively to the design and manufacture of audio-visual equipment, a company also that manufactures aerial cameras, electronic training devices and missile electronic control sub-systems. Bell has become a subsidiary of Columbia Pictures. And Stax is part of the far-flung set of enterprises known as Gulf & Western, originally mantener and distributor of automobile parts.

A study prepared and released last year by the American Guild of Authors & Composers, revealed that 12 conglomerates had absorbed the catalogs of 119 music publishers and 59 recording companies. A few of the absorbers, like MCA, Seven Arts, Metromedia and North American Philips, were, because of their low original orientation and interest had been in the entertainment field. But most of the conglomerates were industrialists who had suddenly discovered that there was gold in the Tin Pan Alley. While it is a matter of conjecture, it does not appear unlikely that the contribution of The Beatles to a sagging British economy—the money they brought into England quickly brought them Royal recognition—awakened American capitalists to the high rate of profit attainable in pop music enterprises.

While many of the companies absorbed by the conglomerates are of recent rock vintage, the 119 catalogs include the world-famous standards of companies like Chappell, Gershwin, Williamon (Rodgers & Hammerstein), DeSylva, Brown & Henderson, Leeds Music, Mills Music, Harms, Witmark, Paramount, Famous and Metro-Goldwyn-Mayer. In contrast to these developments, Edward Eliscu, president of AGAC, asked his membership and songwriters generally: "Do you know who owns your song?"

And Hans Heinsheimer, director of publications of G. Schirmer, glancing back over 2/3 centuries of musical history, noted: "It was always the idealist, not the businessman, who influenced the history of music—the obstinate believer in the accepted dream of the composer, rather than the man who was to write the music. The songwriters lived on the 8:47 from Mt. Kisco." Heinsheimer proceeded to enumerate some of the dreamer-idealists: the Schott, who supported Wagner; the Ricordis who published Verdi and Puccini, the Durand who went out all for Debussy, and more recently, the thin man in the linen jacket, Max Dreyfus, who was good for all the stars of the golden age of musical comedy, from Kern to Youmans to Cole Porter to Kurt Weill to--"To Loewes..."

"There was devotion," Heinsheimer observed. "Sacrifice, imagination, patience, faith and creativity. Let's hope they can put it all on the punch cards.

Years ago, I once appeared before the board of ASCAP to request a raise in the rating of the firm I represented. I cannot recall all the men who were present in that room—most of them have since died—and they were friendly to the cause I was pleading. Tough, tight-fisted and possibly shortsighted, they were nevertheless men for whom songs were the sine qua non of their existence. They were music men who could become as excited about 32 bars of words-and-notes as some of today's conglomerate executives once were with the sight of a finely constructed auto engine or a well designed building.

Looking ahead, I can envision a young publisher coming before the board of a Performing Rights Society in the year 2,000. He won't have to worry about personalities. There won't be any in the room. As representatives of the Super-Conglomerates then composing the Board, he will just have to face an impersonal, super-programmed group of computers.
Thank You All
Engelbert
In the early Fifties a publisher who was short of cash tried to negotiate a bank loan. The banker scanned a lengthy list, nodded each time his eye lighted on a familiar name, and then rejected the application.

“You've obviously got a good catalog,” he told the unhappy publisher, “but banks require tangible assets as collateral—machines, saleable merchandise, real property. A copyright is an intangible...a sheet of paper. Who can tell what it's worth?”

Not too long afterward, the banks discovered a yardstick for measuring the worth of a copyright, in the purchase of catalogs by the conglomerates demonstrates. But in the beginning, in the 1980's when music publishing began to take the shape of a business, it was built on a tangible. In those days, a music publisher was a man who published and vended music, his major, and for a time, only, source of income was the sale of sheet music. It's a startling idea, considering that in 1969, several of the largest and oldest companies have divested themselves entirely of this function, and turned the work of printing, vending, shipping, and billing to an outside, independent company.

The great catalogs of the old-time publishers, M. Witmark & Sons, Jos. W. Stern & Co. (later Edward H. Marks Music Corp.), Jerome H. Remick & Co., Charles K. Harris Publishing Co., Shapiro, Bernstein & Co., Mills Music Inc., Witzenroth, Berlin & Snyder, Harry Von Tiller Music Publishing Co., T. B. Harms and others, all grew and flowered in the rich soil of sheet music sales. The price fluctuated, drifting down from 40 cents in the Nineties to 25 cents at the turn of the century and hitting a low of 10 cents in the years of World War I. By then, the oversized copies of the soft-ball era had shrunk to a small choral size and songwriters royalties had dropped to a one cent a copy.

Sheet sales were such, however, as to give writers and publishers hope for grander numbers. In 1907, the 1st statistician calculated that during the period 1902-7, about 100 songs had attained a sale of 100,000 copies each; 50 had passed beyond 200,000; 30 had reached the quarter-of-a-million mark. “Twenty years ago,” Isaac Goldberg wrote in his 1930 edition of Tin Pan Alley, “the total sales of popular songs, in sheet form, exceeded the sum of more than 2,000,000,000 for a single year.”

After the Ball

“After the Ball” was dated a rarity, an “over-night smash” (to use an overworked expression), a “rocking-chair hit” (to use a colloquialism of the era of the No. 1 Plug). All Charles K. Harris had to do, after it was interpolated in the extravaganza “A Trip to Chinatown”—he gave J. Aldrich Libby, his star $500 and a cut of the royalties, and the leader of the pit-band, a box of costly cigars, to arrange it—was sit back in his chair and rock. The house of Witmark offered $10,000 for publication rights. Soon after the sheet music was published, the Oliver Ditson store in Boston ordered 75,000 copies. Within a year, Harris reportedly was earning as much as $25,000 a week—and went on, according to his autobiography, to gross over $10,000,000. Sheet sales, after a time, soared above the 5,000,-mark.

But so did “Beautiful Ohio,” a 1918 copyright, according to Louis Bernstein, Richard Whiting’s “Till We Meet Again” passed the 3,500,000 mark while “I’m Forever Blowing Bubbles” of “The Passing Show of 1918” ran up to 1,000,000 copies each; The late Twenties saw million-copy sellers in “Dinah” “Sonny Boy” “Among My Souvenirs” and “Me and My Shadow.” But by 1930, when sheet music had risen to a 30 cent figure, sheet music sales were apparently beginning to slip.

Price Increase

“There are those who believe that the increase from ten cents,” Isaac Goldberg wrote, “was a commercial success, and that high prices, rather than the movie, phonograph and the radio—swallowed up their part—have damaged the sheet music market. Indeed, a movement is already under way to restore the ten cent price.”

The movement obviously failed. The price of sheet music continued to climb steadily until it reached the present range of close to $1.00. Nevertheless, the 1940’s and part of the 1950’s found sheet music a profitable source of income as something known as the “rack order” became an energizer of the business. Both decades had their million-copy songs. But by 1959 Music Dealers Service, pivot of the rack, was setting for 12% percent on the dollar. And yet “Moon River” and “More” demonstrated an ability to sell over a million sheets, providing fodder for those who argued that price never mattered where a smash hit was concerned.

Fortunately for music business, the 20’s saw the development of sources of income other than printed matter. A tabulation that Alexander Woolcott presented in his Story of Irving Berlin suggested these new income-producing media:

<table>
<thead>
<tr>
<th>Title</th>
<th>Sales</th>
<th>Sheet</th>
<th>Piano Rolls</th>
<th>Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>“You’re a Sweetheart”</td>
<td>50 weeks</td>
<td>783,022</td>
<td>165,705</td>
<td>894,700</td>
</tr>
<tr>
<td>“Yes, Baby”</td>
<td>50 weeks</td>
<td>343,037</td>
<td>55,210</td>
<td>398,247</td>
</tr>
<tr>
<td>“Dinah”</td>
<td>50 weeks</td>
<td>1,325,000</td>
<td>212,500</td>
<td>1,537,500</td>
</tr>
<tr>
<td>“All By Myself”</td>
<td>75 weeks</td>
<td>1,295,000</td>
<td>161,650</td>
<td>1,456,650</td>
</tr>
</tbody>
</table>

Piano Rolls

Two new items in this tabulation. For the gala who could not play the piano, the piano-player was a boon. It kept a beaux’s legs so busily occupied pumping the pedals that his hands were rendered inoperative. For music business, piano rolls were a rewarding, if shortlived source. Phonograph records, not only yielded exciting returns in the 1920’s, but after a brief period of uncertainty during the depression and early days of network radio, developed into one of the largest sources of music income. The flexibility and inventiveness of the record industry in exploring different styles, attractive album packaging, high fidelity, stereo, tape and cassettes, may have contributed to the enormous expansion of recording revenues. For the selective and personalized programming made possible by records, the public last year spent out over $900 million for L.P.s and $75 million for singles. If we figure that the return to writers and publishers is somewhere between three and four percent this should have yielded revenues of over $40 million.

Curiously, Woolcott’s 1925 tabulation of income on Berlin songs does not include two sources that came to figure tremendously in the music industry. During the 1930’s and into the 1940’s, something known as synchronization developed into a major item of song income. Berlin himself made the deal of deals when he persuaded Paramount to part with a million dollars for the use of “White Christmas” and a dozen of his great copyrights in the film “Holiday Inn.” But even if other publishers could not get more than four or five figures for the use of their standards in movie musicals, the totals added to a healthy figure of subsidiary income.

One of the studios were far-sighted enough to purchase major catalogs. In the late 1920’s MGM bought Robbins, Feist and Miller Music, Warner Bros. bought Geresh & Grins, Remick and Witmark, and Paramount bought Famous. After a time, the studios developed a procedure whereby themes and scores were composed by men who had to assign the synchronization right to the studio for a flat fee. And in recent years, the studios have been buying up independent record companies. Witness Warner Bros.-Seven Arts purchase of Atlantic and Paramount’s buy of Dot and Stax.

Staple Item

What has proved the most staple item of publisher—writer income in this changing picture is, of course, performance money. Although ASCAP was formed in 1914 when Victor Herbert realize that restaurants like Shansley’s (on 33rd Street where the Paramount Theatre once sat) benefited from playing his music, the first distribution did not occur until 1921. From then on, ASCAP income has mounted steadily, except for the period in 1940 when the broadcasters sat out a proposed increase in licensing fees and formed BMI as a rival performing rights society.

In 1939 ASCAP collected $6,950,000 in fees, of which $5,000,000 came from broadcasters. Ten years later, despite the strike and the formidable growth of BMI, ASCAP income rose to $14,000,000. Ten years later, ASCAP’s gross had more than doubled but BMI’s collections had also risen almost to $10-million. This year (1970) it is estimated that all performing rights societies will collect in excess of $70-million.

Of equal significance is the fact that performance income has been able to assure particularly to the larger companies. Whereas in the 1930’s banks hesitated to make loans on copyrights, in the ’60’s they were ready to accept them, or at least their performance income, as collateral. When a Utilities company purchased Mills Music in ’65 for $5,100,000, two New York banks provided $2,250,000 of the purchase price. Half of the sum was advanced by the Chemical Bank New York Trust Company and the other half by The Marine Midland Trust Co.

What made these banks feel secure in making the loans? Just five figures. In 1960 Mills received $442,700 from ASCAP. In 1961, $430,500. In 1962, $470,000. In 1963, $466,000 and in 1964, $489,600. While there was some variation in the moneys collected, they had not fallen below $430,500, less than 7 percent below the average of $460,000 for the five years. The banks thus had a predictable sum, assuring them a return of their investment, if necessary, within a five-year period.

At $5,300,000 the purchase price of the Mills catalogue was roughly 12 times its performance income. When the Aberbach brothers bought the Joy catalogue at about the same time for $2,000,000, they reportedly were able to secure a bank loan of $1,500,000—and their purchase price was roughly 13 times the Joy performance income of $150,000. It is interesting to note that while the Mills catalogue contained about 25,000 copyrights, more than 3/4 of its performance income was derived from a select group of 114 songs. When it comes to copyrights, in other words, the Shake-spearean adage, “A rose by any other name...” falls to pieces.
In any language
EMI means
record business

EMI has manufacturing and distribution centres
in 30 countries (and licensee arrangements in
nearly 20 more). Europe, Asia, America, Africa,
Australasia: EMI covers them all, knows where
the buyers are and caters for their different and
ever-changing tastes.

EMI has promotion men in every continent who
are in daily contact with those who influence
record sales. Continuously throughout the year
close to 800 EMI salesmen call on over 30,000
dealers.

EMI and its labels are best known (some have
been for generations). EMI prestige is the kind
that helps in all negotiations related to the
record business . . . bookings, T.V. appearances,
tours, motion pictures.

If you're one of the record people, you need EMI.

EMI House, London,
centre of EMI's world-wide activities

EMI THE GREATEST RECORDING
ORGANISATION IN THE WORLD

EMI House, London,
centre of EMI's world-wide activities
At the time the first issue of Billboard was rolling off the press in November 1894, Victor Herbert was 35 years old and had just seen his first operetta, "Prince Anastasius," produced on Broadway. . . . George M. Cohan was a 16-year-old kid touring in vaudeville as a member of The Four Cohans. . . . Jerome Kern was nine and living in Newark, Irving Berlin was six and living on the crowded lower east side of Manhattan, and Cole Porter was three and living on a spacious 750-acre farm in Peru, Ind.

Other giants of the musical theater weren't even around yet. It was less than a year before Lorenz Hart and Oscar Hammerstein II would be born. . . . four years before the births of George Gershwin and Vincent Youmans. . . . eight before Richard Rodgers. . . . 10 before Frederick Loewe and 24 before Alan Jay Lerner. . . . and "Hello, Dolly!" Jerry Herman would not emerge until 38 years later.

In 1929 the Broadway musical as we know it today was also yet unborn. The theatrical offerings then on view along the Great White Way consisted mainly of Gilbert and Sullivan revivals, a few importations from London, the first attempt at a revue, called "Miss Liberty," and the return of the Tsujiky hit, "A Trip to Chinatown." If Billboard is a youthful septuagenarian today our musical stage must be considered little more than a toddler. Actually, the true beginnings of the modern Broadway musical are less than 40 years old, dating back roughly to the decade between the Wall Street crash and the outbreak of World War II.

Maybe it was the influence of the depression. Maybe it was the darkening world situation. Maybe it was Fiorello in City Hall and FDR in the White House, or the repeal of Prohibition, or the competition of Bing on the radio and Garbo talking on the silver screen. Whatever the cause, it was during the Thirties that our musicals turned the corner, fully determined to bend, if not break, the timeless mold of song-and-dance entertainments.

Breakthrough

There had been a few pioneering efforts, of course, during the Twenties—"Show Boat" being the most notable example—but people went to musicals at that time mainly for great songs, great clowns, pretty girls and fancy footwork. By the turn of the decade, however, creative talents were looking beyond the quick laugh and the fast buck. The first major breakthrough came in 1931. "Of Thee I Sing," had. . . . well, it had great songs, great clowns, pretty girls and fancy footwork. But it did have something else.

It had an idea.

An adult, satirical idea about our government and the improbable way it was being run. Along the way it also took swipes at political campaigns, beauty contests, motherhood, and the Supreme Court. Like the previous season's "Strike Up the Band," to which it was an obvious successor, it also had Gershwins tunes and a Kaufman and Ryskind book. And it worked. Worked so well that when the Pulitzer Prize judges assembled that year, they awarded it the palm not merely for being the best musical, but for being the best play.

That did it. Satirical musicals were in. There was a sequel, "Let 'Em Eat Cake," not so funny and not so hot. There was "Flying the Music," which had Irving Berlin and Moss Hart going after such topics as the depression, politics, high society, and even musical comedy itself. There was another: Berlin-Hart effort, "As Thousands Cheer," which took the format of a daily newspaper to let loose on matters newsworthy, gos-sip, theatrical, meteorological, and, in the song, "Sipper Time," even tragic. Then in 1937, the satirical musical took aim at its ultimate target, Franklin D. Roosevelt, in "I'd Rather Be Right," by Rodgers & Hart and Kaufman & Hart. For the first time in a book musical, national leaders were being impersonated and identified by name, an occasion that prompted many an editorial writer to comment on the unique freedom then enjoyed in the American theater.

Social Significance

"Sing me a song with social significance," pleaded the earnest girl to her ardent swain in Harold Rome's labor revue called "Pins and Needles." By the second half of the decade others were echoing the same theme.

The season of 1937-38 saw, in addition to "I'd Rather Be Right" and "Pins and Needles," the anti-war "Hoo-ray for What!" in which Ed Wyn's laughing gas saved the world from destruction, and the militantly anti-capitalistic "The Cradle Will Rock," by Marc Blitzstein. Of all the writers of the period, however, the most restless innovator was Kurt Weill, whose "Threepenny Opera" (with Bertolt Brecht) was first produced on Broadway in 1933—at about the same time the composer himself was escaping from Nazi Germany. Once in New York, Weill was devoted to creating a musical theater that would not only have something to sing but something to say about the world in which he lived. His first American work, "Johnny Johnson," written with Paul Green, was a fantasy about the follies of war, and his second venture, "Knickbocker Holiday," written with Maxwell Anderson, set to music the most significant struggle of the time, democracy versus dictator-ship.

Form as well as content was changing during the Thirties. Instead of offering little more than tasteless opulence, the revues of the decade, sparked by those two Dietz & Schwartz sparklers, "Three's a Crowd" and "The Band Wagon," achieved new standards of artistry and sophistication. To replace heavily mounted artificial operettas, Jerome Kern, first with Otto Harbach on "The Cat and the Fiddle" and then with Oscar Hammerstein on "Music in the Air," conceived a modern form of operetta that was contemporary and believable, with stories completely dependent upon their scores. As for dance routines, long arbitrarily inserted simply as applause-catchers, George Balanchine in "On Your Toes" paved the way for their use as an integral part of a musical comedy plot. The decade also found both form and content given new direction with two memorable Broadway operas: "Four Saints in Three Acts," the Gertrude Stein-Virgil Thomson surrealistic view of heaven, and the monumental saga, "Porgy and Bess," by the Gershwins brothers and DuBose Heyward.

These were the musicals that made the difference.

That set the pattern for the future. My fearless hunch is that this will still hold true when Billboard lights its birthday candles 75 years from now.

Stanley Green, historian of the American musical theater, is the author of "The American Musical Comedy Theater."
Throughout the world... the symbol of creative music publishing and exploitation for composers, authors and publishers

The RICHMOND ORGANIZATION
10 Columbus Circle, New York, New York 10019
Canada: ESSEX MUSIC OF CANADA LTD.

The ESSEX MUSIC GROUP
Dumbarton House, 68 Oxford St., London W1N 9LA, England
DAVID PLATZ, Director of International Operations

ESSEX MUSIC OF AUSTRALIA PTY. LTD. King York House, 32-34 York St., Sydney, N.S.W. 2000, Australia. Barry Kimberley, Managing Director

EDITIONS ESSEX S.A. 34, Avenue des Champs-Elysées, Paris 8e, France. Ellen Nathan, Gerant

ESSEX MUSIKVERTRIEB G. m. b. H. Drususgasse 7-11, Cologne 1, Germany.

EDIZIONI MARIO AROMANDO S. r. L. Galleria Del Corso 4, Milan, Italy. Sandro Pieralli, Professional Manager

LES EDITIONS ESSEX-HOLLAND Leidsegracht 11, Amsterdam-C, Holland.

MUSIKFORLAGET ESSEX A/B Regeringstgatan 45, S-111 56, Stockholm, Sweden.

EDICIONES ESSEX ESPANOLA S. A. Diputacion, 3371, 2, Barcelona 9, Spain.

ESSEX JAPAN LTD. 13, 2-chome, Tsukasa-cho Kanda, Chiyoda ku, Tokyo, Japan.

ESSEX DE MEXICO S.A. Insurgentes Sur, 473 Penthouse, Mexico 11, D.F., Mexico. Charles Grever, Manager

ESSEX MUSIC GROUP PTY. LTD. P.O. Box 6857, Johannesburg, South Africa. Ken McManus, Manager
1930-1945

DISK JOCKEY:
Origin Of The Species

By DAVE DEXTER, JR.

ALAN COURTNEY, one of New York's earliest disk jockeys, of WOV when it was a Bulova station. He is shown with Jimmie Lunceford, left, and Bing Crosby, both bandleaders, in 1937. Shortly before Lunceford died of food poisoning in Oregon. Courtney's ratings were second to Martin Block's in early evening time.

AUTHOR DEXTER, left, when he worked on KFWB in 1946, with fellow California disk jockeys, left to right, Al Jarvis (KFWB), Ira Cook (KMPC), Gene Norman (KLAC) and Peter Potter (KFWB)—all Los Angeles stations. Only Cook, still on KMPC, is active at the microphone.

AL JARVIS, creator of "Make Believe Ballroom."

Yes, Virginia, there really was a time when a record could make it big without help from disk jockeys. But you have to go back to the early 1930's to prove it.

Times were bad. Families somehow preferred food to entertainment. From the peak year (1927) of 130,000,000 shellac 78 rpm plates, most of them imprinted with the Columbia, Victor, Vocalion, Okeh and Brunswick labels, sales in the dark depression year of 1932 fell to a dismal 8,000,000 copies for the entire industry. Ruth Etting, Guy Lombardo and Bing Crosby enjoyed smash hits with occasional, infrequent performances that got up to 15,000 sales. They were the all-powerful "heavy" artists of their time.

Throughout those gloomy years, consumers bought the song. Who played or sang it wasn't as important to them as the music and lyrics they enjoyed as their family unit sat in the living room listening to the top-rated radio shows every evening. Eddie Cantor, Kate Smith, Ed (The Texaco Fire Chief) Wynn, George Price, Phil Baker, Joe Penner, Fred Allen, Rudy Vallee, Jack Benny, Manhattan Merry-Go-Round, George Jessel—most were comedians who featured big studio orchestras and vocal quartets. You heard "Say It Isn't So" and "Dancing in the Dark," several times during a music pub's drive week and, finances permitting, you stopped off and picked up a record at a music store. Few cared who performed it. Only the song mattered.

Motion pictures were as potent as the big radio webs in exposing new pop music to the masses. Vitaphone dominated the musical flicks for years with its memorable Dick Powell, Ruby Keeler and Al Jolson productions. Later, Vitaphone became Warner Brothers. MGM, Fox, Paramount, Columbia and Universal fell into step. Check the hit lists through the '30s and there is no doubt about it. Most of the glittering standards emanated from Hollywood's sound stages.

Audiences watched Ginger Rogers and Fred Astaire dance on the broad wing of a giant airliner in "Flying Down to Rio" and were impelled to buy a disk of "The Carioca." There were perhaps three or four versions. Yet there was not any specific hit on the song.

Top Writers

All the top writers worked out of Hollywood. Kern, Arlen, Porter, the Gershwin, Berlin, Warren, Revel, Carmichael, Mercer, Gordon, Burke, Coslow, Johnson, Ruby, McHugh, Van Heusen, Rattigan, Robin, Dahnin, Dietz, Schwartz, Monaco, Fields, Young, Washington, Whiting, Donaldson, Freed, Kalmar and even Richard Rodgers, who did for a single film and hustled back to Manhattan determined to assiduously avoid the palmy, half-speed climate of the film factories forever. He made good his vow. He never composed another melody strictly for motion pictures again, although dozens of his classic New York tunes have been featured, of course, on soundtracks since.

As times improved, so did the record business.

The big band came in. And with the bands came the jukes, the bulky, coin-operated mechanical boxes that glowed with wildly radiant neon and flashing bulbs and scratched out six plays of a shellac platter for a quarter.

Up until May 1, 1942, when the government banned the making of jukes, the industry was turning out about 50,000 annually and reaping a gross of $15,500,000. Three of the four manufacturers, Mills, Rock-Ola and Seeburg, were located in Chicago. The fourth, Wurlitzer, was based in North Tonawanda, N.Y. The first coin-operated phonograph was made in 1908 (capacity: eight records) by J. P. Seeburg.

By World War II, Billboard estimated the number of jukes to be in active operation at 450,000 units. Those who operated them were a daring, gambling breed. They were men who paid little attention to radio. Instead, they relied on their ears, their instincts and their indisputable knowledge of customers along their routes.

Bill Chayne in Miami. C. Aubrey Gibson in Des Moines, Jack Meloney, Fort Worth; Charlie Engelman in New York City, along with his brothers Sam and Gil Engelman; Billy Paulinsie, Spokane; Joe Hanna, Waukomack; Norm Pearlstein, Boston; Aaron Folks, Baltimore; Lloyd Barrett, Oklahoma City; Al Cassell, Los Angeles; Myron Laufman, Cleveland; Ed Clemons, Detroit; M. M. (Doc) Breven in Minneapolis and the unforgettable Queen of the Denver jukes, Mrs. Milton Pritts, are all remembered for their amazing prescience in loading up with "unknown" platters and watching them become chart-busters. Hundreds of artists, mostly bandleaders, got their breaks via the coin machines. Less influential today as the decade grinds to a stop, the nation's jukes invariably reflect the Top 40 of radio. But through the '30s and '40s they birthed uncounted hits.

Did we finally mention radio?

Enter Jarvis

It was strictly nocturnal network time that mattered in the formative period of 1925-1935. There were about 300 independent AM stations in those days, and FM was yet to be perfected. Daytime programs were, by 1930 standards, dull and repetitious. A solo pianist was heard sporadically around the clock. Stuffed, pompous staff announcers read the news from the daily press. A singer might have his own hour, accompanied by the solo pianist. Weather and livestock reports, farm produce prices, fruit and citrus warnings, poetry readings (!) and interminable lectures on cultural and scientific subjects by boring local academic figures ate up the clock from sign-on to disk. Records were played, too. The same staff player who read poetry announced each disc solemnly, im-
scepter gives great music

...on records

...on 8 track

...and cassettes

Dionne Warwick
B.J. Thomas
Joe Jeffrey
Mel & Tim

scepter

254 West 54th St.
New York, N.Y. 10019
212 Cl 5-2170

Florence Greenberg, President
Sam Goff, Executive Vice President
Steve Tyrell, Vice President & National Promotion Manager
Block Gave Deejay Lesson No. One

The late Martin Block, one of the first of America's deejays, adamantly contended that a jock is honor bound to serve his listeners by playing the new releases "from the leading companies as well as some of the smaller firms. The listener should hear a bit about the record before it is played, then he learns about the songwriter and the lyricist and finally," Block said, "he hears the record itself.

"If the platter is a good one, the most effective type of jock street marketing has just taken place. And sales are sure to reflect the airing of the disk," Block argued. And when did Block give those pointers? Back in September 1942, as reported in Billboard.

Block's 'Ballroom'

A young man who worked as a library assistant and "gofer" boy at KFRC in those days abruptly quit, moved to New York, and started his own version of "Make Believe Ballroom" over WNEW. The late Martin Block was to become a far more publicized—and weather—radio personality than Jarvis, but the originator of the idea was a bit of a high school and college dropout. Years later, Block returned to Hollywood to broadcast his show over a national network (as did Paul Whiteman) but never achieved the success Block had with his "Make Believe Ballroom" program. five and six hours a day, and sponsors were waiting in line.

Block was No. 1 in radio for nearly a quarter of a century.

Jarvis retired today, living in Orange County near Disneyland, but he remembers the pioneering days vividly.

We bought our own records for seven or eight years," he recalls. "Back in those days Fred Waring had the radio industry spinning on his records without any trouble at all, and they label on every record specifically carried the warning that the disk was not to be broadcast. And so I had to purchase my own label and gamble that the Supreme Court would throw out the Waring label. Vincent Price and the new Decca company never came near me with predictions.

Thus the jockey was born.

Gradually, other independent stations boosted their listening audiences. Personalities in cities and towns broke through and dominated their markets just as did Jarvis and Block and Martin Block and Columbia, through their distributors, occasionally sent a free box of records to selected stations. The Waring suit was eventually won when the Supreme Court declared that "nice guys finish last.

In Chicago, Ross Melbourne pushed vinylite. It itself offered a new field for transcription. The war impeded progress just as it did with television experimentation. But the war was also an era of music and progress in the nation's tastes. The jockey reigns on as all-knowing, all-powerful; every songwriter, every singer, every composer must see that he is heard in the country. He must be heard in the country. He must be heard in the country. He must be heard in the country.

MLTIN BLOCK, of New York's "Make Believe Ballroom."

Phrasing Ever Since 1930, Al's voice was like the guy's next door. It started as a hobby in the 1920s. Al was 12 years old when he began the Decca Brunswick mark. Decca Records was started by the three sons of a barber, P. L. Deutsch. John M. Dunn was its music chief. In California, the late Chick Megginson, a nationally famous bandleader, made many toppers. Al's voice was like the guy's next door. Al was 12 years old when he began the Decca Brunswick mark. Decca Records was started by the three sons of a barber, P. L. Deutsch. John M. Dunn was its music chief. In California, the late Chick Megginson, a nationally famous bandleader, made many toppers. Al's voice was like the guy's next door. Al was 12 years old when he began the Decca Brunswick mark. Decca Records was started by the three sons of a barber, P. L. Deutsch. John M. Dunn was its music chief. In California, the late Chick Megginson, a nationally famous bandleader, made many toppers. Al's voice was like the guy's next door. Al was 12 years old when he began the Decca Brunswick mark. Decca Records was started by the three sons of a barber, P. L. Deutsch. John M. Dunn was its music chief. In California, the late Chick Megginson, a nationally famous bandleader, made many toppers.
FROM HERE THE GREAT HITS TRAVEL THE WORLD

THE WORLD WIDE ORGANISATION OF

DICK JAMES MUSIC LIMITED

AND THE ASSOCIATED COMPANIES

D.J.M. RECORDS and

PAGE ONE RECORDS

JAMES HOUSE, 71-75, NEW OXFORD STREET, LONDON, W.C.1. ENGLAND.


FOR USA, CANADA, MEXICO & THE PHILIPPINES

LEONARD HODES, Suite 1201, 1780, BROADWAY, NEW YORK, N.Y. 10019
Like the Roman empire, the Big Band Era started slowly, expanded spectacularly and expired incompletely. Few were aware it had died.

It lasted about 10 years, 1935 through 1945, give or take a year or so. Some say it was the most exciting, most productive period in the history of American music.

And there are these today, musicians, singers, arrangers, music publishers, record producers, disk collectors and plain old finger-snappin' fans, who are sure the big bands will come back loud and strong.

Who were the immortals of that noisy frenetic 10-year period?

One was a modest trombone player from Colorado who frequently said his arranging skills far outshone his ability to blow. Glenn Miller was Number One for a time (1939-42) and he died in an army uniform flying across the English Channel just a few days before Christmas in 1944. His body was never found.

Benny Goodman also was Top Man for several years, blowing great, almost unbelievable solo clarinet against reed, brass and rhythm sections that borrowed heavily from Fletcher Henderson's driving band to achieve a jazz-flavored sound that no other white ensemble ever seemed to make.

There were Duke Ellington, Count Basie, the late Jimmy Lunceford (who died after eating poisoned chili con carne in 1947 on an Oregon one-night stand). Andy Kirk, Benny Carter. Earl Hines, Louis Armstrong (fronting an orchestra that was as dull as his trumpet was brilliant). Claude Hopkins, Chick Webb and his incomparable vocalist, Ella Fitzgerald; Artie Shaw, Red Norvo, Bob Crosby, Harry James, Gene Krupa, Jan Savitt, Stan Kenton, Charlie Barnet, Tommy Dorsey, Erskine Hawkins, Tony Pastor. Les Brown, Woody Herman, Hal Hallet, Claude Thornhill, Larry Clinton, Ben Pollack, Lionel Hampton, Bob Chester, Cab Calloway and Glen Gray's Casa Lomas.

Those were the "swing" bands. They all jumped. They all made records that sound good today. They all sold profitably, in the big theaters, in ballrooms back in the days when thousands of young men and their bird-danced check-to-check, in hotel dining rooms and on discs.

Then there were the "sweet" bands. They emphasized showmanship, and vocals by gorgeous chicks and handsome boys with slick, slicked-down hair. Some of the best were led by Hal Kemp, Freddy Martin, Richard Himber, Russ Morgan, Kay Kyser, Abe Lyman, Benny Carter, Eddie Duchin, Frankie Carle, Horace Heidt, Dick Jurgens, Wayne King, Lefty Joe Saunders, Clyde McCoy, Jan Garber, Frankie Masters, Alvino Rey, Sammy Kaye, Blue Barron, Guy Lombardo, Isham Jones, Orrin Tucker, Noble Sissle,itch Ayers, Xavier Cugat, Ted Weems, Charlie Spivak, Al Donahue, Will Osborne and Shep Fields.

And they, too, were winners where it counts—at the boxoffice and on records.

Many of these men are gone now. The Dorsey's died a year apart. Tommy died after a meal and Jimmy, a victim of cancer. Webb, Scott, Palmer, Gray Henderson. Kemp, Himber, Ben Bernie, Duchin, Ayers. Weems—gone but not forgotten. Like the period in which they all flourished together.

Dead, too, is the portly, personable Paul Whiteman, who more than any other musician launched the Big Band movement far back in the turbulent twenties. His "Whispering" and "Three O'Clock in the Morning" plates sold more than a million at a time when a hit was pegged at 55,000 copies. And although his music never truly entitled him to wear his much-publicized "King of Jazz" crown, Whiteman was wise enough to later em-
play Bix Biederbecke, the Dorsey brothers, Frank Trumbauer, Jack Teagarden, Charlie Strickladden, Ross Carmen and King Crosby, the better to bolster his band's musicianship.

Whiteman's appeal to the masses brought on the others. And instead of Americans buying records because of the catchy melodies, they bought them to hear the orchestra. And they enjoyed American music because they enjoyed the orchestra that came their way. Later, Peggy Lee and Helen Forrest served him well as 'seance' Bob Eberly and Helen O'Connell, strikingly handsome, proved major J. Dorsey assets and their singing unquestionably gave the elder Dorsey his string of smash singles. "Amapola," "Green Eyes," "Tangerine," "Maria Elena" and "Yours" among them. Doris Day with Les Brown, Ginny Simms with Kyser, the King Sisters, with Horace Heidt, Orrin Tucker's wee Bonnie Baker, Perry Como with Ted Weems, Helen Forrest with Artie Shaw and Harry James as well as Goodman, Pha Terrell with Andy Kirk, Herb Jeffries with Duke Ellington, Sarah Vaughan and Billy Eckstine with Earl Hines; Stan Kenton's Anita O'Day, who also worked for a time with Gene Krupa; Rosie Clooney with Tony Pastor and Glenn Miller's shrewd combining of Ray Eberle, Marion Hutton and the Modernaires—these talents were all part and parcel of an era that somehow never fades from memory.

The Dedicated

There were crafty, dedicated men behind the bands then just as there are scores of capable personal managers flying about today, energetically directing the rock groups. Tom Rockwell, Joe Glaser, Jules Milder (who changed the name of the powerful General Amusement Corp. after a trade paper referred to it as General Abusement Corp.), JoeGale, Harold Osken, the Shrmiths, Arthur Michael, Billy Burton, John Gluskin, Carlos Gastel, Willard Alexander, Charles Michaud, Willard Alexander, Charlie Green—names that flash through one's mind and swiftly stop at a dead end. Few are still active as 1970 rushes in.

Records, fragile though they were, were equally as vital to the performer in the 1935-1945 period as they are today. Jack and Dave Kapp pumped life into a dying industry in 1934 when they quit Brunswick and, with the help of British money, formed Decca. They came out with Crosby, Lombardo and a dozen other 21-karat names on disks that sold for three for a dollar instead of the prevailing 75-cent tag. Bob Stephens and Dick Voinos helped Decca climb into top position as a&r producers, working closely with the Kapp brothers and computer-owned sales branches.

Leonard Joy and Nat Shilkret (and for a time, Elie Oserstein) boasted most of the Victor creative work. Columbia had John Hammond (still there!) along with Joe Higgins, Goddard Leiberson and later, Manic Sichs, up from Philly and Station WCAU. If you had a long row to hoe or had to do it all over, turn to the label of your choice and pick up a copy of every one you wanted to make records, you called them up and got a quick, courteous answer. Producers never ducked a telephone, to our knowledge. They swiftly returned calls. And, if often than not, they asked you to swing by their offices and rap about records.

Every label serviced desk reviewers regularly. Magazine and newspaper columns were highly valued through the 1930s, long before the Age of Aquarius and King Depression.

There were record buyers who specialized in obtaining just one band; they tried to go back to the first shuffles and possess "mint" copies of every one recorded since. Others preferred instruments only. A considerable segment of the market looked for orchestra theme songs, such as "75th Anniversary of the Dedication of the Capitol Building," "It's Hard to Laugh or Smile." Victor was generally worth two Kay Kysers' "Thinking of You." Brunswick. Some hoarded black bands only. There was an interest in the big British aggregations like Hylton, Ambrose, Noble, Davis, Goellner and Cotton. We remember one fanatic, a dreadful bore, who bought only Waltzes. Another concentration was exclusively on trumpet players, Nichols, Spanier, Stewart, Claxton, Cootie, Eldridge, Elman, James, Dunham, Bubberlist, Hackett and the like. Piano soloists also had their supertasters.

The Film World

Most every aggregation made movies in Hollywood, and those that didn't could always grab a short two-reeler feature at Universal. Bands fought to present certain "class" locations like the New York Pennsylvania Hotel and Paramount Theater; the Palomar and later, the Palladium in Hollywood; the Sherman Fairchild room in Chicago; Frank Dally's Meadowbrook in New Jersey; the Glen Island Casino outside New York City—dozens of sites where coveted network remotes (as many as three different broadcasts a night) built up future grosses on the road.

In later years, long after the frost was off the pumpkin, abortive attempts to click with orchestras were made by Boyd Raeburn, Dizzy Gillespie, Billy Eckstine, Quincy Jones and several others who came in at the wrong time. Just recently, Drummer Buddy Rich filed bankruptcy papers for more than $200,000 in debts. But to his credit, Rich kept plugging along with his excellent crew of youngsters and, as a tired old '69 lay moribund awaiting a bright new decade, only the Rich, Basie, Lombardo, Herman and Ellington orchestras were left among the hundreds that once performed full time the year round.

What killed off the bands? Ask 19 surviving band fans and you'll get 19 answers. World War II was a major factor. The draft sucked up the sidemen. Gasoline was rationed. Gift had few guys around to escort them to dances. Tires for band buses were unavailable. Troops were crowded with military men and equipment.

And at war's end, music changed radically. A dashing covey of New York musicians began experimenting with a more complicated, unmelodic music that led into the much-lamented "be-bop" period. A lot of the big bands adopted the innovative sounds quickly, but none of the big orchestras bolted around the adventurous but mystical "progressive" sounds met with permanent success either on records or in person.

Louis Armstrong listened to the big Gillespie and Eckstine crews and shook his head. "That's Chinese music, man," he grumbled. "Who can dig it?" He was right. It was the rain that kept the bands, "bop" did. And so, the wheel turned again as the 1940s ran out. Just around the corner, the era of the Solo Singers was moving swiftly into view.

And that's another story.
This Could Be The Start of Something — Solo

The Time: 1945.

What's happening with the big bands? Suddenly their records are fading from the charts. Many are breaking up. World War II is over. You look around to see what's happening.

The singers are coming on big.

It's the death of an era and the start of something new.

Thousands of musicians are home from military service, but they are learning that sidemen jobs are scarce. Girl singers with whom they worked at the time of Pearl Harbor are doing single acts and cutting solo records.

Jo Stafford seems the ideal "for instance." Long just a member of the corps of singers in Tommy Dorsey's popular orchestra, she's now the star of the Chesterfield radio show and a top seller for Capitol. She beats Billie Holiday out as the nation's most popular female singer in Down Beat's annual poll.

Bing Crosby still rates as the top male. A favorite in films (his priest role in "Going My Way" brought him an Oscar as best actor in 1944) the balding, amiable Crooner is 42 and a veteran of the Paul Whiteman and Gus Arnheim orchestras. His weekly Kraft Music Hall radio show, a variety program, insures him potent exploitation for his Decca shellacs.

Right on Crosby's heels is another former band vocalist. Frank Sinatra is an alumnus of the Harry James and Tommy Dorsey units, and like Bing, boasts his own radio show and an enviable Columbia disk contract. Dick Haymes also has sung with Harry James and is being lionized in starring parts in a series of 20th Century-Fox musicals with June Haver and Betty Grable.

Haynes, an American born in South America, is tied with Decca and coming off smashes like "You'll Never Know" and "Little White Lies." His wife is sex goddess Rita Hayworth.

Perry Como rates about fourth in 1945. Fresh from a stint with Ted Weems' orchestra, the Pennsylvania baritone who worked for a brief time as a barber is about to come a brilliant satellite on Victor, and with his own commercial series for Chesterfield.

Andy Russell has a legion of fans, too, as a result of his unique singing in Spanish and English on Capitol. He is to take over the Lucky Strike program. Andy has played drums in both the Alvino Rey and Gus Arnheim bands.

Johnny Desmond is fresh out of his Air Corps uniform and making loud noises on disks and guest shots on the big web. He is a Gene Krupa band alumnus with a background of singing in Europe with the late Glenn Miller's unit. Bob Eberly, too, has just resumed civilian life after an endless stretch in khaki. He is still popular from his Jimmy Dorsey days—and his duets with Helen O'Connell—and many in the pop music profession tag Eb as the "next No. 1 boy."

Johnny Mercer, far better known as a gifted and prolific lyricist, is enjoying a remarkable string of hit disks as a singer. Like Crosby a one-time Whiteman vocalist, his soft Savannah accent and superb material (and Paul Weston's ingenious accompaniment) elevates Mercer into the upper echelons of radio, platters and even live stage shows. Oddly, he is the youthful, ingratiating president of the booming Capitol waxworks in Hollywood.

Ray Eberle

Ray Eberle, younger brother of Bob although they stubbornly spell their name differently, has been canned by Glenn Miller in Chicago because he arrived at band rehearsals on time infrequently. Now he is out on his own. Herb Jeffries has graduated from the Duke Ellington organization with a kingsized Victor hit called "Flamingo." He chooses Hollywood as his base and starts recording for Leon Rene's infant Exclusive label.

Still another Tommy Dorsey grad, Jack Leonard, has paid his dues in full in the army and is seeking a career on his own. Dick Todd is another. Phil Brita from the Al Donohue group sings in Italian as well as Russell does in Spanish, and for a time it appears that he will push Crosby, Sinatra, etc. Johnnie Johnston is a Paramount Pictures singing star (it was he, not Billy Daniels, who introduced "That Old Black Magic" in a wartime film musical) who possesses looks, voice, poise, wardrobe, a movie star wife in Kathryn Grayson, personality and the best touch with a pool cue and bowling ball we have ever witnessed. Yet Johnnie somehow cannot get out of the starting blocks. Last we heard, the multi-talented blond is announcements bowling matches on television.

And so the masculine side of the parade marched along as the Big Band Era, sadly, slipped away into history. There were still a jillion bands in 1945 but it was never the same. Look over the men singers with them: Stuart Foster, Buddy Stewart, Al Hibbler, Jimmy Rushing, Gene Howard, Buddy DeVito, Jim Saunders, Bob Anthony, Billy Usher, Harry Babbitt, Frankie Lester, Skip Nelson, Billy Williams, Buddy Moreno and Tony Dexter. Recognize them today?

The girls? Ah, now there's the difference, then as now.

Jo Stafford ruled, abetted mightily by expert counseling on songs and accompanying by the Dartmouth Phi Beta Kappa she would soon wed, Paul Weston. Lady Day (Billie Holiday) was past her peak. Yet her sometimes broken, ragged, pitiable pipes seared your heart. She was fighting time—and narcotics. When she died in 1959 she had exactly 70 cents. She was 44.

Dinah Shore ("Fannie From Tennessee" some fondly called her) had sung out briefly with a band—Xavier Cugat's. And when her first record with him came out on Columbia, the tiny credit on the label read, "Vocal Chorus by Dinah Shaw." But nothing sidetracked her. A driver, and intensely ambitious, La Belle Dinah tromped the streets of New York until she hooked on with a Sunday afternoon sustaining (non-sponsored, poor-paying) NBC program known as "The Chamber Music Society of Lower Basin Street." That led to weekly broadcasts with Eddie Cantor. Then came chart-making records, the best supper clubs and theaters, movies and her own...
radio and TV shows. No girl singer has earned more money than Dinah. And she is an unbeatable tennis player as well.

Dinah will be a grandmother in 1970.

**Peggy Lee**

Peggy Lee (Norma Egstrom) was singing in the Pomp Room in Chicago just 30 years ago when Benny Goodman dug her looks, her sound and her potential with his phenomenal dance band. Peggy was, well, simply hopeless at first. Somehow she lacked confidence and ease at the mike; her shortcomings are still audible on her early Columbia pressings with Goodman's sextet and full ensemble.

But after a couple of years and a 1,000 one-nighters, Peggy put it all together with a remake of a raunchy old Lil Green novelty, "Why Don't You Do Right?" It long ago hit the million mark. Marriage to the late David Barbour, Goodman's guitarist; the birth of a daughter and retirement in Hollywood followed. In 1943, when the Petrillo ban on making records ended, Peg came back at our urging, resumed her recording chores and has swung like a gracious blonde pendulum since.

Her recent "Is That All There Is?" got her back in the charts where she belongs.

There were more. Ella Fitzgerald from the late Chick Webb's orchestra. Helen Forrest, who made hit discs with Shaw, Goodman and James. Kitty Kallen, the Irish lass from Philly, out of Jack Teagarden's excellent band. Martha Tilton, Lena Horne, Mildred Bailey. From the Goodman, Charlie Barnet and Paul Whiteman units. Mildred stands today as the purest, most talented white singer of them all, and her old Brunswick and Vocation masters (reissued recently by Columbia) confirm her genius. Like Lady Day, she died young at 44.

Pearl Bailey was just getting started in 1945. Kay Starr, a husky, folksey Indian from Oklahoma-Texas reservations, likewise, was branching out from her drab, tiring singing spot in the Joe Venuti and Charlie Barnet bands. We produced her first solo records using Nat King Cole, Coleman Hawkins, Benny Carter, John Kirby, Buster Bailey and other pretty fair sidemen; when her daughter was up and walking around at seven months, Kay considered it no special achievement. "She's an Indian," Kay snorted.

From the bands came more who were destined for stardom. Marion Hutton with Glenn Miller, Margaret Whiting, whose father Dick was an incredibly talented songwriter, Kay Kyser's brunette Ginny Simms; Georgia Gibbs, from the obscure Hudson & DeLange crew; Helen O'Connell, Jimmy Dorsey's glamorous Ovio oriole, who still is active; Connie Haines from Tommy Dorsey, Benny Carter's Savannah ("Harry, Harry") and Nat King Cole; Betty Hutton, once a dynamic act with Vincent Lopez, Eugene Baird, Ella Mae Morse, Eileen Barton, Connie Boswell, Sarah Vaughan, Monica Lewis, Thelma Carpenter—they all pulled votes in the 1945 popularity polls.

Success breeds success. That's a cliché that is only sporadically true. But from their chairs on the bandstands with the orchestras of Stan Kenton, Les Brown, Woody Herman, Lionel Hampton and Gene Krupa, girls like June Christy, Doris Day, Frances Wayne, Dinah Washington and Anita O'Day saw the trend clearly. Soon they, too, were out on the canary circuit as hopeful singles.

**Noisy World**

Doris, who turned to music only because she had to quit dancing because of a fractured leg, hit solidly in pictures and later became the undisputed number one female box-office star. Her son Terry (by trombonist Al Jorden) now ranks as a prominent record producer in Hollywood. He also assists in producing the CBS-TV "Doris Day Show" which, last time we checked the Nielsen's, had shot up to 10th place in popularity.

It was a noisy world of singers. They dominated the charts, movies, live radio broadcasts, disk jockey turntables and "in person" appearances in theaters and nightclubs.

The Forties faded. And now Tony Bennett, Rosemary Clooney, Johnny Ray, Teresa Brewer, Frankie Laine, Fran Warren, Eileen Barton, Vic Damone, Eddy Howard, Patti Page and even the older vets like Tony Martin, Phil Harris and Dennis Day popped with smash singles. Eddy Arnold, Hank Williams, Jimmy Wakely (via his hit duets with Margaret Whiting) and Tennessee Ernie Ford all broke out spectacularly—like a Travis Williams kickoff return—to bridge the long-standing, inviolate gap between country and pop.

And perking along under the surface were artists like Ivy Jo Hunter, Earl Bostic, Jimmy Witherspoon, Joe Liggins, Fats Domino and Bull Moose Jackson, men who were ignored as obscure rhythm and blues people with miniscule appeal.

A number of inquisitive high school and college youngsters, however, found their earthly, simple, blues-oriented music fascinating. And here and there, a daring disk jockey might give a spin to an "Almost Lost My Mind" or a "No Rollin' Blues" single just for the hell of it.

Time changes everything. It irreparably changed the course of pop music by the mid-1940's. The time of the singers, the pop singers with their sentimental ballads and silken string sections, was nearing an end just as the period of the big bands' dominance had died out in the previous decade. Both eras, peculiarly, roughly lasted 10 years.

Simple? Uncomplicated? Crude, perhaps? Rhythm and blues was all that. But it was unpretentious and intriguing, too, and fresh to the ears of the teen-aged record buyers who chose realistic lyrics about an empty bed over soporific moon-june-baboon rhymes. The field was wide open for Bill Haley's clock-rockin' classic, and when a shockingly handsome, virile, showmanly kid named Presley stormed out of Memphis with his guitar, the massive new juvenile audience accepted him ecstatically.

A whole new thing was happening again. King Presley swiftly led the way into an astounding, indefinable conglomerate of country, rhythm and blues and pounding rock, and the fusion tripled the music business' influence the world over.

That was 15 years back, and now 1970 looms dead ahead. Will the cycle—already five years late—abruptly turn again to a music that even now may be barely bubbling inconspicuously underground? Could be. Pondering unanswerable questions like that is what keeps most of us from jumping over to the grocery business.

MARGARET WHITING, the "It Might As Well Be Spring" girl in 1946.
the only safe way to serve tapes to retail customers...

under glass!


The customer sees before him all Tapes in stock. And he notices that PICK-A-TAPE doors have circular cut-outs.

Carefully controlled marketing studies for more than two years at TAPE TOWN retail outlets in Oklahoma show that tapes displayed in PICK-A-TAPE merchandisers sell from 5 to 15% better (and faster!) than any other type of 'safe' display system. PICK-A-TAPE eliminates tape thefts AND increases tape sales!
Music Operators of America is a trade association now in its 21st year of service to the coin-operated music and amusement industries. Which means that MOA, unlike most associations, actually serves a number of industries.

In its growing family of members, associates and exhibitors are—operators, distributors, one-stops, phonograph manufacturers, record manufacturers, amusement games manufacturers and allied industries.

The annual Exposition sponsored by MOA is a growing international event which brings these industries together in an atmosphere of accomplishment and goodwill.

Music Operators of America numbers over 900 members and we predict that it will reach a thousand before another year passes. Achievement, we believe, means Service to the Membership. Here are some of the ways in which MOA is serving the membership:

- Group Life Insurance Plan
- Hospital Family Money Plan
- Income Protection Plan
- Variable Pension Plan
- Income Tax and Social Security Manuals
- Annual Membership Directory
- Monthly Newsletter—the “Location”
- Public Relations Program—provides materials for image-building presentations to civic, business and social groups
- Link Letter—part of assistance program for development of regional associations
- Annual Exposition of Music and Amusement Machines Exhibitors and Allied Industries—a spectacular trade show drawing international participation
- Annual Banquet and Stage Show of Recording Artists
- JB Awards for Artist of the Year, Record of the Year and Record Company of the Year
- Educational Seminars—held in conjunction with the annual Exposition on a wide range of subjects

Music Operators of America, Inc.
228 N. La Salle Street
CHICAGO, ILLINOIS 60601

A SALUTE TO BILLBOARD

Seventy-five years is a long time, but that is how long Billboard magazine has been serving its readers. Or look at it this way: The first issue of Billboard was published back in 1894. Grover Cleveland was president. There were just 44 states in the Union. It was nine years before the Wright Brothers would fly their first airplane. It was a long time ago.

So what does three-quarters of a century stand for? We believe it stands for things like soundness, tradition, authority, respect.... The very fact that Billboard has been published for an unbroken 75 years attests to its soundness. And Billboard is certainly known for a tradition of coverage and high standards in reportorial coverage of the industries it has served and is serving. These years and this service have earned for Billboard a high place in any company of first-rate publications.

On behalf of the coin machine industry and the members of Music Operators of America, we salute with pride a great publication, Billboard magazine, on its 75th Anniversary. And we salute, too, the able and dedicated people who keep it going and growing.

Frederick M. Granga/Jr
Executive Vice President

A. L. Pepec, Jr.
National President

MEMBERSHIP IN MOA IS A HALLMARK IN THE INDUSTRY
By MILES KREUGER

Back in 1946, MGM quietly started a revolution. They issued the soundtrack album of the studio's latest all-star Technicolor extravaganza, "Till the Clouds Roll By." In one album of four 10-inch 78's, Judy Garland, June Allyson, Kathryn Grayson, Lena Horne, Tony Martin, Virginia O'Brien, Celeb Peterson and Ray McDonald (unlisted on the label) could be heard singing the lovely Jerome Kern songs exactly as they sounded on the giant screen at the Radio City Music Hall. For the first time, the moviegoer could take home the precise performance by which he had been thrilled in the theater.

Today, in an age in which even a low-budget rock 'n' roll picture is preserved on a soundtrack album, it is hard to imagine the impact which the MGM set had on the record-buying public. It is harder still to try to guess how Hollywood waited 19 years to issue soundtracks in the first place.

When Al Jolson traveled out to Hollywood in 1927 to film the first version of "The Jazz Singer," for Warner Bros., he was already a top recording star, under contract at that time to Brunswick Records. In the film, Jolson sings six songs, including the Hebrew chant, "Kol Nidre," and one original, "Mother of Mine, I Love You," composed for the picture by its musical director, Louis Silver.

To help exploit "The Jazz Singer," Jolson went to Brunswick and recorded the Silver's tune and several other songs from the picture. It apparently did not occur to anyone at the time that there might be an advantage to issuing a full version of the songs, as Jolson performed them on the soundtrack.

Similarly, when Fannie Brice made her screen debut in "My Man!" the next year, it was the Victor version of her songs, not the soundtrack, which reached the record stores of the nation.

Full Glory

Nineteen hundred and twenty-nine was the year in which the screen musical burst into full glory. In that one year, almost 70 pictures were released that were either full-fledged musicals, or comedies with enough songs to qualify on any roster of musical films.

One of the first to be released, and the picture which set the entire tone for the year to follow, was MGM's "The Broadway Melody," a wise-cracking backstage yarn about a sister act (Bebe Race and Anita Page) and a songwriter (Charles King). Its immediate success was so phenomenal that it played at the Astor for 26 weeks, moved to the Capitol for a second downtown run at moderate prices, and finally ended up with an Academy Award as the best picture of the year.

Its score contains some of the biggest hits of 1929, including "You Were Meant for Me," "The Wedding of the Painted Doll," and the memorable title song. Every record company raced to issue vocal and dance versions of the score, but again, no one thought of releasing the soundtrack version. Instead, Charles King, the male lead, was signed by Victor to record four selections from the film, although some of the numbers were actually performed by others in the picture itself.


Brunswick offered Nick Lucas ("Gold Diggers of Broadway"), Lawrence Gray ("It's a Great Life"), Al Jolson ("Say It With Songs"), Belle Baker ("The Song of Love"), June Pearl ("The Hollywood Revue of 1929"), and the omnipresent Earl Brett and his Los Angeles Biltmore Hotel Orchestra with the Biltmore Trio, in selections from over a half dozen pictures in which they were featured.

Souvenir Disks

In the 1930's, moviegoers were treated to souvenir disks by Marlene Dietrich, John Boles, Noah Berry, Benny Rubin, Lawrence Tibbett, Charles (Buddy) Rogers, Dennis King, Harry Richman, Eddie Cantor, Bing Crosby, Dick Powell, Fred Astaire, Mae West, Ruth Etting, Phil Regan, Jack Oakie, Carl Brisson, Phil Mermans, Lydia Robert, Jimmy Durante, Russ Columbo, Mills Brothers, Boswell Sisters, Eleanor Powell, Frances Langford, Win Shaw, Allan Jones, Dixie Lee, Irene Dunne, James Melton, Ginger Rogers, Alice Faye, Virginia Bruce, Bobby Breen, Grace Moore, Dorothy Lamour, Nelson Eddy, Tony Martin, Gertrude Niesen, Deanna Durbin, Judy Garland, Kenney Baker, Joan Crawford and Bob Hope. But these were special versions of the film songs, with completely different orchestral arrangements from those heard in the pictures.

Thus, songs that were introduced as duets on the screen were treated as solos on disks. "Love in Bloom," sung by Bing Crosby and Kitty Carlisle in "She Loves Me Not" (1934), became a Crosby solo. "College Rhythm," dueted by Rudy Ross and Jack Oakie in "College Rhythm" (1934), was issued separately by each performer. Classic Astaire-Rogers duets, "Let's Call the Whole Thing Off!" and "I'm Putting All My Eggs in One Basket," reached the record buyer as Astaire solos.

The vast choruses that often backed principals in elaborate production numbers were of course absent from the movie record, because the record companies could not afford so many payments during the Depression.

Lengthy production numbers, like those staged by Busby Berkeley, always ended up a standard verse and two choruses, because of the time limitations of the 78 rpm disk.

Swing Bands

Only records made by swing bands resembled the arrangements which the bands played in their pictures; because generally each band had stock orchestrations that were used in films, records and personal appearances alike.

Although the record companies did manage to capture wax on some Hollywood's top stars during the tertemperate 1930's and 1940's, some staggering omissions were made.

(Continued on page 68)
Although she was the Pin-Up Girl of thousands of GI's, Betty Grable never became a top recording star. Her solitary recording is a vocal chorus of "I Can't Begin to Tell You" from "The Dolly Sisters" (1945) on a Harry James swing version. Miss Grable is whimsically billed as "Ruth Haag." Years later, she did appear on one soundtrack album.

Other wartime favorites absent from the catalogs of the shellac vendors include Vivian Blaine, Janet Blair, Angela Lansbury, Don Ameche, Joan Caulfield, Liza-Beth Scott, David Wayne, Charlotte Greenwood and Maureen O'Hara, although some of these stars did make albums in later years.

Mickey Mouse

Strictly speaking, the first soundtrack albums were not those from MGM musicals, though the MGM series initiated the current trend. In the late 1930's, Victor, on its Bluebird label, issued two sets of soundtrack children's records from Walt Disney Silly Symphonies and Mickey Mouse cartoons. In 1938, Victor released a set of three records from the soundtrack of "Snow White and the Seven Dwarfs," followed in 1940 by "Pineconch," and in 1941 by "Dumbo." With charming innocence, the labels for the sets credit the characters, not the actual vocalists: "As originally sung by Snow White."

A handful of authentic soundtrack singles did find their way to the stores. Some of Eddie Cantor's selections from "Kid Millions" (1934) were actual track versions, with a complete choral backup by the Busby Berkeley girls. In 1937, Bobby Breen's Bluebird disk of "My Campfire Dreams" from "Make a Wish" was dubbed from the track to take advantage of the St. Luke Choristers, who backed Bobby on the number. No mention is made on the labels of any of these records that the movies themselves are the source, for the phrase "soundtrack recording" simply did not exist at the time. In 1938, Victor used "songs and sound effects from the original Walt Disney film" on the Snow White collection, and, in 1940, "recorded from the original soundtrack of the Walt Disney production, 'Pineconch.'"

More than any other record company, Decca developed the public's taste for albums, rather than single records, from film scores. In addition to its own sets from Snow White and "Pineconch" (the latter uses Cliff Edwards, the voice of Jiminy Cricket, also heard on the Victor soundtrack), Decca issued albums from "The Wizard of Oz" with Judy Garland (still in print on LP), and the Max Fleischer cartoon "Gulliver's Travels," both 1939.

During the 1940's Decca produced numerous souvenir albums from movies including many by Walt Disney, Bing Crosby, Carmen Miranda, Fred Astaire, Deanna Durbin and Judy Garland. Increasingly, the trend developed to use co-stars and supporting players from the original casts and the movie company's own studio orchestra for accompaniment, but these were still record company re-creations.

And then came "Till the Clouds Roll By."

In recent years, nostalgia has become an almost obsessive way of life, not so much among the middle-aged who can recall the "good old days," but among college and high school students searching for cultural roots in a swiftly changing society. Many of these young people have learned to defy their screen favorites of the 1930's and 1940's far beyond any glorification even dreamed of by the most ambitious press agents at the time.

To satisfy this craving for the past, all the major labels have initiated reissue programs to restore the best of these early years to today's bountiful LPcatalogs.

Decca, which for years has traded extensively on its Jolson, Crosby, Cantor, Kaye, Garland archive material, has begun to dig deeper and has compiled several sets of potpourri film material and genuine soundtrack excerpts from the Marx Brothers and W.C. Fields Paramount pictures which the company controls.

Victor's Vintage Series contains highlights from the Jeanette MacDonald-Nelson Eddy screen operettas and a compilation from the 1929-30 era, "Stars of the Silver Screen."

The Columbia Hall of Fame Series has made available countless film recordings by Bing Crosby, Dick Powell, Mae West, Lyda Roberti, Ethel Merman, Ethel Waters. Frank Sinatra and, most recently, Alice Faye. This writer has had the privilege of compiling all the Victor and Columbia collections mentioned above.

But this is the age of the soundtrack recording. For over two decades, we have learned that no studio recording can quite reproduce the expansive excitement of the Hollywood sound. The next step is a massive reissue program on the part of the movie companies to offer the record buyer the great moments from the history of the American Musical Film, exactly as they sounded in the gilded cinema palaces of our memory.
record manufacturing equipment

gives you
- Unmatched production
- Highest reliability
- Lowest servicing costs
- Simple operation and servicing
- Highest Swedish quality

We offer
All equipment required for a complete and efficient record pressing plant.

Serving the world's record industry since 1942.
Write or call for further information and catalogues.
Distribution: The Great Expansion

By LARRY NEWTON, president, ABC Records

By 1975 the recorded music industry had grown to a total dollar volume of four billion dollars at the retail level. I base this view on such factors as the consistent expansion of the traditional record business, and the growth of newer facets of the industry such as video-tape and tape cartridge. Another major factor in achieving this figure is population growth coupled with increased leisure time— all of which is taking place at a rate never before experienced.

If we analyze present distribution and marketing patterns in the retail market, and we conclude that the manufacturer will be under increasing pressure to become more selective in turning out product. Space is at a premium, and the thousands of outlets which handle recorded music— inventions tend to grow larger both in records and racks.

There must be a day of reckoning and an end to the back-street philosophy of producing and duplicating records. In the days of the 1930's, the industry problems will multiply. Let us stop kidding ourselves and stop hyping ourselves.

In line with this point of view I foresee a movement, whereby the practice of "cherry picking" on the part of the wholesale record buyer and the retail merchant is being buttressed by the recent trend towards multiple rack jobs. This or perhaps rack jobbers who traditionally "cherry picked" have achieved distributor status.

It is interesting to remember the various changes in record distribution since the 1930's. In the early years of that decade the record industry was at very low ebb owing to the Great Depression. The introduction of radio also cut into record sales, but as the decade wore on, forward sales reviews began to show what and the dealer structure began to revolve. An important step in this was the creation of American Decca in 1934, made possible by Sir Edward Lewis and British Decca. The fact that this move also helped to create a growing demand for records.

In the years 1935-1937 there were authorized dealers who carried a manufacturer's full line and sold record cabinets and phonograph accessories. These dealers had standing orders on specific artists. In 1938 it was virtually a universe of perhaps 5,000 outlets and it constituted the record industry from the 1930's to 1945.

The postwar period was marked by the rise of independent distributors and labels. There were many who pioneered this development such as Paul Reiner, considered one of the first indie distributors. Labels like National, Modern, Specialty, and some others, brought out new material. Label distribution of the indie expansion in the 1950's.

Newton considers Eli Oberstein to be a crucial figure in the independent expansion, pointing to Obie's appointment of jukebox operators as record distributors for his Varisty and Royale lines. Just prior to the 1950's, the one-stop appeared on the scene. A.V. Records, which started its operation in 1948 as a service to jukebox operators. Another interesting development was the growth of record clubs and mail order sales generally.

The boom in rock and roll meant that the total potential still remains to be achieved. In order to do this, there must be an open market, particularly the manufacturer upon whom more of the responsibility falls. The industry has grown and will grow more selective in creating product.

What It Is—Is Swamp Music—Is What It Is

By JERRY WEXLER

At drummer Sammy Cresson's Halloween party in Memphis, his new boss, singer Tony Joe White, builder of real clean lines, removes a blanket from his personal mason jar of spiders and puts it on the back of his hand. The spider bits, the assemblage murmur their opinion of Far Out's, somebody puts Tony Joe's new "Roosevelt & Ira Lee" record on the record player. Tony Joe courteously offers a spider to Stanley, another great guitarist and producer of Delaney and Bonnie. Don, who has been wearing Buf- falo Bill hair and a Dennis Hopper Easy Rider getup for a couple of weeks, is still being roaming the Southern hills and marshes and savannahs. It's been a year in monomaniacal pursuit of some private musical vision, has no problem in passing the spider in favor of a blues.

At 3614 Jackson Highway in Memphis, a new label, Dusty Hill and Chips, is starting up. This is the brainchild of Don Nix and his brother Sonny. Nix has moved from Texas to Arkansas to build a new studio and put out a record on his own. Don's a good producer and a fine guitarist, and he's always been selling his tunes. And the hills are alive with the sound of music.

In Memphis The MG's are still the top funk group and Duck Dunn is running with Don Nix a lot, and ChipsMomma's guys at America are doing tremendous things behind Elvis, Dusty, Herbie Mann, and Dionne. Clapton has joined Delaney and Bonnie. Leon Russell is in England cutting his LP with Harrison and Clapton backing. Fats Domino is carrying on in his spare, flame-under-a-bushel style. Creedence Clearwater is taking the world. Aretha is a cut above the others. She's got a rhythm section, Cold Grits, does Tony Joe White's "It's a Rag in Night in Georgia." The Pasha, Arif, is producing, and has Sonny Bono and the very pretty female vocalist, who sings from Tuffy-Harry-Jimmy-Billy with Cornell Dupree extra added on guitar and Dave Crawford on piano.

Who are these people? What is it? What is it? What is it? It's swamp music. It's what it is. It's what it is. It's what it is.

What is that everybody is calling this emerging thing? It's got a heavy rhythm section. There is a noise and laying where you can get a look at it and say 'I Be Dog'. Sure it is. The Southern sound. R&B played by the most perfect of the modern artists. Corinth, Thibodaux, Florence, Tupelo, Hattiesburg, New Orleans, Memphis! It is the flowering of the new Southern life style! It is Southern hard, cold, and tough, as opposed to the Skydog guitar wizard out of Central Florida whose name is John Cropper. Danny Digger Hopper's and who was more shrewd after seeing "Easy Riders" than that. Bobbie Frank Newfield or Albert Hall. Is Southern hard, cold, and tough, as opposed to the Skydog guitar wizard out of Central Florida whose name is John Cropper. Danny Digger Hopper's and who was more shrewd after seeing "Easy Riders" than that. Bobbie Frank Newfield or Albert Hall. It has Tommy Cogbill's brush with some of Motown's Southern rhythm and soul. It has Roger Hargrave's guitar work. It is a beautiful, artistic track, from Tuffy-Harry-Jimmy-Billy with Cornell Dupree extra added on guitar and Dave Crawford on piano.

In Memphis The MG's are still the top funk group and Duck Dunn is running with Don Nix a lot, and ChipsMomma's guys at America are doing tremendous things behind Elvis, Dusty, Herbie Mann, and Dionne. Clapton has joined Delaney and Bonnie. Leon Russell is in England cutting his LP with Harrison and Clapton backing. Fats Domino is carrying on in his spare, flame-under-a-bushel style. Creedence Clearwater is taking the world. Aretha is a cut above the others. She's got a rhythm section, Cold Grits, does Tony Joe White's "It's a Rag in Night in Georgia." The Pasha, Arif, is producing, and has Sonny Bono and the very pretty female vocalist, who sings from Tuffy-Harry-Jimmy-Billy with Cornell Dupree extra added on guitar and Dave Crawford on piano.

What is it? What is it? What is it? What is it? What is it? It's swamp music. It's what it is. It's what it is. It's what it is.

What is that everybody is calling this emerging thing? It's got a heavy rhythm section. There is a noise and laying where you can get a look at it and say 'I Be Dog'. Sure it is. The Southern sound. R&B played by the most perfect of the modern artists. Corinth, Thibodaux, Florence, Tupelo, Hattiesburg, New Orleans, Memphis! It is the flowering of the new Southern life style! It is Southern hard, cold, and tough, as opposed to the Skydog guitar wizard out of Central Florida whose name is John Cropper. Danny Digger Hopper's and who was more shrewd after seeing "Easy Riders" than that. Bobbie Frank Newfield or Albert Hall. It has Tommy Cogbill's brush with some of Motown's Southern rhythm and soul. It has Roger Hargrave's guitar work. It is a beautiful, artistic track, from Tuffy-Harry-Jimmy-Billy with Cornell Dupree extra added on guitar and Dave Crawford on piano.

What is it? What is it? What is it? What is it? What is it? It's swamp music. It's what it is. It's what it is. It's what it is.

What is that everybody is calling this emerging thing? It's got a heavy rhythm section. There is a noise and laying where you can get a look at it and say 'I Be Dog'. Sure it is. The Southern sound. R&B played by the most perfect of the modern artists. Corinth, Thibodaux, Florence, Tupelo, Hattiesburg, New Orleans, Memphis! It is the flowering of the new Southern life style! It is Southern hard, cold, and tough, as opposed to the Skydog guitar wizard out of Central Florida whose name is John Cropper. Danny Digger Hopper's and who was more shrewd after seeing "Easy Riders" than that. Bobbie Frank Newfield or Albert Hall. It has Tommy Cogbill's brush with some of Motown's Southern rhythm and soul. It has Roger Hargrave's guitar work. It is a beautiful, artistic track, from Tuffy-Harry-Jimmy-Billy with Cornell Dupree extra added on guitar and Dave Crawford on piano.

What is it? What is it? What is it? What is it? What is it? It's swamp music. It's what it is. It's what it is. It's what it is.

What is that everybody is calling this emerging thing? It's got a heavy rhythm section. There is a noise and laying where you can get a look at it and say 'I Be Dog'. Sure it is. The Southern sound. R&B played by the most perfect of the modern artists. Corinth, Thibodaux, Florence, Tupelo, Hattiesburg, New Orleans, Memphis! It is the flowering of the new Southern life style! It is Southern hard, cold, and tough, as opposed to the Skydog guitar wizard out of Central Florida whose name is John Cropper. Danny Digger Hopper's and who was more shrewd after seeing "Easy Riders" than that. Bobbie Frank Newfield or Albert Hall. It has Tommy Cogbill's brush with some of Motown's Southern rhythm and soul. It has Roger Hargrave's guitar work. It is a beautiful, artistic track, from Tuffy-Harry-Jimmy-Billy with Cornell Dupree extra added on guitar and Dave Crawford on piano.

What is it? What is it? What is it? What is it? What is it? It's swamp music. It's what it is. It's what it is. It's what it is.
TELEC Schallplatten Records

Representing the world's most important record labels and internationally famous artists in Germany

Repräsentant der bedeutendsten Schallplattenmarken und der bekanntesten Künstler der Welt in Deutschland

TELDEC »TELEFUNKEN-DECCA« SCHALLPLATTEN-GMBH · HAMBURG/GERMANY
Jukebox operator organizations date back to the dawn of the coin-operated music machine business in the late 1800's, but no enduring national organization existed until the Music Operators of America (MOA) organized in 1931. MOA's growth and its use of Chicago's Sherman House Hotel as convention headquarters later caused many industry veterans to reflect on how history repeated itself. In the late 1920's operators conducted annual trade shows at the Sherman. But in the summer of 1931 the rivalry of two groups claiming national status brought about a awakening that led to the formation of the Coin Machine Manufacturer's Association which took over the trade exhibit. This period actually saw the birth of the jukebox and amusement game operating industry and many local organizations formed around the U.S. Even as the manufacturers continued to hold annual shows, operators made strong attempts to once more organize. At the 1934 show, Fred Mann of the Chicago organization, presided at a meeting that resulted in the participation of 16 different organizations of jukebox operators. Operators said they needed an organization because of the criticism of circulating locations, objections to manufacturer advertisements in non-trade magazines, opposition to pay-off pingers, and the unfairness of the deposit requirements in ordering machines.

But although vending operators were successful in establishing their own group in 1934, music operators did not achieve unity until 68 officers of state groups met in 1948 to form MOA.

The catalyst that brought the MOA into existence was the threat of a national copyright legislation aimed at ending the jukebox operators free use of songs as represented by the Scott-Fellers jukebox bills in 1948. Thus, a national problem caused operators to unite, whereas earlier attempts by such operators as Ohio's Ralph Young had been caught on local problems. Young's appeal mentioned many problems: "persecution, unjust and discriminatory taxation that was tantamount to virtual confiscation, price cutting, sales to locations, unfair advertising, ridiculous commissions, untruthful statements by manufacturers as to earnings that were widely circulated and used against us in tax fights as authoritative statements by executives of the industry, circulating of locations and so on endlessly."

But these were problems of the late 1930's and the industry survived others during World War II before the threat of copyright inclusion became the rallying force for national unity.

First Meeting

When MOA held its organizational meeting in 1948 a 14-man committee was named with George A. Miller as chairman. New York attorney Sidney Levine was chosen as national counsel and representative. From 1948 to 1950 the Scott bill was brought before Congress and defeated three times. In 1951, the Bryson Bill, a more detailed copyright measure, died in House judiciary. As MOA fought successfully to help defeat copyright bills its function as a national organization took on more importance.

As the 1952 convention unfolded under the growing threat of the Korean War, Miller was elected president and MOA was officially incorporated. Other officers were Richard Schneider, first vice president; Al Denver, who had served as first vice-chairman of the initial committee was re-elected; Ray Cunliffe, second vice president; Clinton Pierce, third vice president; D. M. Steinberg, secretary; Hirsh de La Vie, treasurer, and executive officers Les Montooth, Ben Gimbarg and Thomas Withrow.

Congressional debate over the Bryson Bill in the spring of 1952 resulted in MOA holding its convention in September. The majority of the 27 exhibitors were record manufacturers. Miller's term was extended for two years and he was given broader responsibility for being made business manager. Two proposals for launching a public relations program were studied. By electing to hold its 1952 convention just prior to the National Automatic Merchandising Association's annual show in September, the spring cycle of MOA's convention was disrupted. Thus, there was no show scheduled in 1953. MOA was also struggling for funds, since at the time it was largely an association made up of strong regional associations. The McCarran jukebox bill posed another threat, too. MOA made plans to enlarge its membership and furnish more services, including building a solid public relations program. In the summer of 1953, MOA approved a public relations plan designed by Billboard as part of a 65th Anniversary of the jukebox operating industry special edition. The need for greater public relations efforts was outlined following a Congressional subcommittee hearing in Detroit where newspapers claimed hoodlums were controlling the jukebox industry there.

Growing Prosperity

The growing prosperity of the jukebox industry in 1954 was reflected in record export figures released which showed increases eight times the totals achieved in the late 1930's and was additionally reflected in a record MOA crowd of 1,995 paid admissions and 55 exhibitors. Although the four major jukebox manufacturers did not exhibit they displayed cordiality toward (Continued on page 74)
"always first in the world"

- with the new automatic Super FABEL TC
- the only record press with all transistorized thermocontrol system and
- the recent modern automatic extruder mounted in compact unit with the press.

Fabelmix • Adjustable speed and output • Monobloc unit with any press • Horizontal extrusion • Economical and quick steam heating • Use of material under several shapes (dry blend, pellet, or regrinds) • 45 gr in 12 seconds • One hand operation

Fabelai • Automatic electrical hot air preheating oven with containers for grudules

Fabelex • Eccentric press 8 tons for cutting of centre and outside Ø 7" records

Fabelo • Automatic 10" and 12" record edging machine by hot knife • Practical vacuum holding device

Fabelou • Tool for precise cutting of center & edge for 7" records, in one operation

Fabelmo • Recent quick heating & cooling die in Cr-Ni steel with double spiral channel • Rapid dismounting

Fabelso • Stamper forming tools

Fabelso-M • Hand Stamper forming tool for Ø 7" matrices

Here are 35 years research of FABELDIS

Rue Sainte-Marie 4-10
Brussels VIII - Belgium
Tel. 02/25 65 01

Able to equip complete factories with their related plants
The annual trade committee decided they had exhausted Billboard's activity, experienced much of the difficulty. Following Armour (early '58), MOA's turnover was disorganized, new sets of organizational bylaws were drawn up by Miller and LeClair with the main objective aimed at defining membership. Delegates to the 1955 annual meeting, residue of the California association to devote full time to MOA duties.

The changing patterns of jukebox programming, sparked largely by the introduction of three 200 selection machines during 1956, resulted in MOA's first seminar in Chicago focusing on the chairmanship of A. L. (Lou) Pracek. Miller was given a five-year contract and the first discussions of changing the site of MOA's convention from Chicago were heard.

Battle lines were drawn at the American Society of Composers, Authors and Publishers (ASCAP) and MOA parceled the same issue. The litigated issue, introduced to wide public interest in late 1956 of the eventual number of jukebox exhibitors, made the convention the largest in terms of products shown. Miller explained that he had invited 100 exhibitors but that only a few showed up. It was pointed out that ASCAP President Paul Cunningham had not been invited although he was in Chicago at the time. In an Editorial, Billboard commented that the MOA show could become a focal point for all segments of the recording industry. During the show, Norm Walsworth had hired a Cordial Sales meeting and other record people, disk jockeys, etc., used the occasion to exchange ideas and organize promotion.

The most important record manufacturers even more so at the 1957 Chicago show were heard as an estimated 150 record firms attended. Dealers, however, were saddened by the recent death of Sidney Levine. Miller had been his closest confidante and Levine's replacement, Chauncey Carter, died in early '58. Meanwhile, Nicholas Allen and Merrill Armstrong had been hired as counsel to plead MOA's case in Congress. MOA learned that despite O'Mahoney's strength, the Senate's National Association of Rack Merchandisers had met recently in a curious situation to a parallel situation to the one that was developing in Congress. The managing director, E. R. Ratjake made an impassioned plea, and MOA members and Willie Blatt outbid manufacturers for exhibits. Miller also attended the Miami show.

The discussion about material continued long afterwards. In a singing reply to MOA critics, Ratjake said that any improvement in the national organization "is not going to be done to the tune of the sacrifice of calumet serious critics whose only stake is sensationalism." He admitted MOA's choice of Mimi had been a mistake, that they had taught record exhibitors away and called for more constructive criticism.

Back in Chicago for the 1962 convention, MOA still had to explain why they had only 10 exhibitors. They were only 40 exhibitors and Seeburg, Rock-Ola and Wurlitzer still stayed away. There were more advertising commitments, but there was a new set of complaints that perhaps MOA should bear itself to Miller. He cited the failure of record companies to exhibit (if they had any exhibitors) and said: "Record companies are forgetting that jukebox operators use more than 50 percent of all singles. Criticism that operators buy different jukebox stops and stating this as a reason for a manufacturer's absence is false." Immediately after the convention closed, Ratjake resigned and Miller announced that he would not continue as president. An extraordinary meeting of the executive board, brought together by time professional organization expert Robert H. Blunden was elected as Ratjake's successor and J. Harry Snodgrass was elected as president.

Blunden's aggressive drive for membership as he visited locals associations around the country resulted in steady growth. MOA decided to hold its 1963 convention in September because Miller had left his job to spend too much time away from his family. "The resulting momentary pause in expanded scope and activity of the association will benefit everyone if we can be on the road even more in the future," he said.

At this time, many in the industry believed MOA had diminished the cornerstones toward unprecedented growth. However, there were still many who were not certain of MOA's future. President Casola, who had substituted, had toured the country building MOA. Miller, of course, had been the executive secretary. An executive board asked him to the new executive secretary could be found. Miller was confident, too, and praised Snodgrass, Blunden and Casola. The thinking of MOA's executive committee on the subjects of the revitalized, modern MOA. The trade group emerged as the new hope of jukebox operators and MOA was to achieve its greatest success.

# 1964-69 New Outlook For MOA

When Frederick M. Granger, Jr. was hired as managing director of the Music Operators of America (MOA) he had never been a member of the 16-year-old national organization of jukebox operators with his candidate's attitude toward the trade publications. An experienced editor, he could not wait to get to the jukebox business, Granger quickly eliminated the secrecy that had surrounded much of the organization's activities, encouraged writers to submit press releases, encouraged interviews with MOA leaders, and invited the press to the jukebox business, Granger quickly eliminated the secrecy that had surrounded much of the organization's activities, encouraged writers to submit press releases, encouraged interviews with MOA leaders, and invited the press to the jukebox show. Granger urged exhibitors to make the trade press and his outlook general in MOA's respect, and in the national organization wasn't what all took that the organization's members and executives by surprise.

Granger's initial meeting with MOA's executive committee in early 1964 was recounted by Billboard's Ray Brack. Granger suggested on the spot that the same terrible situation of the members of the men present at the interview feared such an increase would deal the association a sudden death blow. Granger argued against membership collecting if it delivered new services and built industry confidence and prestige. Then he said: "If the dues don't come in, then we're through!"

Right then chairman J. Harry Snodgrass and his committee decided they had their man.

The broadening responsibility of MOA was evident in the subjects of its forum, which included stereophonic music on the jukebox, deprecia tion of equipment, diversification and the taxation of the operation. Recording artists appearing at the banquet included Red Foley, Kirby Stone Four, Cathy Caff, the drones, Don Messer, Martin Acosta and many others. Exhibitors, the Mills Brothers, Susan Dallas, Freddie Ticken and the Rockers, Jackie Wilson, Sonny James, Ersel Hickey, Jerry Williams and many others.


The jukebox operating industry was jolted in early 1965 by the reports of the McCullum racket committee which both praised and scolded coin machine businessmen. A new public relations effort was mounted with the help of leading jukebox executives. It was a part of MOA but was encouraged by the operator group. The annual convention was marked by ominous changes, although the numbers of attendees came down to levels not above previous years, membership was at a stall and only AMI and United among the five jukebox manufacturers exhibited. Rock-Ola, Seeburg and Seeger indicated that economical reasons were the reason for their absence. The subject of stereo records entitled fleets of jingle and the West Coast one-step owner charging that record distribution has no right to be on a stereo question." A few days after the show, Miller announced that the 1961 convention was to be moved to Miami. He stated: "There are forces which want to see MOA collapse."

# Attendance Drops

Attendance at the Miami show dropped by 50 percent to 1,600 exhibitors and dropped from 60 to 44. Several reasons were noted. Many record manufactur ers were hiring new sales representatives. The National Association of Rack Merchandisers had met recently in a curious situation to a parallel situation to a situation to a parallel situation to the one that was developing in Congress. The managing director, E. R. Ratjake made an impassioned plea, and MOA members and Willie Blatt outbid manufacturers for exhibits (one exhibitor even erected a booth in the Miami Show). The discussion about material continued long afterwards. In a singing reply to MOA critics, Ratjake said that any improvement in the national organization "is not going to be done to the tune of the sacrifice of the majority of record companies."

Vendors at the 1964 show caused some industry people to wonder if it could be matched the following year when the huge meeting was moved to Los Angeles. The National Association of Rack Merchandisers (NAMA) vendor's group went to Miami Beach. Through the years, MOA had sometimes held its show concurrently with the attendance of both shows in the same city; at one point, MOA did not have one. Too, since many MOA members were involved in vendors, the group would order to force some members to take two shows in one season.

In order to obtain better dates for the 1965 convention, MOA switched to the Pick Congress Hotel. Early in the year, all the remaining major jukebox manufacturers were solidly behind the show and another jukebox royalty battle in Washington provided still more rallying strength. Miller died in Oct. 1962, at which time professional organization expert Robert H. Blunden was named as Ratjake's successor and J. Harry Snodgrass was elected as president.

Blunden's aggressive drive for membership as he visited locals associations around the country resulted in steady growth. MOA decided to hold its 1963 convention in September because Miller had left his job to spend too much time away from his family. "The resulting momentary pause in expanded scope and activity of the association will benefit everyone if we can be on the road even more in the future," he said.

At this time, many in the industry believed MOA had diminished the cornerstones toward unprecedented growth. However, there were still many who were not certain of MOA's future. President Casola, who had substituted, had toured the country building MOA. Miller, of course, had been the executive secretary. An executive board asked him to the new executive secretary could be found. Miller was confident, too, and praised Snodgrass, Blunden and Casola. The thinking of MOA's executive committee on the subjects of the revitalized, modern MOA. The trade group emerged as the new hope of jukebox operators and MOA was to achieve its greatest success.
ASK THE RASCALS ABOUT MIKE...

THE UNIDYNE® IS THE OFFICIAL MICROPHONE OF THE RASCALS


Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204
NEW OUTLOOK FOR MOA

• Continued from page 74

Granger remarked that it was the most successful he had ever seen in his years with association management—300 firms had been added to MOA's new hope of modern jukebox operators to MOA's roster of 850 firms.

Copyright Payment

The membership drive occurred during a year in which MOA faced its greatest threat in the perennial battle to preserve exemption from copyright payment for recordings used on jukeboxes. Not only did New York Republican Rep. Emanuel Celler introduce his bill to end exemption, but Congress began a total revision of the 1909 Copyright Act with specific language that removed exemption. MOA's immediate reaction was the organization of a lobbying trip to Washington where jukebox businessmen visited with their respective senators and representatives. Another grass-roots letter writing campaign was organized in April, 1965, similar in spirit to a collection of 100,000 petitions that had been gathered to quell a 1964 Celler Bill.

In June, 1965, MOA's new approach to the copyright question became more dramatically visible as MOA witnesses appeared before a House committee. Appearing were Pierce, Bess, treasurer William Cannon, Max Hurvich, Henry Leyser, George Miller, Moses Profitt and A. L. Pucek. MOA's new willingness to co-operate and remove the threat that resulted in new prestige for the jukebox operators and several committee members were reported to have had a "change of heart." MOA offered to pay an additional 2-cent mechanical fee per tune under statutory limitations. Witnesses charged that the licensing organization's "reasonable royalty" sought by just one of the three licensor, would amount to $2,100 a year for a 70-jukebox route and that the amount of the demands of all three licensors would cost an operator $6,300 annually—twice the net income after expenses of the average operator. The copyright issue continued throughout the year and culminated in a move by MOA that staggered its opponents—MOA offered to pay 2 cents per title under a statutory royalty plan. MOA's offer had been in response to an appeal by the committee for constructive suggestions by either side and MOA was the only party to respond with a copyright compromise proposal.

The new attitude by MOA on the legislative level was matched by renewed vigor in its annual trade show. Registration hit 2,500 and exhibitors numbered 60 as the NAMA show helped swell the number of coin machine businessmen visiting Chicago. James Tolisano of Florida was elected president and commenced a vigorous campaign to launch new feature programs, making trips himself to such areas as Montana, Louisiana and Virginia. Cannon moved up to secretary and quietly landed a new rapport with record companies that was to later result in a stormy seminar featuring one-stop owners. Attendance in 1967 slipped slightly to 2,000 but exhibitors hit an all-time high of 63 firms and Cannon's presidency commenced on a note of bringing more consciousness of record programming into MOA.

Early in his tenure as president, Cannon charged that jukebox operators were guilty of "rubber stamp" programming. Later, before another state group, he charged that "too many jukebox stops were only interested in product they can sell by the presentation about the marks drew fire from many one-stop owners and managers and led to one of the most heated seminars in MOA's history. During World War II he served as a naval line officer in the Pacific. Later he was assigned to the executive office, Secretary of the Navy, as a public relations aide.

Granger, Jr. (left) and able assistant Bonnie York at work in the Music Operators of America (MOA) offices in Chicago. Granger, Jr. was in trade association and specialty advertising work from 1953 to 1964 when he was hired as executive vice president, MOA. During World War II he served as a naval line officer in the Pacific. Later he was assigned to the executive office, Secretary of the Navy, as a public relations aide.

BOOKKEEPING BOMBSHELL. This enormous pile of papers represents the bookkeeping required for just one phonograph record. Record jockeys (the same coincidental overlapping of dating of the jukebox and record jockey event had occurred in 1961 in two separate industries) now faced a new hope and at the same time that new record manufacturers attended MOA. Adding to the challenge for MOA was the fact that once again NAMA was not convening in Chicago.

Complete Mauder

In a spirit of complete candor that had characterized his attitude about MOA from the beginning, Granger answered questions concerning the controversial nature of the show. "I think our directors would move the show out of the Sherman Hotel before accepting another early date like this," he said. He added, however, that jukebox manufacturers were already asking about the 1970 show dates prior to the 1968 event. (Only one manufacturer, Seeburg, was named in release date for its new model and Seeburg had already expressed a desire to show its new models at distributor events rather than at MOA.) Commenting on the fact that for the first time a foreign manufacturer of jukeboxes would show alongside domestic makers, Granger pointed out that MOA had steadily taken on more of an international flavor. "I am sure our directors and our exhibitors would not consider it fair to exclude an exhibitor on the basis that he represented a foreign manufacturer or product," he said, in reference to Leyser's NAMA exhibit. "As far as the phonograph manufacturers are concerned, they are all exhibiting in accordance with ground rules they helped draw up."

Turning to the topic of joint dates with NAMA, Granger acknowledged that there was more talk of the need to hold MOA and NAMA in the same city or at the same time and that there was speculation about the eventual merging of the music and vending industry exhibits. Some of the largest vendors had during the past two years commenced acquiring music and game routes, thus creating a kind of bridge between what had been two separate industries ever since the 1930's. At the same time, Granger acknowledged that many MOA members were involved in vending where it concerned public locations.

MOA's directors, Granger said, "emphatically favor joint dates because of the convenience of the operators who want to see both shows. However, I don't know of any of our directors who favor a merging of both shows. I have been asked by more than one exhibitor about a possible merger and my answer is always the same—joint decision on MOA's part is up to the MOA board. I just returned from a state convention where an operator told me in no uncertain terms that plant and industry would like to see one World in competition to operating music, amusement and vending equipment in public locations. The thinking is that even when the same vendors are involved in one vending firm and a music operating firm in the area, they still operate as separate companies maintained. "Thus, he pointed out, "there is a need for separate vending and music operating organizations."

On its own separate merits, and confronted with several challenges, the 1969 MOA opened. Attendance went to 2,037—more than in 1967 when 2,000 attended and when NAMA also met in Chicago. The MOA had finally become the hope and at the same time the reality that so many of its members had worked so long to achieve.
A Super-Star for the 70's

ON DAYS LIKE THESE

ROUVAUN

Didn't We
My Way
The Windmills of Your Mind
A Time for Us (Love Theme from "Romeo & Juliet")
C'ngrato
This Is My Life
The Soul of a Singer
The Lonely Ones
Delilah
On Days Like These

Rouvaun's Fourth RCA Album—"ON DAYS LIKE THESE"—LSP4246
As a primary result of recent exposure on television and radio, country music has become the center of every city, town, and village throughout the land. In Nashville, as well as in every other place, I am proud to say that my personal belief in the business goes all the way back to my early days in WSM in Nashville, where I was able to draw on the real music face to face as program manager and producer of the 'Grand Ole Opry', each Saturday night, and the magic of the first 'Opry' show cast such a spell on me that, to this day, I still feel a sense of electric reality wherever I may go.

Uncovering such talent as Carl Smith, Marty Robbins, Jim Reeves, Ray Price, Ferlin Husky, Johnny Cash, Anita Kerr, Porter Wagoner, Hawkshaw Hawkins, Eileen Young, and many others, added to the compliment I felt for country music through my personal involvement with the 'Opry'.

Later, I was introduced to songwriting, as well as to daily diet of country music via the "Grand Ole Opry" and other radio shows. To many of the men, it was their first opportunity of ever hearing country music. In Europe, the same thing was happening by means of Armed Forces Radio with country music being played on a regular basis in both the Atlantic and Pacific theaters. Not the least of it being the fact that, while men in uniform were enjoying the special AFRTS shows, many individual Europeans were also introduced to American music in a way that was being introduced to country music for the very first time.

Nashville Emerges

Following the World War II, home, and their desire to hear country music came with them. Local radio stations began to receive more requests for country music, and many of these were concerned with local music, and more to the fore, stations began to program country records. While at the same time all this was happening, the New York Times Pan Alley, finally lost its foothold, and new writers from all over the world began to write, and have published, what was termed country music.

Also about this time, the Nashville music scene, very quietly and unannounced, began to take shape under the shelter of a 2,000-seat stage, located in Hillbilly Village. Not only was this the first for Nashville, whereas previous recording sessions were held in hotel rooms and radio stations, but it was the first beginning of new sound for country music.

With all of the attention being directed toward country music at that time, in 1957, it seemed only logical to form an association which would pull together every one in the country music industry to the best interest of all involved. So few of us within the industry immediately put our heads to work, and came up with what is now known as the Country Music Association, which to this day carries the banner for country music across the land.
Words & Music
by
Billboard & Deutsche Grammophon

*but is only seventy-one years old
He was indoor editor and a man named Al Hartman was outdoor editor. That didn't mean that Sugar spent all his time behind a desk, and Al out on the street. The outdoor editor was in charge of the departments covering such diverse aspects of the business as carnivals, circuses, fairs, etc., and the indoor editor supervised those departments dealing with the legitimate theater, radio, nightclubs, vaudeville and music (there was no television then, of course). The legal editor was Eugene Burr and the radio editor Merritt (Jerry) Franken. Gene, now producing and writing, and Jerry, presently with a fine public relations firm known as MSEL (of which I am still a member) and live about 100 yards from each other on a mountain overlooking the smog, which overlooks Hollywood, was a partner in the law firm they live called Mulholland Drive and it is somewhat famous for what used to be called necking, and an occasional murder.

The music department in those days was not extensive. It consisted of one (count it, 1) page in the magazine, and its editor was M.H. Shapiro. The M was for Morton, but quite a few of us called him Shap or Mouse.

We broke into the record business through what might be called one of those fortuitous happenings. The paper's design (and still thriving) Coin Machine Department. We started a little feature in the center two columns of one of the four column pages there in the back of the book in the Coin Machine Department.

It was designed to help jockeybox operators buy the records which would pull the maximum amount of play on their machines. We called it The Record Buying Guide. And we sold a 52-week advertising contract for the left-hand column on the page to RCA Victor and Columbia, previously the open or blanking the Guide to Columbia. The column cost each of the companies $87,50, less of course, the maximum annual discount.

RCA Victor and Columbia were really the only two record companies of any consequence at the time, although, very shortly thereafter, the most hard-driving man named E.F. Stevens and a shrewd, aggressive one named Jack Kapp (both now dead) started Decca Records (39 years ago) and became a factor, big and fast.

A fellow named Millard started was of office manager of the new company.

Potelours

My brother Andy who joined the paper some time later than I, but is still with it, and my other old friends there, tell me that today they frequently get loud, vehement arguments in the various record company executives, questioning the authenticity of the several charts in the paper.

The reason which is lost in antiquity, but it was carried via WENR-TV, Buffalo; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new Midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.

WNBQ, the NBC video flagship, did not air the program for a reason which is lost in antiquity, but it was carried via WENR-TV, Buffalo; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new Midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.

WNBQ, the NBC video flagship, did not air the program for a reason which is lost in antiquity, but it was carried via WENR-TV, Buffalo; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new Midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.

WNBQ, the NBC video flagship, did not air the program for a reason which is lost in antiquity, but it was carried via WENR-TV, Buffalo; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new Midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.

WNBQ, the NBC video flagship, did not air the program for a reason which is lost in antiquity, but it was carried via WENR-TV, Buffalo; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new Midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.

WNBQ, the NBC video flagship, did not air the program for a reason which is lost in antiquity, but it was carried via WENR-TV, Buffalo; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new Midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.

WNBQ, the NBC video flagship, did not air the program for a reason which is lost in antiquity, but it was carried via WENR-TV, Buffalo; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new Midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.

WNBQ, the NBC video flagship, did not air the program for a reason which is lost in antiquity, but it was carried via WENR-TV, Buffalo; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new Midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.

WNBQ, the NBC video flagship, did not air the program for a reason which is lost in antiquity, but it was carried via WENR-TV, Buffalo; WTMJ-TV, Milwaukee; WBEN-TV, Buffalo; WEWS, Cleveland. Admiral was the sponsor, and most of the talent were country music artists. Shortly thereafter, NBC launched its new Midwest TV network with a three-hour program, most of which originated in KSD-TV, St. Louis.
people...GET TOGETHER
Better Than a College Education

By DON CARLE GILLETTE

To fully understand the stability and burgeoning progress of The Billboard organization, you must know something about the man behind the heading of this interesting amusement trade publication. And the only way to know this unique and extraordinary man was to work directly under his guidance. The former editorial staff members of the paper enjoyed this rare privilege, and my experience probably was the most unique.

Working under W. H. (Billy) Donaldson for a single year was far more instructive, in a practical sense, than four years in college. Even six or eight years. This was clearly the case of all the former men who, after going through college and augmenting their studies with a course in journalism, went to work on The Billboard.

I was unable to get into Columbia University's School of Journalism because I did not have enough college credits. I offered to take any courses needed to obtain the necessary credits, but was told it wouldn't be advisable since I already had been to business college and was launched in a job that was more secure than newspaper work.

While trying to figure out how to vault this roadblock, I ran into L. L. Rothafel, the de luxe movie theater impresario, better known as Roxie, a fellow Marine in World War I.

Roxie knew of me in my writing and he tipped me off that publisher Bill Donaldson was looking for a captain from his old Broadway-equipped combat company to staff Putnam Building, where the New York Paramount Building now stands, and was thoroughly quizzed by the general manager, who was impressed by my eagerness and enthusiasm. When the question of salary came up I mentioned $30 weekly, the grim expression on his face gave me a jolt. The pay job paid $25 to start, and the duties included miscellaneous reporting assignments plus typing Donaldson's editorial copy—he did not use a typewriter and hated using a typewriter. He wrote all his stuff in longhand on ruled yellow paper.

Desperation

In desperation at the thought of not getting the job, I hammered away at my willingness and capacity for hard work and study; my keen interest in show business; the fact that I had attended the Cincinnati Dramatic School, and New York Public Library and therefore had a fairly broad show business background; that I had sold silent film scenarios and my first short story came out in Top Notch Magazine; that I frequently worked as an usher in order to see legitimate and vaudeville shows for free and learn the business; and that in business college I had led the class in composition, spelling and punctuation.

Still staring into a stony face, I offered to work a week for $7.50, and a roll-top desk, swivel chair, two average plain wooden chairs, small bookcase and coat-and-tie. Not a single "status symbol" was in evidence. He had more than a token amount of space from the paper's Cincinnati headquarters and printing plant to make it his unique. He was nearer the pulse and major activity in the fields of legitimate theater, vaudeville, music publishing, burlesque and radio.

The paper had added to its original outdoor amusement coverage. His sole aim was to be of service to show business rather than make money. He did not put on any airs, but lived in unusually modest circumstances for a man of his importance, glowing all his carriages, smoking a mule-hair cigarette, and appearing affectionately known among showfolk.

He did not put me through any third degree such as employers usually inflict on job applicants. He just stood up—a tall and impressive figure with Vandyke beard, mustache and kind but penetrating eyes—and held out his "Stand, down," he said in a soft voice.

"You'll find me a rather odd number, but I think we'll get along.

Billyboy

Then he talked, carressingly about his baby, Billyboy, his early struggles, its growth, the continually expanding scope that he foresaw, and how the paper could share in the widening field of entertainment by aiding it. He talked of the two most important ways to be profitable to the easy-money route by tying up with the big boys. In later years I was to witness many instances where Donaldson proved his point. He said, "The right thing by performers and other deserving showfolk."

I already had read about how he passed up a cool $8 million offer from a hotshot group and made The Billboard the official organ of the Motion Picture Parents Co., the movie patents pool that exacted unfair tribute from producers and exhibitors until the courts broke it up in 1923.

I was brought in by Carl Laemme, William Fox, D. W. Griffith, and others, with Donaldson's strong support.

After my initial interview than he liked to talk, so he didn't keep me long in that first meeting. He was mainly interested in how soon I could start work, and in about two weeks that time I was traveling secretary to Ivy L. Lee, often called "the father of public relations," a field much more lucrative than those I didn't think I'd do so well in that light.

Lee's clients included the Who's Who of American industry from the Rockefellers, the combined railroad group, steel, and brass industry, New York Stock Exchange, lending and investment institutions. I...[text continues]...

Carlile Gillette

December 27, 1969, Billboard
international career consultants inc. illustration kyle garrahan® orpheus

in association with Magna Prod. Inc.
Barry Wolf, president

in association with Bernie Miller®

59 MAIN STREET, WEST ORANGE NEW JERSEY 201-736-5700 Ed Abramson, president
While man’s attempts to make music mechanically date back to the invention of the clock and the musical snuff boxes much later in 1750, the progenitor of today’s jukebox is generally considered to be the Thomas Edison talking machine conceived as early as 1855 but not perfected until 1877. Civil War veterans James Redpath tried unsuccessfully to launch the Edison phonograph as an entertainment device in 1878. The Regina music box was patented in 1886. Through the use of perforated metal rolls on which music was recorded selectivity was determined through the use of a coin slot and the direction of the modern jukebox was established.

While the forerunners of the modern jukebox were being perfected the automatic piano boom was well underway. Over 55 patents for automatic pianos were issued between 1879 and 1902. Other developments during the period included the Bell and Tainter wax cylinder graphophone of 1886, the Berliner disk record gramophone of 1887 and an improved Edison phonograph in 1888.

The improved Edison machine was first exploited as a business machine in 1888 when Jesse Lippincott formed the North American Phonograph Co. A year later, when it appeared that the machine’s only market was the amusement field, it was found such places as the Palais Royal Saloon in San Francisco where Louis Glass’ Pacific Phonograph Co. had it housed in a cabinet and operating for a nickel. The Glass-developed machine utilized ear tubes and earned as much as $1,000 in six months. Glass eventually sold the rights to his machine to Felix Gottschalk, Automatic Exhibition Co., New York, which then developed a unit nearly five feet high, housing a single cylinder Edison mechanism and an electric battery. The first convention of phonograph companies in Chicago in 1890, an automatic version was shown and when the second convention was held a year later, 16 of the 19 firms exhibiting were in the coin operated phonograph business.

Entrepreneurs soon realized that the one-cylinder machines had to be grouped to furnish patrons selectivity and soon there were parlors where people could listen to several machines in succession. Such parlors eventually included scales, strength testers, kinetoscopes and so forth and became known as penny arcades.

In 1893, the disk music box was imported into the United States and by 1896 Gustav Brachhausen was successfully marketing penny and nickel Regina music machines. The same year the Regina company developed an automatic selective coin-operated music box that used a 27-inch disk.

The next development was the “talking picture” machines which used a card to announce the selection being played on cylinder record machines: Mills Noveltys Co., the Hawthorne & Shebe Co., Callie Bros and the Rosenfeld Co. all produced versions. The first of the picture and music machines to use disk recordings was Discophone made by the Valliquet Novelties Co. in 1906.

Six Cylinders

Other new coin-operated phonograph devices during this period included the Multiplex, developed by the Multiplex Phonograph Co. in 1896, which was an attachment for the Edison phonograph and held five music cylinders allowing the patron to shift and play the recordings in rotation. The Regina phonograph, developed in 1905, held six cylinders which revolved around a common center and came equipped with ear tubes or speaker horns. A year later, the speaker horn was restyled so that it was inside the cabinet of a phonograph resulting in an improvement that allowed manufacturers to promote it for the home. Caruso signed an agreement to make recordings and other talent was attracted into the recording studios.

At the same time, the Multiphone Co. had developed an improved cylinder phonograph that used 24 recordings and allowed patrons to turn a wheel and guide the recordings under the reproducing mechanism. For a period, the Multiphone Co. was publicly owned and companies were formed to place the machines across the country. However, competition from player pianos and other coin-operated phonographs forced the firm into bankruptcy in 1908.

Another coin-operated phonographic device of the same period was the Concertophone developed by Shelly Manufacturing Co. This machine utilized a revolving magazine, contained 25 recordings, was spring powered and housed in a six-foot-high cabinet. Later improvements allowed for dialing selections, but the Gabel automatic disk music machine quickly overshadowed the Concertophone.

In the early 1900’s the disk phonograph record started to compete earnestly with cylinders and such firms as the Automatic Machine & Tool Co., the Universal Talking Machine Manufacturing Co. and Julius Wilter were producing disk phonographs. The most successful of them was the John Gabel machine made by the Automatic Machine & Tool Co. which used 24 10-inch disk recordings.

The success of phonographs in the homes was not, however, attained in public locations where the player piano continued to dominate in the early part of the 1900’s. Moreover, the public was not conscious of music until the invention of the radio in 1921, and the player piano was sufficient for the small number of popular songs of the day.

The motion picture, radio and prohibition’s effect on the saloon business all combined to force the coin-operated phonograph into the background despite improvements in it in the late 1920’s. Arcades continued to flourish all through the 1920’s and other types of amusement had evolved. The last to decline was the music operator as the Depression loomed. An advertisement in a late 1920’s issue of Billboard found Mills Novelties claiming that dozens of its machines were “money makers” — they included such pieces as the Little Perfection, Operator’s Bell, O. K. Vender, Puritan, Target Practice, Wizard Fortune Teller, Firefly, Large Electric Shock, Unit picture machine, Owl Lifter, Bagpuncher, and, of course, Mills’ Violano (a coin-operated violin and piano machine) and the electric piano.

DANCING DOLL machine (above). This old music box, manufactured around 1870, featured a dancing doll that twirled as the music recorded on nickel plated cylinders played. It cost a penny to hear a song. Detroit collector Arch Rankin is shown here adjusting the unit.

REGINA music box (right), often referred to as “king of the automatic music machines,” and utilizing 27-inch metal disks. Up to 17 different disks of prerecorded music was accommodated on the unit patented in 1897 by Gustav Brachhausen and manufactured by the Regina Co., Rahway, N. J.
Wherever you find coin-operated vending, you find Seeburg first with the best.

In coin-operated phonographs, Seeburg leads with profit-making features. The high-style contemporary look and the high-fidelity stereo sound of today's coin phonos are both Seeburg firsts.

In cigarette vending, the Seeburg Tobacco Counter has eliminated the awkward stooping and bending. Handsome new 1,056 pack machines offer as many as 40 brands at countertop level instead of knee level.

In beverage vending, the name Seeburg stands for progress and innovation. Seeburg designed and marketed the first cold-drink vender. Today Seeburg sophisticated hot and cold venders are preferred the world over.

In home stereo, Seeburg is first with the exclusive new vertical record changing system that ends record handling, turning, and record damage. In background music, Seeburg is a leader in shaping attitudes with music specially paced to the work tempo. In pianos, organs and band instruments, Seeburg subsidiaries are world-renowned.

Wherever you work or play, nationwide or worldwide, Seeburg serves you... first with the best.

THE SEEBURG CORPORATION, CHICAGO, ILLINOIS 60622
Although the jukebox and game operating business dates back into the late 1800s, the industry did not develop beyond an embryonic stage until the Depression years of the early 1930’s when it commanded weekly trade news coverage in Billboard Magazine. Immediately prior to the rebirth period of the Thirties some landmark developments in jukeboxes had included the AMI machine that played both sides of a 78 rpm and furnished selectivity, the Seeburg Audiophone utilizing eight turntables for selectivity purposes and the purchase by Wurlitzer of an automatic record changing device.

But the rebirth was unquestionably established by February 1935 when the Coin Machine Manufacturers Association of Chicago held its mammoth trade show at the Sherman Hotel. It was only a short time later that operators commenced writing to Silver Sam who edited Billboard’s weekly coin machine section and the so-called “pin-game” era of the coin-operated music business was in full swing.

Chronicling the real beginning of the modern era in the coin-operated music business, Billboard’s Walter Hurd wrote:

"It is generally agreed that the depression had a lot to do with the rapid rise of the pin games. Many of the men who had been operating for years hesitated to invest in pin games just as established manufacturers hesitated to begin making them. There were not enough recognized professional operators in the U. S. at that time to even begin taking all the amusement machines for which locations were waiting. It was especially fortunate for the manufacturers (who did start making pin games) that thousands of tentative operators (men out of work because of the depression) were waiting all over the country."

Helping the pin game boom along was the fact that the 1932 coin machine show marked the beginning of a manufacturer’s exhibit that had heretofore been held by an operator’s group. A year previously, an amalgamated organization of operators had been formed to unite two quarrelling groups claiming national recognition, but the operator’s organization weakened and the manufacturer’s show came into existence.

Remote Control

These early years were marked by the development of AMI’s first selective remote control wall box, in 1932, the 1933 introduction of the Wurlitzer Simplex jukebox which played 10 records and was selective and the entry of Rock-Ola Manufacturing Corp. into the jukebox field in 1935 with its 12-selection Multi-Selector machine. Seeburg’s new line of machines heralded the use of electronic amplification in jukeboxes and the firm introduced its wall box remote unit in 1936 the use of which expanded coin-operated music in locations beyond the confines of the jukebox itself.

The expansion of the jukebox operating business and particularly the growth in sales part of it was credited to daring promotion by strong individuals. Tom Watling exhibited the trade in an advertisement: "Depression? Hell, April, 1929, we bought our new plant for cash. Put in all new equipment. Result: production increased 25 percent. Net Result: increase in sales.

WE DID NOT CUT WAGES. WE DID NOT WORK SHORT HOURS. WE DID NOT LAY ANYONE OFF. BUT WE DID WORK LIKE HELL AND FORGOT ALL ABOUT DEPRESSION.”

Many state organizations of jukebox operators grew in strength and importance as efforts were made to guard against unfair or limiting legislation. Groups were active in Michigan, Baltimore, Boston, Cleveland, Washington, New York, Georgia, Illinois, Kentucky, Miami, Missouri, Philadelphia, Milwaukee, Texas, Los Angeles and many other areas.

As a result of the experience and the growth of the business the operators had to become well versed in all phases of the coin-operated pin game business. Operators had to know the business, they had to be operators. In the business there were salesmen, operators, manufacturers and buyers, and all had to be operators. Operators had to have a general knowledge of the business and all phases of it in order to carry on effectively.

The depression period was marked by the growth of pin game music in the business at an unbelievable rate. The coin-operated music business of the pre-depression days had been static in growth and was unable to compete with the coin-operated pin game business in the period of the depression.

The pin game business was able to offer the public a variety of music in the coin-operated pin game machines that were not offered in the coin-operated music business. Music in the coin-operated pin game machines was not only offered in the coin-operated music business, but in the coin-operated pin game machines it was offered at a lower price and with more variety than in the coin-operated music business.

The coin-operated pin game business was able to offer the public a variety of music in the coin-operated pin game machines that were not offered in the coin-operated music business. Music in the coin-operated pin game machines was not only offered in the coin-operated music business, but in the coin-operated pin game machines it was offered at a lower price and with more variety than in the coin-operated music business.

The coin-operated pin game business was able to offer the public a variety of music in the coin-operated pin game machines that were not offered in the coin-operated music business. Music in the coin-operated pin game machines was not only offered in the coin-operated music business, but in the coin-operated pin game machines it was offered at a lower price and with more variety than in the coin-operated music business.

The coin-operated pin game business was able to offer the public a variety of music in the coin-operated pin game machines that were not offered in the coin-operated music business. Music in the coin-operated pin game machines was not only offered in the coin-operated music business, but in the coin-operated pin game machines it was offered at a lower price and with more variety than in the coin-operated music business.
They call it “charisma.” It's that special quality that attracts people. A few of our Presidents had it. Some of our great comedians have it. The Wurlitzer STATESMAN has it!

A great combination of beauty and sound that rings the chimes of music lovers.

And it rings up copious quantities of money.

Want proof? See your Wurlitzer Distributor. See and hear the Wurlitzer STATESMAN in action.

With a few of these in your top spots your pockets will be full.

THE WURLITZER COMPANY
North Tonawanda, N.Y. 14120
114 Years Of Musical Experience
The prominence of jukeboxes had even more encouragement. In January 1941, and jukeboxes became a reality on a Jan. 1, 1941, and jukebox became the medium for the mass exploitation of popular music. The proliferation of movie machines continued as eight different models and two other combination machines were exhibited at the coin machine show. Jukebox operators discussed the "music war" between ASCAP and BMI, many accessories for jukeboxes were displayed, and in the games field the ray target gun games were gaining much attention because of the interest in defense.

As the specter of World War II shadowed over the jukebox operating industry, record manufacturers were enjoying a boom period with over 120,000,000 produced during the 12-month period ending May 1942. The number being sold to jukebox operators. Billboard's Harold Humphrey wrote: "Many top-name band leaders went on record in 1942. According to all the times they could get." The ASCAP-radio network controversy ended but before BMI started building an important library, just as with the hit "Kansas," "Amapola" and "Piano Concerto" and signed contracts with many new songwriters and publishers.

Moral Help
Although jukebox operators enjoyed increased earnings during the war because of shortages of labor and materials took their toll. Many distributors had to turn to operating in order to stay in business and manufacturers were nearly completely involved in defense production with a resultant shortage particularly in amusement games which always enjoyed a relatively short life. Jukebox operators were credited with helping the country's morale and the U.S. Treasury Department produced jukebox records to advertise War Savings Bond purchases. Record manufacturers were hard hit by the ban on the selling of jukeboxes as well as the sale of recorded music on the radio and jukeboxes had contributed to 60 per cent unemployment among the 138,000 musicians in the union. The operators also faced many more social and state governments trying to define amusement games, enact tax laws and ban gambling devices.

New Locations
As the war drew to a close, jukebox operators were hard pressed to keep equipment in repair and thousands of new locations had been opened up. Some operators used one jukebox as a central source of music piping into other locations over telephone lines. Industries estimates were that there would be a need for as many as 500,000 new jukeboxes in the U.S. alone. As many as 10 manufacturers were producing jukeboxes. New design possibilities included for a period the specification that wire recorders might be used in jukeboxes because of the widespread use of wire recorders during the war. As the industry prepared for its first coin machine in many instances, Warlitt was planning a cut-off launch to 10-cent and three-for-a-quarter prize pricing while Seeburg wanted to hold the line at nickel prices.

The 1947 CMI show brought together 12,000 operators and industry businessmen eager to renew friendships and discuss war experiences. Welcoming deleges included Harry & Co., F. H. Parsons, Buckley Music System, Inc., Lou Gennberg, Genco Mfg.; William Rubkin, International Mutoscope; R. W. Barlow, H. C. Egan, Walter Tracht, A.B.T. Mfg.; DeWitt Eaton, AMI, Inc.; and John Creath, Exhibbit Supply Co. A glimpse at the jukeboxes shown included the Aireen Super Deluxe 24-selection machine, AMI's 40-selection model, the Mills Constellation jukebox offering 40 selections, the Packard Plu-Mor Model 7 24-selection unit and such other machines as the Napa Seaborg Hollywood wired music system.

Another dramatic change late in 1947 was the change in marketing of jukeboxes initiated by Homer E. Capehart, Packard Manufacturing Co., whereby Packard jukeboxes would be sold direct to operators and distributors would only act as salesmen. The move by Packard climax a year of upheaval among distributors as franchises were switched, territories were enlarged or split and changing distributors managed five per one. One of the problems encountered was the oversupply of new equipment as the pipelines for new jukeboxes following the end of the war became clogged.

Another dramatic change late in 1947 was the success of the National Automatic Merchandising Association's (NAMA) first convention featuring only vending machine exhibits at Chicago's Palmer House where over 7,000 delegates attended. This event pointed to the eventual replacement of mass-assisted, limited-edition machine and amusement operating field and to the continued growth of the then-11-year-old NAMA organization.

The growing threat of television in taverns and the success of coin-operated television devices were also much discussed topics.

Meanwhile, Seeburg, which had only introduced one new model since the war, unveiled in late 1948 its new 100 selection Select-O-Matic mechanism which played both in at 78 or 45 rpm. The mechanism itself was simple. The mechanism had been earlier in the Select-O-Matic Industrial-Commercial Music system called SICM. Thus, the stage was set for further sophistication of jukeboxes and refinements of designs in Rock-Ola's earlier introduced electrical selection assembly. Moreover, new record programming techniques and the jukebox were brought into being and the first "one-stop" sub-wholesalers of records began to emerge.

The new trends emerging in jukeboxes were also reflected in pinball machines as demand for new machines dropped and demanding newer play features. Among new developments were Gottlieb's flipper bumper which gave the player more control, Genco's bumper-less playfield, the contact bumper developed by Exhibit Supply, Williams' use of an animated scoreboard and playfield, Chicago Coin's spinning bumper and Bally's emphasis on simplicity in both scoring and design using numbered bumpers, build-up bonus scores and new kicker bumper which made Cartwright's pinball machine a different success and also a throwback to the 1933 Reserve model.

Other games were also becoming more sophisticated and at least one firm in Fayetteville, N. C., was promoting a coin-operated jigsaw puzzle table, a device that was destined to live through the bumper pool table boom of the '50s and become steady in importance in the '60s.

A climax to the decade came in 1949 when CMI's $250,000 Centennial Grant for Cancer Research was presented to Walter Winchell during his NBC show—it was one of the largest contributions from any single source.
The elegant look of tomorrow is here today in the image of the all new Rock-Ola 442 phonograph. Years ahead in design. Dollars ahead in performance.

Put this exciting new idea in phonographs in any location, and what happens is a crowd. Every time. Small wonder! Brilliant color panels incased in polished chrome castings radiate the warm glow of this new kind of phonograph.

It's a big new sound in an all new package. Rakish lines of highly finished wood-grain Bombay Teak Conolite side panels sweep in graceful contour to accent the most plush decor.

Here's 160 selections of stereo-monoaural excellence designed to capture the most elegant profit center. 33 1/3, 45 RPM records or 7" LP albums in any sequence.

A dramatic new concept in operator features to give more take with less trouble... swing-out, lift-out components... integrated circuits... snap-out grill... stand-up programming and a full line of accessories. "Two Plays—Two Bits" standard.

ROCK-OLA/442
"we want you to take it easy"
Rock-Ola Manufacturing Corporation
800 North Kedzie Avenue
Chicago, Illinois 60651
**1950-1969**

**THE JUKEBOX STORY**

War of the Speeds in Jukebox Industry

The jukebox operating industry, born in the 1930's and shaped by a turbulent adolescence in the '40s, reached a level of advanced maturity as the decade of the Fifties unfolded under the threat of the Korean War. While the war in Asia was to prove less serious than first expected, the conflict in Korea marked the emergence of a new threat to the jukebox industry in the U.S. As the Korean War ended, the Korean War, combined with a distributor organization's veto of trade shows, did cause the cancellation of the 1951 Coin Machine Institute (CMl) show.

Thus, the sponsorship of trade shows passed from manufacturer control to operator control as the young Music Operators of America (MOA) operator's group grew in importance. The shift in trade show organization, the decision by MOA to hold its own show in late 1950, the solidifying of distributors under the National Coin Machine Distributors Association and the emergence of the 45 recording were just some of the dynamic changes during 1950 as the year ended. Congress passed the Johnson Act, ending for the most part the operation of gambling-type amusement games in the U.S.

The subject of 45 rpm records actually came up during 1949 when Seeburg showed a 45 rpm jukebox to distributors. C. T. McElroy, vice-president, Seeburg, promised operators that "if and when the 45 rpm record is generally accepted by the public and its many advantages become desirable in the coin-operated phonograph business, their 78 rpm Selecta-omatic Mechanism will be changed for 45 rpm less unsettling at a nominal cost." In early 1950, the Wurlitzer Model 1250 was being used to test both 45 rpm and 78 rpm. At mid-year, 1950's 331/2 rpm single operators were not enough name performers available on 45. The 331/2 disks were primarily designed for big-name performers. By October, Operators were still patronizing record distributors. 75 percent reported buying from distributors as against only 10 percent from retailers that were actually performing a "one-stop" function. Operators were complaining about being ignored by distributors and Decca Records' appointment of a sales manager for jukebox operators was heralded as a much needed move.

Toward the end of 1950 the Korean War's effect on the jukebox operating industry was greater. The armed forces build-up was to reach 3,000,000 and unemployment was to dip to the point where housewives would be recruited, with the result of continued prosperity. Herb Jones, president, American Coin Machine Manufacturers Association, explained that the association would be a cooperating agency for the clearance of information on relating to purchases made by the defense department and general services administration. At year's end operators were learning that such items as coaches, used in the coin mechanisms of jukeboxes, were affected by defense priorities.

Rising costs of materials, the lure of better money in defense industries draining away personnel, and the general atmosphere of the war economy caused many operators to change gradually to dime play on jukeboxes in the early '50's, although it was shown at some time before 10-cent pay caught on generally. A precedent for such a change was announced on page one of Billboard (Jan. 13, 1951), when the New York Telephone Co. switched to dime pay phones. Coffee was also beginning to sell for a dime and it was becoming easier forjukebox operators to swing over to pay pricing.

Jukeboxes were continuing to be more sophisticated and there were more brands, too. For example, Williams Manufacturing, the veteran games firm, started delivery in early 1951 of its Music Mite 45 rpm jukebox, and another long-time games firm, Chicago Coin, had still another miniature 45 rpm jukebox called Hit Parade. The direction of more sophisticated jukeboxes was definitely established when Wurlitzer introduced its Model 1500 in April 1955, a machine that interconnected both 45's and 78's. Rock-Ola's Fireball, introduced later in the year, offered 120 selections (representing a mile-stone) and also offered a revolting record magazine in a phonograph that was available either with a 45 rpm or 78 rpm mechanism.

Figures for the use of 45 rpm's in jukeboxes indicated that 15,000,000 would be used in 1952 and would double by 1953. At this time, Seeburg had been shipping 45 rpm machines exclusively for more than a year. AMD used a unit in production, Wurlitzer had introduced 45 rpm in its 1250 Model, H.C. Evans was starting production on a 40-selection 45 rpm and planning a 100-selection model and Rock-Ola already had delivered 1,250 45 rpm machines to operators. All told, there were approximately 35,000 45 rpm jukeboxes on location by mid-1952.

Exports of jukeboxes from the U.S. continued at a healthy rate hitting $3 million worth in 1952 released figures for the highest total since 1947 when 12,379 units were shipped. Billboard's used price index of the period included such names as Aireon, Filben, Mills, Packard, Williams, Chicago Coin, Evans, AMI, Seeburg, Rock-Ola and Wurlitzer.


**Stop Running**

The steady diversification of music machine operators was further highlighted in 1954 when MOA for the first time issued a vending machine manufacturer exhibits and held its largest convention to date after having held no convention the previous year. Operators were patronizing one-stops in nearly equal portion to distributors and one-stop operators such as Harry Brockman, Uptown Music, St. Louis, were admonishing operators to "stop running around in circles!" We ship all labels within 24 hours and 5 cents instead of regular wholesale.

Operators were also increasing their involvement in background music although only 11 percent reported offering jukeboxes. Twenty percent had added background music within the past six months and 82 percent reported having background music in less than two months. Operators were more aware of music merchandising, too. Star and Title Strip Co. was offering title strips with impromptu artists' photographs and a service based on Billboard's weekly picks. Additionally, operators were starting to use increasing numbers of 45 rpm extended play albums and manufacturers were offering special operator packages of EP.

**More Sophisticated**

Highlights of 1955 included the sale of the H.C. Evans & Co., a jukebox manufacturing firm established in 1892, to Joe Tabachnik and Abraham Gribenberg of Mexico, an increase in the amount of dime jukebox play pricing, the start of the coin-operated pool table boom and the introduction by Seeburg of a jukebox, called the V-200 Model. This jukebox featured dual pricing and greatly expanded programming possibilities allowing 50-player and another 100 titles selections from EP albums. Additionally, the unit had a Tornat Music Memory in its programming. Many jukeboxes were made as one-stop machines and featured solo devices and dramatized the advanced sophistication of jukeboxes.

Programming of jukeboxes was also becoming more sophisticated and more difficult because of the tendency for some songs to overlap various categories. Many operators were switching from rigid classifications to more general headings such as "Hit Tunes," "Old Favorites," and such other special grouping as "Jazz." The dramatic growth of one-stops was documented in a 1957 survey that showed 60 percent of the operators bought at one-stops and only 35 percent continued with distributors. There were greater varieties in jukeboxes and even a new brand as United Music Corp. unveiled a 100-selection model at the International Spring Fair held in Frankfurt, Germany. Additionally, there were many new brands on the market that were making large inroads into the jukebox industry as "Hit Tunes," "Old Favorites," and such other special grouping as "Jazz." These were becoming more and more popular, although the bulk of the market was still held by the traditional dime and 5-cent machines.

**TRIO of old timers (from left):** a Western Electric, the Mills double violin and a machine made by Nelson-Wiggins.

**CYLINDER** music box operated by a hand crank with the program listed on the inside of the lid. This machine operated on a penny.
Congratulations BILLBOARD on your 75 years of service to the music and entertainment industry!

The National Association of Music Merchants was born in 1901, and though a few years younger, shares much of the history of the early 1900's and the advancing history of the decade in which we are now involved.

The era of the Floradora Girls and gas chandeliers now seems eons ago in light of today when our men go and return from the moon. Through all these years and the changes which have come, music is still music, even though the "Stars and Stripes Forever" would appear to have little relationship to today's rock sounds.

The early pages of BILLBOARD must have noted the era of the player piano and likely carried pictures of William C. Handey, as a young man, and his trumpet which moaned the blues.

Then came the years of the talking machine, when some 300 factories were producing more than 2000 different brands of pianos. There was the jazz era of the 1920's which moved through the depression of the 30's, thence to the fabulous 40's, and on to color television and amplified music instruments of the present electronic age.

Way back then, as now, BILLBOARD served its readers as NAMM serves its members specifically and the music industry generally.

Serving is an endless process. As the 1970's draw upon us, greater awareness is paid to the changing needs of those we serve. Change frequently brings controversy, for it moves people and organizations out of their "comfort zone" which is often disturbing. None the less, when change is right, new "comfort zones" are developed and those who resist it are often prone to remark ... "Why didn't we do this long ago?"

Over the years BILLBOARD MAGAZINE has changed as has the National Association of Music Merchants, which also looks forward to its 75th Anniversary, a brief seven years from now.

Doubtless more exciting years are ahead than are behind. With the lessons of the past and the challenges of the future, the men and women of our organizations look to the future with aggressive enthusiasm.

The National Association of Music Merchants joins with BILLBOARD MAGAZINE in this spirit, and salutes BILLBOARD in its 75th year, not only for what it has done for the music and entertainment industry, but for what it will do in the years that belong to the future.

William R. Craft
Executive Vice President

Serving Retail Music Stores Since 1901
Paul Ackerman

When this scribe wandered into the Billboard in 1934 to begin a modest career, the publication had already achieved a unique niche in the annals of trade papers. The business covered all facets of entertainment. But what gave the magazine much of its essential charm and flavor was the grass-roots reportage lavished on pitche, tent shows, tab shows, repertoires, medicine shows, zoos, magicians and myriad byways of an entertainment industry which reflected a population still orientated to the theater later and with Manny Strand and baton Proser's Denis:

Buy flight at board Associated Actors and Artists of America, the hended or merely chased in ly into the activities of traveling shows. And a...unsohisticated. Many areas of the nation already achieved...whether Arkansas, or whether you

The arrivals....

E. Hurly
described the talents of such a&rs. AGM, the

Radio Editor Jerry Franken: Catch new afternoon show fea-
turing young jazz from San Diego... and first time hear-
ing a warm voice, "Hi, I'm Art Linkletter." His partner,
John Gudel, with yachting cap and white Jug roadster.

Four aym light in office at Carlson. Sturtz recording "One Man's Meat" in Hotel K. Olsen Building known as Greenwich Village West. Same building Nelson Eddy looking more like banker than warbler rehearsing with Robert Armbruster, while down the hall John Scott Trotter dreaming musical things for Bing.

Old NBC next to Melrose Grove. The move to spartan quarters where Hal Bock, major domo of press re-

Downtown the Follies with Joe Yule, great comic, and Betty Rowland on the runway... Joe Fabor of the Baltimore Bowl introducing a young song.....

Truly, was the time and another place. By the mid-1940's the marriage of records and radio had become solidified. Both industries fell into each other's arm out of mutual need--radio's need being cheap name talent and the needs of the record manufacturers being product exposure. The band business was becoming uneconomic and virtually defunct; and show business was in public taste from bands to vocalists was occurring. In a few years the LP would begin, with Minton's in Harlem fortelling the oncoming development of spots like Birdland and Bop City. New names were the great guitarist Charlie Christian, singers Herb Jeffreys and Billy Eckstine, alto saxist Charlie Parker.

Jerry Weiler, then a Billboard staffer, and another Billboard colleague, Hal Weiman, would run down the steps to Birdland at the end of a Billboard day to catch the new music and chat with Ralph Watkins, then manager of Birdland.

The industry was moving rapidly. BMI, created in 1940, was already firmly established. In a few years the LP and 45 were to be introduced. The musical categories, long distinct, were to merge and spill over into the pop field. The record displaced sheet music as the major song source.

Coincident with these changes, the Billboard went to the marketplace, focusing its music coverage on the dealer, the jockey and bookstore operator. A new language was being created, and an old language was dying. Such terms as a "pick," signifying a record likely to be a hit, were terms started in the Billboard and destined to be adopted by the trade generally. The entire concept of charts developed in the Billboard. And the old ways of researching reviews, specifying whether an act was staged "in two," or "in three," or "fullstage," disappeared.

The record industry had become the most glamorous segment of the show business and a hit record assured bookings in all media. The age of the classic ad executive was at hand, exemplified by Mitch Miller, Dave Kapop and their earlier predecessor Eli Oberstein. The "mechanical men" were to virtually wrest control of the business from the music publisher. The song and the record were inextricably linked with the rise of the independent producer and the self-contained artistic group.

Today, Billboard's chief interest, the music industry, is on the verge of still another new era. Mass merchandising and breakthroughs in technology such as the tape cartridge and recorded sound have opened new horizons. A similar freshness and new look pervades the area of creativity. The great talent centers across the land show no diminution in activity. The song and the chief vehicle, the record, have achieved a peak hitherto unparalleled as a means of both entertainment and communication.

Many Times, Many Places

Replay of Tapes From the Memory Bank

By DEAN OWEN

former Billboard staffman 1937-1944

Radio Editor Jerry Franken: Catch new afternoon show featuring young jazz from San Diego... and first time hearing a warm voice, "Hi, I'm Art Linkletter." His partner, John Gudel, with yachting cap and white Jug roadster... Four aym light in office at Carlson. Sturtz recording "One Man's Meat" in Hotel K. Olsen Building known as Greenwich Village West. Same building Nelson Eddy looking more like banker than warbler rehearsing with Robert Armbruster, while down the hall John Scott Trotter dreaming musical things for Bing.

Hollywood, 1937, initial Billboard press card... the office at 6411 on the Boulevard, one flew up, with mail slot built to accommodate assignments from N.Y. ...a time when Red Cars still clanked and a dime would buy either a ride downtown or a gallon of test gas. Elias E. Sugarman, editor, who for the next 20 years was the king of the reporters, "Love and Kisses." Vaude and nitty editor Paul Darrow, newly married with Proser's new club... Opening of Columbia Square, 1938, Hal Rorke in tow, out front to green early arrivals. Later, across the street Earl Carroll's opening with Mervyn Brackett and Durante the piano... Trying to get news angles on Federal Theater Project at El Capitan for Cinema Editor Eugene Burr... Same theater later no angles needed when Ken Murray's "Blackouts" SRO'd for years. 92

75th Anniversary Section DECEMBER 27, 1969, BILLBOARD
...every man shall eat in safety under his own vine what he plants; and sing the merry songs of peace to all his neighbors.  

Shakespeare

As The World Enters a New Decade and Elektra Enters Its 20th Year PEACE AND PROSPERITY FOR THE 70'S
Congratulations and best wishes for 75 more diamond-sparkling years, from the Company responsible for the "SINGER presents..." series of television specials.

TV programming firsts that strive, as you do, to excel in the field of entertainment.
oard...

swinging

enarian!

THE SINGER COMPANY

Alfred di Scipio, Group Vice President,
and Executive Producer for the "SINGER presents...." series

What's new for tomorrow is at SINGER today!*
The evolutionary process which has brought about the present state of today's popular music, for the most part, trace its roots to the two basic U.S. forms of music, c&w and r&b. One need only scan the Billboard Hot 100 to see the strong influence held over the pop market by these two fields.

The Beatles, the Rolling Stones, Cream, Credence Clearwater Revival, Blood, Sweat and Tears, readily adapt to the influence of blues artists Little Walter, Muddy Waters, Sonny Boy Williamson, Howlin’ Wolf, Bo Dyan, Engelbert Humperdinck, Glen Campbell and Tom Jones certainly learned much from the styles of Hank Williams, the legendary Jimmy Rodgers, and Roy Acuff among others. The success during the past 15 years of these artists and artists like Elvis Presley, Fats Domino, James Brown, the Drifters, Johnny Cash, Buck Owens, Chuck berry, Little Richard, the Supremes, the Drifters, Jerry Lee, Jerry Lee Lewis, the Temptations and hundreds more are a result of the effect of r&b and c&w music on the mainstream of the record buying public.

Yet both these forms of music were originally tightly segregated categories and remained as such throughout the 1920's, although at various times they flourished, their audiences were highly specialized. R&B or "race and blues" records were aimed at the black rural markets of the south. Black ghettos in the industrial cities of the north and midwest. Sales of country music or "hillbilly" music were solely at the white rural areas of the country.

In the Beginning.
The public was first introduced to hillbilly and race recordings in the early 1920's. Victor, mainly due to the enterprise of Ralph Peer, formerly of the Okeh label and later founder of Peer-Southern gained immediate prominence on both fields. With folk artists like Vernon Dalhart, whose "Prisoners Song" was one of the first million selling records, Jimmie Rodgers, the Carter Family and Will (Montana Slim) Carter, Victor enjoyed virtual control of the hillbilly field in the Twenties.

In the race field the majors, Victor and Columbia, shared the market with a host of independents. As late as the early 1930's they were later purchased by Columbia, United, Vocalion and Brunswick, both to become part of the yet to be formed U.S. Decca Record Company, Emerson, Melotone, Black Swan, Black Patti, Perfect and Arto. There were many important early blues artists. Their effect on the blues and even pop singles is still being felt today.

Paramount was probably the most active of the independent companies. Much of the credit for Paramount's success as its slogan suggested "the popular race record company" must be given to the labels recording managers Hayes Wise, who together with Paramount talent scout Arthur Labinlay found and recorded many colored artists from all over the country at the Paramount Studios in New York, Chicago and Port Washington. Wm. Among the artists to record for Paramount were Blind Lemon Jefferson, Gertrude Pridgett, who sang under the name "Ma" Rainey, Althea Hunter, Tinkie Smith, St. Louis Jimmy, Raublin, Tinstead, Charley Patton, and Walter (Buddy) Hawkins.

During these early days, most recordings were pressed on a noise-free, one turned one label. Each of the independents, however, had certain artists under exclusive contract for a time. Ida Cox and Althea Hunter for example recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan.

Visiting enjoyed its great success in the 1920's. Donald Lewis, early maestro of Vocalion, while Makers produced for Columbia, Larry Carr and Jim Jackson produced early mainstays of Vocalion, while Makers produced for Columbia, Larry Carr and Jim Jackson produced early mainstays of Vocalion, while Makers produced for Columbia, Larry Carr and Jim Jackson produced early mainstays of Vocalion, while Makers produced for Columbia, Larry Carr and Jim Jackson produced early mainstays of Vocalion, while Makers produced for Columbia, Larry Carr and Jim Jackson produced early mainstays of Vocalion.

Visiting enjoyed its great success in the 1920's. Donald Lewis, early maestro of Vocalion, Victoria Spivey, King Oliver, Sleepy John Estes and hundreds of others. Columbia's top artists were Bessie Smith and Pego Howlin. "Black Showcases" Blues artists earned the bulk of their income from working the various clubs and theaters throughout the country. The Theatre Owners Booking Agency (TOBA) organized in 1907 by the Barrow Brothers of Memphis, became the largest supplier of black talent in the nation. As the pay was low and conditions in the theaters often deplorable, the initiates of the organization were said to band together for "Tough On Black Artists" by many of the performers. TOBA was taken over in 1921 by Wm. Stern and conditions improved under his administration. Among the early show cases were Mabel Meeks, Gunther, the Monogram, Vendome, Phoenix, and Bit Grant in Chicago, the Lincoln in New York, the Beale Art Palace and Pastime in Memphis, Koppin in Detroit, Walker in Indianapolis, Globe in Cleveland, Elmore in Baltimore, Bijou in Nashville, the Lyceum and Roosevelt in Cincinnati, the Victory in Washington, Texas and Texas in Dallas. Dr. W. C. Handy in New Orleans, Fricke in Birmingham, Zoro in Houston, R. I in Atlanta and many other smaller cities.

Country artists received their principle exposure over the air waves. Many stations during the late Twenties through the late 1940's presented live hillbilly shows daily and the stars of these shows went on to be the leading recording artists in the field.

During the Thirties through the close of World War II, record sales never reached the high sales peaks of the Twenties. Yet they forced all the independent labels out of business or caused them to be sold to larger companies.

In the late 1930's and early 1940's a number of country artists emerged as big disk sellers, among them were the Everly Brothers, Acuff, Gene Autry, Bill Monroe, Tex Ritter, Roy Rogers, Sons of the Pioneers and the Grand Ole Opry, Decca's Ernest Hubbard and Red Foley. Capitol Records, formed in 1942, came through the late Twenties released the major label booted Tex Ritter, Merle Travis and Roy Acuff among their country acts.

Increased Migration
The years directly following World War II were important to both fields. Increased migration from southern and rural areas to the industrial cities throughout the nation as well as the postwar economic boom caused by a tremendous renewed interest in all forms of music, but the boom was most felt in these fields. With this also came the birth of many new independent record companies to serve these and other specialized fields of music.

Directly after World War II, especially during the early 1950's, many labels firmly controlled the two fields of race and hillbilly music. Decca with artists like Louis Jordan, Lionel Hampton, King Cole, Spotnicks, Melba Montgomery, and Carole Bayer, Coby, vinyl albums virtually had a monopoly on race sales. Columbia's membership was a Cal Cullum. Victor's first hits in these fields were the Jive Bombers. Miss Europe recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan.

Victor's first hits in these fields were the Jive Bombers. Miss Europe recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan.

Victor's first hits in these fields were the Jive Bombers. Miss Europe recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan.

Victor's first hits in these fields were the Jive Bombers. Miss Europe recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Swan.
ROOT FORMS: COUNTRY AND BLUES

Continued from page 96

Nathan in Cincinnati as a hillbilly label. Its earliest artists came from the local country radio shows including WLW's "Midwestern Hayride," as well as WKRC and WCKY. Among these artists were Cowboy Copas ("Tennessee Waltz," "Signed, Sealed and Delivered"), Moon Mullican ("New York Blonde," "I'll Sail My Ship Alone," "Sweeter Than the Flowers"), Grandpa Jones ("Mountain Dew," "Old Rattler"), Hank Penny ("Bloodshot Eyes"), Wayne Raney ("Why Don't You Haul Off and Love Me"), Jimmie Osborne ("Death of Little Kathy Fiscus"), Hawkshaw Hawkins ("Sunny Side of the Mountain," "Slowpoke"), Clyde Moody ("Shenandoah Waltz"), the Delmore Brothers ("Blues Stay Away From Me"), Jack Cardwell ("The Death of Hank Williams").

Wynonie Harris


James Brown

King's biggest artist ever, James Brown, is stronger than ever after almost 15 years. Apollo, owned by Ike and Bess Berwin, was one of the earliest blues labels. One of their first artists was Wynonie Harris. They also were the first label to record the Five Royals ("Baby Don't Do It") and later Solomon Burke ("You Can Run, But You Can't Hide"). Apollo's most famous artist was gospel singer Mahalia Jackson, a mainstay of the label for many years. Jubilee, not strictly a blues label, this company enjoyed tremendous success however, with one of the earliest and most popular of the so called "bird" groups Sonny Til and the Orioles ("Crying in the Chapel," "What Are You Doing New Year's Eve") and Edna McGriff with "Heavenly Father." Jubilee, through its Josie subsidiary, made a significant contribution to the early days of rock with the
Some people think it takes less to produce a cassette label than a record cover because it's smaller.

Until they find out that a big mistake on either is the same size.

Just because cassette graphics are small, you might think anyone can print them.

But you'd be wrong.

Printing cassette graphics is tough.
It takes an expert to handle the sophisticated materials and many complex finishing operations needed to produce the final product.

Forget any problems in translating record graphics to cassettes. Just give us the selection number and program information. We'll take it from there... design to mechanicals.

We've got a complete plant set up to manufacture nothing but tape graphics, including heatseal and pressure sensitive materials.

Queens Litho can supply you with just about every kind of tape packaging there is. If you have an idea for something different, we'll even help you develop it.

We'll never charge you extra for standard die-cuts because we've got dies for every tape style.

And our round-the-clock operation can give you delivery as fast as you need it, regardless of quantity.

It all means that we make your job easier.

Queens Lithographing Corporation
52-35 Barnett Avenue • Long Island City, N.Y. 11104 • (212) 457-7700

ROOT FORMS: COUNTRY AND BLUES

Continued from page 97

Hound Dog

Doke, the Houston based label headed by Don Robey, first hit with Willie Mae Thornton's Peacock recording "Hound Dog." Other Doke artists included Johnny Ace ("The Clock," "Pleading My Love," "Anybody"), who died playing Russian roulette, Little Junior Parker ("Next Time You See Me") and Bobby Blue Bland, the current mainstay ("Further Up the Road," "Call It Stormy Monday"). Doke is also a leader in the gospel field.

Chess, owned and operated by brothers Phil and the late Leonard, this label became the unrivaled leader in the pure blues field. Among the Chess stable of blues artists was Muddy Waters, Howlin' Wolf, Little Walter and Elmore James.

Chess' first 45 artists were the Moonglows and Chuck Berry.

The Moonglows rocketed to success in 1955 with "Sincerely" written by disk jockey Allen Freed ("Most of All," "In My Diary," "We Go Together," "See Saw" and "Ten Commandments of Love"). Berry, one of the most influential of all R&B-pop artists, has left his mark on many artists, from the Beatles to Rolling Stones. Other hit artists on Chess/Checker included Clarence (Frogman) Henry ("Ain't Got No Home," "But I Do"), Tune Weavers ("Happy, Happy Birthday"), Jackie Ross ("Selfish One"), Flamingo's ("Would I Be Crying," "I'll Be Home," "A Kiss From Your Lips"), Jimmie McCracklin ("The Walk"), Johnny and Joe ("Over the Mountain"), Lee Andrews and the Hearts ("Teardrops," "Long Lonely Night") and the Montones ("Book of Love").

Herald began operation in the early 1950's by Al Silver. First artist of great importance was Faye Adams, featured vocalist with the Joe Morris Ork. Hits included "Shake a Hand," "I'll Be True," and "Hurts Me to My Heart." Herald and Ember subsidiary very active in early days of rock. Hits include Five Satins ("In the Still of the Night," and "To the Aisle"), Mello Kings ("Tonight, Tonight"), Nutmegs ("Story Untold," "Ship of Love"), Turbans ("When You Dance"), Charlie and Ray (I Love You Madly"), Silhouettes ("Get A Job") and numerous others. Bell currently owns the catalog.

Atlantic Formed

Atlantic was founded by Herb Abramson in the late 1940's at a time when King, Savoy, Aladdin and others had firm control of the R&B market. Boldly, Atlantic on the singles sleeve declared "Atlantic leads the field in rhythm and blues." Pictured on the sleeve were caricatures of their leading artists, Ruth Brown, the Cardinals, the Clev- ers, Joe Turner, Joe Morris and later LaVerne Baker and Clyde McPhatter and the Drifters. If it wasn't true in 1950, by 1954, Atlantic certainly did lead the field. Atlantic is probably the greatest R&B company ever and although it has now branched out successfully into other fields and remained faithful to the blues (Continued on page 102)
Hard to believe it's 2044 already. And that you've been around 150 years. You've really seen it all, Billboard.
The first wax cylinders, phonographs and disc records, and all those different speeds. And tape. That's where GRT came in. Way back around 1965.

We even remember your 75th anniversary, Billboard. Back in 1969. GRT was just five years old then, calling ourselves the "Hot Company" or something like that, because we got hit sounds onto tape almost immediately. We'd gone a long way in five years, Billboard.

But that was just the beginning of HEB (Home Entertainment Boom). Audio/video-tape systems and interphase cells and in 1981 we knocked the industry batty with GRT's micronized multisensory tapes with dimensional sight, sound, touch and smell. And later those little cerebellum caps, tape induction beanies that played GRT tape capsules, putting you into a total entertainment fantasy world. Remember the Venus vision crystals? Sound mists of Altair III? The nuclear moog and Chen Fu's immortal Cellular Symphony? Remember, Billboard?

Yes, we've come a long way together. Two of the entertainment giants of Century 21. And the funny thing is, Billboard, it's probably just the beginning.

Happy 150th, Billboard. And many more.
Great Albums Deserve Great Promotion . . .

- Continued from page 98


Atlantic/Atco was one of the first companies to recognize the importance of independent production through which they acquired the services of Jerry Lieber and Mike Stoller, Bert Berns, Jill Stewart and the Stax label and Buddy Killen and the Dial label. Among the artists brought to Atlantic through the last two deals were Carla and Rufus Thomas, Otis Redding, the Mod Lads, Sam and Dave, the Markkies, Booker T and the MG's (all Stax-Volt) and Joe Tex (Dial).

Excelsior founded by Ernie Young and presently run by Bud Howell, Excelsior and its gospel subsidiary, Nashboro operates out of Nashville and have a catalog of blues artists and records. Among their repertoire are Slim Harpo, Lightnin' Slim, Lilian Offit, Lonecane Sundown, and a gospel line headed by Professor Harold Boggs, and the late Madame Edna Gallmon Cooke.

Vee Jay

Vee-Jay, founded by Vivian Carter and James Bracken and piloted successfully for many years by Ewart Abner, was one of the most successful independent r&B labels and one of the first to succeed in the pop field. Among its blues acts were Jimmie Reed ("Baby What You Want Me To Do," "You Got Me Dizzy"), and John Lee Hooker ("Boom, Boom"). The first real success for Vee-Jay was in 1955 with the Spaniels recording "Goodnight, Sweetheart, Good night." Other hits for the label included the Dells ("Oh, What a Night"), the Magnificent Five ("Up on the Mountain"), Joy McShann and Priscilla Bowman ("Hands Off"), Dee Clark ("Raindrops"), Eldorados ("At My Front Door"), Jerry Butler and the Impressions ("For Your Precious Love," "Make It Easy on Yourself," "He Will Break Your Heart," "Moon River"), Betty Everett ("Shoop, Shoop Song").

Rama started by George Goldner as a subsidiary of the Spanish Tee label. Rama's first hit was also the first widely recognized rock hit "Gee" by the Crowns. This hit gave birth to the Gee label. Rama and Gee were leaders in the early rock craze. Among their acts were Frankie Lymon and the Teenagers ("Why Do Fools Fall in Love," "I Want You to Be My Girl," "Promise to Remember," the Cleftones ("Your Baby You," "Little Girl of Mine," "Can't We Be Sweethearts"), Valentines ("Woo Woo Train"), "Lily Maybelle"), Hartponties ("Three Wishes"), many others. Gone and End were the next labels started by Goldner. Hits on these labels included those by Chantels ("He's Gone," "Maybe"), Flamingos ("Lovers Never Say Goodbye"), the Dubs ("Don't Ask Me," "Can This Be Magic") and Little Anthony and the Imperials ("Tears on My Pillow," "Shimmy, Shimmy, Kooky Boy").

Old Town headed by Hy Weiss and Sol Rabinowitz's Baton label were two of the more important New York indies. Old Town's hits included Roberta Flack's ("We Long Together"), the Solitaires ("Walking Along"), the Capris ("Moon Out Tonight"), the Harptones ("Life Is But a Dream," "Sunday Kind of Love"), as well as numerous blue beat sellers with Arthur Prysock. Baton's big hits included Ann Cole ("In the Chapel"), the Revileers ("1,000 Stars"), "Sentimental Reasons"), the Hearts ("Lonely Nights"), and the Fiddlers ("The Things I Love").

Other New York indies included Paul Winley's Winley, and Whirlin' Disc labels with hits by the Paragons ("Flower"), "Let's Start All Over Again"), the Jesters ("So Strange"), and the Chantels ("The Closer You Are," "The Gleam in Your Eye"), Motry Craft's Melba label with hits by the Willows ("Church Bells May Ring"), Rocktones ("I'm Not Sorry"), and others; Joe Davin's Davin label with "Smoke From Your Cigarette" by Lillian Leach and the Mellow, Leo Rogers' Lido label with "Blanche" by the three Friends, Bobby and Donald Best's many labels including Fire, Fury, Everett, and Holiday with hits like Louis Lymon and the Tymes Chords ("I'm So Happy"); "Honey, Honey"; the Kodols ("Oh, Gee, Oh, Grabs"), Wilbert Harris on ("Kansas City"), Lee Dorsey ("YaYa"), Bopchords ("Castle in the Sky"), Charts ("Desire"), Don Gordon and Dee Dee Ford ("I Need Your Lovin"') and others and Mail Records with the Heartaches ("A Thousand Miles Away," "Daddy's Home").

West Coast

On the west coast some of the small indies included Denise Williams Dootone label which had one of the all-time r&B-pop hits "Earth Angel" by the Penguins and "Heaven and Paradise" by Don Julian and the "Letter" by Vernon Green; Viva, who had the Colts ("Adorable") and Sonny Knight ("Confidential"), Flip, who had the Six Teens ("A Cassiota Look") and Richard Berry ("Louie, Louie"). R-Dell with the Jaguars ("The Way You Look Tonight") and Whippet with the Robins ("Cherry Lips"). There was also Ivan Ballen's Gotham label and Eddie Heller's Rainbow line both out of Philadelphia. Both were successful with local artist Lee Andrews and the Hearts and Gotham also had cuts with Earl Bassey.

In addition there were Fortune Records out of Detroit whose hits include "The Wind" by the Diablos and "Bacon Fat" by the Ansilum. Ace out of New Orleans, the first recordings of Sam Cooke ("You Send Me," "Everybody Loves to Cha Cha Cha," "Win Your Love for Me"), and many other labels.

Country Field

Back in the country field Four Star, headed by Bill McCall, was King's principal indie. (Continued on page 105)
POSTERS ARE OUR BAG

Carry the spirit and excitement of visual things into the 70's

Including:
- DOORS
- HUGH MASEKELA
- JIMI HENDRIX
- VANILLA FUDGE
- CANNED HEAT
- IRON BUTTERFLY
- THREE DOG NIGHT
- MOTHERS OF INVENTION
- CREEDENCE CLEARWATER
- STEPPENWOLF
- TOMMY JAMES & THE SHONDells
- JIMMIE MORRISON
- JOE COCKER
- SLY & THE FAMILY STONE

Contact: Larry Sikora
LEISURE SIGHT & SOUND/THE VISUAL THING
Division of Entertainment International, Inc.
75 East 55th St., N.Y., N.Y., 10022
(212) 486-1266

A Goldstein & Gold Happening
ROOT FORMS: COUNTRY AND BLUES

(Continued from page 102)

Among the artists on this west coast label were T. Texas Tyler ("Decks of Cards"); "Dad Gave My Dog Away"), Slim Willet ("Don't Let the Stars Get in Your Eyes"), Webb Pierce, Ferlin Husky, Patsy Cline, the Maddox Brothers and Rose, the Stewart Family, Jimmie Dean and others. Although these artists were moderately successful on Four Star it was not until they went on to other labels that most of them enjoyed a great amount of recognition.

Fabor and Abbott, owned by country music pioneer Fabor Robinson, this company discovered and issued the first disks of Jim Reeves ("Bimbo," "Mexican Joe"). Other hits included Ginny Wright and Tom Tall ("Lookin' Back to See") and Ned Miller ("From a Jack to a King").

Starday, founded by Don Pierce and Pappy Dailey, today is run by Pierce and Hal Neeley. Starday's first hit was in 1953, Archie Duff's "You All Come." For a time Starday was the country arm of Mercury Records, supplying country with hits by George Jones ("Why, Baby, Why"), Benny Barnes ("Poor Man's Riches"). Today Starday is one of the leading independents in the c&w field and with their recent acquisition of the King catalog, they are leaders too in r&b.

Sun, this most phenomenal of Phillips in the early 1950's. Although the label made both blues and country records, most of the blues product was leased to Chess. In 1954, Sun began to issue records by Elvis Presley ("Blue Moon of Kentucky," "Mystery Train," "Baby Let's Play House," "I Forgot to Remember to Forget"). These records and more important this artist revolutionized the pop music field. Elvis' contract was sold to RCA Victor in 1956 and the rest is history. Sun and Phillips continued to discover great artists such as Carl Perkins ("Blue Suede Shoes"), Johnny Cash ("I Walk the Line," "Home of the Blues," "Folsom Prison Blues," "Ballad of a Teenage Queen," "Guess Things Happen That Way," "Give My Love to Rose"). Jerry Lee Lewis ("Whole Lotta Shakin' Goin' On," "Great Balls of Fire," "Breathless"), Roy Orbison ("Ooby Dooby"), Bill Justis ("Raunchy"), Charlie Rich ("Lonely Weekend").

The Fifties

By 1950, although the three fields pop, r&b and c&w were still for the most part segregated, the indie labels had gained control of the r&b field and a small foothold in the country field. Country talent for the most part was still emanating from radio. Hank Williams, for example, began his career on Radio Station WSAF in his hometown of Montgomery, Ala. It was here that he was discovered by Fred Rose and brought to the attention of MGM Records. MGM, a newly formed label, had just been successful with Carson Robinson's "Life Get Too-Lus" and was anxious therefore to bolster its hillbilly roster. During the years

HITS are SCORED in Billboard

(Continued on page 106)
MERCY

on the Kustom Trip

The great ones go with Kustom. From "Love can make you happy" to "Hello Baby" If you dig the sound of Mercy, you dig KUSTOM.

Kustom Electronics Dept., BBI
P. O. Box 511, Chanute, Kansas 66720

SANDY PONY
PORKY PIG
KIDDIE BOAT
RUDY DEER

FOOT-BALL
DERBY

Charles Raymond & Co., Inc.
381 Park Ave. South
New York, N. Y. 10016

If you want aluminum bodies for lasting beauty and durability, Underwriters Laboratories re-examinations service. Manufacturers of sturdy kiddie rides since 1955

513-771-3790
1070 Springfield Pike, Cincinnati, Ohio 45215

United Tool & Engineering Co.

ROOT FORMS:
COUNTRY AND BLUES

Continued from page 105 between 1947 and 1953, Williams enjoyed many many hits on MGM with "Cold, Cold Heart," "Jambalaya (On the Bayou)," "You Win Again," "Your Cheatin' Heart," "Half as Much," "There'll Be No Teardrops Tonight," "Wedding Bells."

Other country artists discovered through radio included Cowboy Copas (WKRC, Cincinnati), Jimmy Skinner (WHOM, Hamilton, Ohio), Carl Story, the Carlisle Brothers and Homer and Jethro (WNOX-Knoxville), the Delmore Brothers (WMC, Memphis), Zeb Turner (WHAG, Nashville), Arthur Smith (WBI-Charlotte), Webb Pierce (KTBS, Shreveport), Ike Everly (father of Don and Phil Everly) (KTBS, Shreveport), Little Jimmy Dickens (WICB, Indiana), Kenny Roberts (WOWO, Fort Wayne), Lulu Belle and Scotty and Rex Allen (WSL National Barn Dance, Chicago), Floyd Tillman (KHTH, Houston), and the Chuck Wagon Gang (WBAP, Houston).

Among the most important national radio shows featuring country music were WSM's "Grand Ole Opy" from Nashville, WLS's "Midwestern Hayride," from Cincinnati, and WLS 'National Barn Dance" from Chicago. During the late 1940's and early 1950's integration between the pop and country fields began. "Tennessee Waltz," a hit for Cowboy Copas and Pee Wee King in 1948, became a No. 1 hit pop hit for Patti Page in 1951. Eddy Arnold's "Anytime," became a pop hit for Eddie Fisher and Eddy rode the pop charts himself with "Bouquet of Roses." Hank Williams' "Love Sick Blues" was popularized by Kay Starr as was Wayne Ranney's "Why Don't You Haul Off and Love Me" by Rosemary Clooney. "Slipping Around," a hit by many country artists, crossed over into pop with Jimmy Wakely and Margaret Whiting, as did their follow-up "I'll Never Slip Around Again." Moon Mullican reversed trends a bit in 1950 making country hits out of "Mona Lisa," and "Goodnight Irene." Al Morgan scored in all fields with the Jennie Lou Carson tune "Jealous Heart."

In 1951, Mitch Miller assumed control of Columbia's A&R department. He played a great part not only in rebuilding the Columbia label, but in popularizing many country tunes especially those by Hank Williams. Miller recorded "Cold, Cold Heart" and "There's Be No Teardrops Tonight," with Tony Bennett. "Half as Much," and "Beautiful Brown Eyes," with Rosemary Clooney. "Jambalaya," "Settin' the Woods on Fire," and "Hey Good Lookin'," two Hank Williams' tunes were recorded by Frankie Laine and Jo Stafford. Carl Smith's "Hey Joe," be-

106
75th Anniversary Section
DECEMBER 27, 1969, BILLBOARD
In the big, booming, blossoming world of 8 track stereo...

MOTOROLA®

is a world leader!

The world of 8 track for 1970 is big!
- It's a $400,000,000 market in players and accessories.
- It's worth $425,000,000 in 8 track cartridges.
- It will account for 3,300,000 units.
- Detroit auto manufacturers use 8 track stereo exclusively, and Motorola is their largest independent supplier of 8 track units.

The world of 8 track is booming!
- 8 track stereo cartridge sales alone will soon reach an annual rate of a half billion dollars.

The world of 8 track is blossoming!
- In America alone there's a virtually untapped market of 95,000,000 cars without 8 track units.
- It's highly youth oriented. The people who are buying 8 track fastest are under 27 years old... and that's over half the population.

Motorola is a leader in the world of 8 track stereo sound!
we're building new 8 track production facilities expanding our product line designing new 8 track players... players with such outstanding features as record, fast forward and complete pre-selection of cartridge track and music number.
the industry is planning creative new programing in 8 track tapes... programing which will include foreign languages, children's stories, briefings for salesmen and doctors, audio digests of current events, points of interest for tourists as they drive along scenic or historical highways, and countless others.

MOTOROLA

is out to stay a leader in the world of 8 track stereo...

Want to join us?

For more information on Motorola 8 Track Stereo, Write: DEPT. AC-9, Motorola Inc., 9401 W. Grand Avenue, Franklin Park, Illinois 60131
came a hit for Frankie Laine "Detour" and "I Walked to Your Wedding," the latter written by Jessie Mae Robinson, were hits for Patti Page and Darrell Glenn's "Crying in the Chapel" was a hit for June Valli and also the Orioles in the C & W field. "Kissin' Lip's" by Hank Williams crossed into pop as did the Carl's "No Help Wanted," with an assist from Rusty Draper. "Cattle Call," was a dual market hit for Eddy Arnold and "Jilted" and "Ricochet," provided hits for Teresa Brewer. In the r & b field in the early Fifties certain records interest pop buyers. The interest in r & b was activated and sustained by the newly established radio stations established in major cities in rural Negro areas to service the black market. (White teenagers who looked for something now in pop music began turning to these stations.) The results were hits like "Gee" by the Crows, "Sho-Boo" by the Chords, covered by the Crew-cuts, "Ain't It a Shame" by Fats Domino covered by Pat Boone, "Tweedle Dee" by the LaVrene Baker covered by Georgia Gibbs, "Sincerely" by the Moonglows covered by the McGuire Sisters, "I Hear You Knockin'" by Smiley Lewis covered by Gale Storm, "Story Untold" by the N'tmans, "Maybelline" by Chuck Berry, "Waltz Flower" by Etta James, and many others.

Move up, Move out, but most of all. Move on. The only thing we'll have for waiting will be on "The Johnson Bros." New release on "Your Town Records;" "Waiting for a Call," 78 rpm. "All of My Life (I Dreamed of a Castle)." But there'll be no dreaming about the soul full sound of "The Johnson Bros." They've got a mood, and feeling with a song that begs "The Inner Soul out of you.

Possible plans for their first album release are now being completed, says Art Brown (business rep.). First release in 1970. I expect it to reach the Top 10 in no time. Then, "Look Out No. 1, Here They Come..."

Tired of playing a 97-pound weakling?

Install the muscle of Electro-Voice SRO speakers in your amp! Now you can add clean power to your instrument...without adding more speakers. Just replace your present 15" or 15" speakers with Electro-Voice SRO loudspeakers. No matter what you're using now, you guarantee you'll get more volume from your present amp—up to double your amplifier power. And you'll be clean, transparent SRO/15 models fit most speaker boxes as direct replacements. Hear the powerful difference yourself, at your Electro-Voice dealer. Or write us today for the complete story.

ELECTRO-VOICE, INC. Dept. 1208B
2351 F撞 Ave., Dept. 1208B
Cedar Grove, N.J. 07009

Please send full technical information on Electro-Voice Model 15" Tannoy loudspeaker and microphone.

Name
Address
City
State
Zip
Where does a twenty-five year old go from here?

In the beginning... that was in 1944... Alexander M. Poniatoff, Ampex’s founder, was already exploring the concept of magnetic recording tape. Since then, for the past quarter century, no company’s destiny has been as involved with tape as Ampex.

By 1947 Ampex had unveiled its first “first”... a magnetic tape recorder of acceptable professional quality for the radio broadcasting and commercial recording industries.

Within a short time Ampex had designed and was merchandising the first home stereophonic tape music systems. By 1955, Ampex had conquered the entire world of tape and people asked, where does an eleven year old go from here?

We went into a whole new area of tape. Ampex added a second dimension to tape...sight. In 1957 we revolutionized commercial TV broadcasting techniques by introducing the first video tape recorder. We won an Emmy for this one.

A year later we advanced the state of the art with full color video tape recording. Having achieved the ultimate in video tape technology, people then asked, where does a fourteen year old go from here?

In 1959 Ampex Stereo Tapes began a whole new industry...pre-recorded tape. Contracts were arranged with many of the music industry’s top recording companies to reproduce, manufacture and market pre-recorded tapes from their masters.

Within the past year we’ve added additional dimension to the Ampex structure. We’ve introduced the Ampex Stereo Tapes Label, with our own Ampex producers developing our own talent...for today and for the future.

And our latest first, but certainly not our last first...Ampex Records!

Today, a quarter of a century later, people are asking, where does a twenty-five year old go from here? We submit the most obvious of answers. This twenty-five year old goes straight to the unexplored, to the untried, and to the untested.

For Ampex, that’s familiar territory.
'ROCK' OF AGES - BORN FREED'

By ED OCHS

The post-war economic boom in America brought a steady supply of money available to anyone willing to work for it but also to that great, traditionally unemployed population of city young people. The S. population — youth. Money is power in America, so millions of teen-agers, and now teeny-boppers (now called baby boomers) via the allowance system — sort of a parentally devised profit-sharing plan that made kids members of the idle poor. Foot- and loose-freely, the children of rock turned to the leisure time and the time of revolution. Money also entitles the bearer to be hip, and the hipster uses the person's position abounds of power, and at other times spends it on luxuries like, records. As the millions of dollars spent on Elvis, Dylan, Fats Domino, the Beach Boys and even Andy Williams and the Osmonds, the resurrection of our national music heritage from the discrimination of race and hillbilly to a relative utopia of popularity, respect and power has come to the most liberal, relevant and concerned media by nature of the rock and roll music business distributes cheaply (radio is free for the listening) and expansively, sex, drugs, unorthodoxy, community and socialism, not to mention the latest news. Records are the medium.

Rock's Direction

The direction of rock, though some say the British should be consulted on that matter, is distinctly nationalistic. That does not mean, and not so much to Elvis's Franciscos, L.A. or Music Shouts, Alabama. The chatter over "record 'n' roll" is a lot of hot air, since rock seethes from second class cloths who shovel, trade, forge, file, plant their life's creation, the S. of our cents, between the cities. For 15 years the only trend-wielding influences in rock have been the ones that were culturally native to the U.S. during its conception, and that is to say the South. And much after experimentation in the technological, commercial, political and social aspects of rock, rock's direction has been more of a homecoming and looking back to face up to history. "Every revolution" of rock, I said in my first Tomorrow column, saw how the genuine rock 'n' roll spiraling away from its original, fulfilled self, ultimately revolutionizing itself not only into oblivion but back to its naked needs, to its post-war and fear of pre-war self, so desperate, life-hungry, sexy and searching." BLUES music, once watered-down and synthesized for a bigger audience (iT market), have returned proudly and confidently to stand on their original ethnity and what is more the S. of our society as popular acceptance of the black, via the great leveler of music, has integrated the pre-soul period, compared to that of the Negro's mannerable, if understanding still, we can see our history. The power of the blues is the essence of black and the hippie are children of protest—of repression that rock 'n' roll has a respite, has alleviated by over

phillips, presley, cash, sun

by claude mall

The most "fantastic" recording artist today? Sam Phillips. He recalled "living around the world, has no doubt but that Elvis Presley is king. Yet, one of the unknown facts is that Elvis Presley came near to wandering before he came up with a commercial record. "Without Love" was the first record that Elvis Presley tried to cut. And Phillips remembers that Presley tried to cut it for 14 months. Scotty Moore and Bill Black were two musicians working with Doug Poindexter. Phillips got them together with Presley. "I put out some kind of record, but I knew it wasn't good," Phillips said.

At this time, Phillips, a former disk jockey, had fairly quickly succeeded an "A" label—what Washington had in the "Rain" by the Pioneers and "Love My Baby" by Little Junior Parker. But those were not exactly wealth. Phillips said that Sun was no different a place. After a year later by Carl Perkins that Sun Records actually went into the black profit side of the ledger. In the early days of the label and recording studio, Phillips recorded a lot of blues artists and remarked once that he didn't know "how many of my artists were arrested because they had to go to court. I don't mean by this that our Southern people were against the Negro, it's just that there were laws against having two in a car, I guess." He mentioned that his artists then could not afford separate cars.

Phillips had bought most of his recording equipment piecemeal. In the beginning, he said, he recorded anything from weddings to funerals. "And called everybody," Phillips said of the people. Everybody laughed, me recording colored people. But those were great artists. There was B.B. King, for example. "I gave B.B. King a guitar," Phillips said. "I never fooled with anybody who's ever recorded before I found them."

He recorded Howlin' Wolf and Joe Turner and he recorded Jackie Brenston. It was Brenston's "Rocket 88," said, that was the beginning of what is known as rock 'n' roll today. "That record started pulling these things—blues and country and rock 'n' roll.

The growth of rock 'n' roll, Phillips said, just had to be. "The best country music in the world was being made, and the world couldn't do without the music. Producing country music. They were the best. But those guys, even then, didn't leave enough to the imagination, in my opinion. Can you hear 'I Walk the Line' with a steel guitar added on. The music was transformed with that voice to the melody of the song. So, Sun Records set out to do something different. The idea was to keep the music to the basics and already, there was no "feel" of the Memphis area, which is steeped in blues.

And the early days of Sun Records were rough. Phillips recalled a Sunday afternoon at distributors and radio stations. Nobody drove more than three years there I did. I recall one jockey telling me that Elvis Presley was so country he shouldn't be played after 5 a.m. But a lot of fluff was being raised about that time about Elvis Presley's "gospel". She got exposed. Dewey Phillips, a Memphis soul air personality, played Elvis on his radio program, but really Elvis started in Dallas. The record was "That's All Right" b/w "Blue Moon of Kentucky."

Elvis became a regular performer on the "Louisiana Hayride," a live country music show produced by KWLM in Shreveport. And during that period, he was performing at high schools and in taverns from Shreveport to Texarkana and Little Rock to Memphis. Phillips said he never took a penny from any of his artists on booking or on management.

And the record label was still in the red. So, when Colonel Parker was negotiating for Elvis Presley with several New York record labels, Phillips called Parker at the Warwick Hotel in New York and agreed to a deal that Parker signed for Presley's Sun Records contract and masters, he owned Presley $6,000 in back royalties. There had been five releases from the time that the Million Sellers of RCA Records bought Presley's contract. Ghost Track

Phillips confirmed the existence of a "ghost" tape recording probably the greatest gospel quartet of performers in history. The story is that Elvis Presley, Johnny Cash, and Carl Perkins were all in the studio one day just holding around singing gospel songs. The engineer taped the entire session. "But where the tape is, I don't know. It's around somewhere at home," Phillips said.

The first million-selling record that Sun Records came up with was "I Walk the Line" by Johnny Cash. When asked if it had been recorded by Presley, Phillips said "I did my own damned certifying. I hung at 999,000 for the longest time. In fact, Johnny Cash had been on Columbia Records for two years before he got a gold plaque for a Sun million-seller." Along with Elvis Presley, Phillips is noted for finding

whining the establishment with sheer energy and demand. Said Billboard's Paulackerman about the phenomenon of rock 'n' roll: "When this black music began to sell pop, the Negro artist, having a taste of the biggest, broader pop market, tried consciously to become more Negro."

Today, since nobody has cornered the market on poverty and despair, there are legitimate white blues, and likewise, success is no longer class conscious, so the Negro can enjoy national popularity. Once separate cultural entities, the specially black and white blues are now both ethically and integrated, popular and secular at the same time. And it all began in the musical revolution, in an artistic way long before it happened to America socially. Because records are the music, and no phenomenon is beyond its super-sensitive ear and reach, nothing exclusive.

Rock Is Free

When rock was born, Billboards were altered, a newspaper, a venerable senior citizen that had presided at the baptisms and burials of traditions as well as fads. And rock has weathered fads; it has even weathered history. Then again, rock, more than a music, is a way of life that, like history, constantly reuses, rearranges, reorders, remakes, re-creates, and produces a different perception of the original, fulfilled self, always spiraling away from its naked needs, to its post-war and fear of pre-war self, so desperate, life-hungry, sexy and searching." BLUES music, once watered-down and synthesized for a bigger audience (iT market), have returned proudly and confidently to stand on their original ethnity and what is more the S. of our society as popular acceptance of the black, via the great leveler of music, has integrated the pre-soul period, compared to that of the Negro's mannerable, if understanding still, we can see our history. The power of the blues is the essence of black and the hippie are children of protest—of repression that rock 'n' roll has a respite, has alleviated by over

Afterwards, Phillips died of cancer on August 30, 1966, in Memphis, Tennessee. He was 49 years old. Phillips was buried in the Sun Records vault on Elvis Presley's property.
Nothing Replaces the Original
Why Be Fooled by Copies When The
Original LE-BO Cases Are Easy to Get

STAY ON THE
RIGHT TRACK WITH

Le-Bo

Deluxe Attache Type
CASSETTE
Carrying Case

BRAND NEW!

- Alligator Leatherette covered wood construction.
- Holds 12 Cartridges.
- A brand new concept in design.
- High Air, attractive red velveteen flocked interior.
- Individual compartments.
- THE ONLY CARRYING CASE WITH A HAND STITCHED TOP AND BOTTOM.
- Completely eliminates the possibility of delamination.
- Individually packed - 6 per a master carton.
- Available in black and brown Alligator.
- Shipping weight approximately 19 lbs.

CAT: T 4 A-04  Suggested List: $  19.15

Deluxe Attache Type
TAPE CARTRIDGE
Carrying Case

BRAND NEW!

- Alligator Leatherette covered wood construction.
- Holds 8 Cartridges, 8 or 4 track.
- A brand new concept in design.
- High Air, attractive red velveteen flocked interior.
- Individual compartments.
- THE ONLY CARRYING CASE WITH A HAND STITCHED TOP AND BOTTOM.
- Completely eliminates the possibility of delamination.
- Individually packed - 6 per a master carton.
- AVAILABLE IN BLACK, BROWN AND GREEN ALLIGATOR.
- Shipping weight approximately 25 lbs.

CAT: T 4 A-16  Suggested List: $ 14.65

NEW!
CARTRIDGE TAPE
CARRYING CASES

CAT: T 4 A-16  Suggested List: $ 14.65

CAT: T 4 A-12  Suggested List: $ 10.00

POP CHARTS:
Industry's Measure
of Performance

By THOMAS E. NOONAN
former Billboard stoffer

The Top 10 were handed to
Moses on the mountaintop and
charts have been with us since.
Pop charts in Billboard
today are the industry's measure-
ment of performance. They re-
flect the consumer's taste, the
sales over counter, the amount
of air exposure and the relative
strength of individual records
versus competition. They are a
marketing tool to stimulate addi-
tional action as well as to reflect
success. They are all these things
and they are controversial too.

There exists today in the
music-record industry many mis-
conceptions about pop charts,
their value, their use and their
need. However, without charts,
there would be less to week ex-
citement and as a result,
slower sales. The misconceptions
exist simply because many read
into the charts what they wish to
see, rather than analyzing
what they actually are and
their origins.

In the early 1900's, Billboard
printed a chart, of sorts, titled,
"Tunes Most Heard In Vaude-
ville Last Week." When records
started to make inroads, charts
were prepared weekly for Bill-
board but they were prepared by
the leading labels of the day and
printed individually. There were
the Top 10 of RCA Victor,
and the Top 10 of Columbia,
and Decca Records and that was
the sum total of charts.

Then, as the record industry
grew and more and more labels
entered the business and became
factors, the charts changed with
the times, as they must always
do, and Billboard began com-
piling national charts with all
records and labels combined.

After World War II, charts took
on a different appearance as
well as a different meaning, and
other charts were added. "The
Honor Roll of Hits" chart was
introduced because a top tune
would be selling for an extended
period of time by many different
artists. It was commonplace to
have a tune be No. 1 by one
artist, No. 2 by another artist,
No. 3 by a third artist and on
rare occasions the same tune
held down the top six spots
of the national chart by six dif-
ferent labels. Cover records
made No. 1 on all three charts,
it was eligible, and did receive
from Billboard the Triple
Crown Award. Album charts
were expanded and the "Best
Selling Pop Albums" and "Best
Selling Classical Albums" charts
started to take on immediate
importance. Instead of the line
"also available on tape or cas-
ets" or "also available in Stereo" the
line in those days read "also available in 76 rpm," or "also available in 45 EP." Record companies were produc-
ing records in three speeds in
55 rpm, 33 1/3 rpm and 78 rpm
and everybody predicted that 16
rpm was just around the corner
and so, that speed too was added
to all phonographs. There were also
10-inch singles, 10-inch albums,
seven-inch singles and 13-inch
albums. There were electrical
transcriptions for radio play, and
the question of consumers using
wire records as well as the
new tape recorders to tape rec-
cords were of the utmost
concern.

In early 1950, Billboard printed
its first singles pop charts,
weekly country & western
ear charts, charts for pop and
classical, weekly children's
charts, monthly charts for other
musical categories such as jazz,
folk, International, semi-classi-
cal, the perennial "Honor Roll
of Hits" chart as well as Best Sell-
ing Sheet Music chart for the
U.S. and a separate sheet music
chart for the U.K.

Three Discarded
Advanced methods of produc-
tion, distribution and promotion,
and the end of the "battle of the
speeds" dictated new charts, and
in the 1970's, the three in-
dividual singles charts (sales,
radio play and jukebox play)
were disbanded. With fewer
cover records, the "Honor Roll
of Hits" chart was dropped and
the demise of sheet music sales
forced that chart into its place
in history. Race was now Ryth-
min A Blues, and was taking on in-
creased importance, and with
the sales of phonographs spiral-
ing, reaching the commodity
music and r&b buyers, the "Country
and Western" and "R&B" album
charts were introduced; and the
three singles charts became one
(Continued on page 114)

75th Anniversary Section
DECEMBER 27, 1969, BILLBOARD

PROMENADE-ATLANTIC
The Nashville Brass: voted the #1 Instrumental group of the year by C.M.A.

“ Heck, we haven’t changed the Nashville Sound . . . just improved it.”
Danny Davis and the Nashville Brass

Records and Tapes
When ‘Billboard’ was born, we only made the world’s best harmonicas. Listen to us now.

CONTESSA GUITARS
A complete line of folk, classical, and electrically expertly designed and handcrafted. Ruled Number One in its class by a leading testing organization.

SONOR DRUMS
The choice of top professional drummers the world over. The finest hardware and accessories made.

ACCORDIONS
Beautifully styled professional and student accordions. Selected woods, specially varnished interiors.

RECORDERS
Seven models—all made of cored solid pear wood. Cork-lined interior joints. Individually hand-fitted mouth pieces.

ELECTRONIC KEYBOARDS
Top groups choose Hohner electronic day used by all. Individual Clavinova and Bass. They offer the sound of electric guitar, piano, harp, spinet, harpsichord or bass.

MELODICS®
An instrument for lasting pleasure. Specially designed for beginners and professionals. Ideal keyboard teaching aid.

AND, OF COURSE, THE WORLD’S BEST HARMONICAS
Hohner M. Hohner, Inc., Hicksville, New York 11802, and Palo Alto, California 94301

when answering ads... Say You Saw It in the Billboard

75th Anniversary Section
DECEMBER 27, 1969, BILLBOARD
WE LOVE THE BILLBOARD

COMMAND

Doc Severinsen Dick Hyman
Linda Bennett Ray Charles Singers
Walter Sear Richard Hayman

PROBE

Zephyr Dick Jensen Frumonof
Margen Joyce Webb Fat City
Scott Bradford The Soft Machine
The Litter Jango's Carrousel
Marcus Penna and the Pendants

COMMAND RECORDS
NEW YORK
1330 AVENUE OF THE AMERICAS
NEW YORK, NEW YORK 10019
(212) 711-7777

PROBE RECORDS
LOS ANGELES
8855 BEVERLY BOULEVARD
LOS ANGELES, CALIFORNIA 90046
(213) 657-5550

A DIVISION OF ABC RECORDS, INC.
Smogtown: The Los Angeles Story

By DAVE DEXTER

Flip the pages of the Los Angeles telephone directory and you'll find 242 pop music publishers, Able through Zapoppin, boldly listed. There are yet others without phones. "Professional managers" with offices in Times Square bars are common in New York. "They puff and puff through the irritating smog gloom with their pitifully unproductive "catalogs" stuffed in bulging golf bags.

The land of citrus and Ronnie Reagan likewise serves as the cluster for some of the nation's record men than publishers. Evasive but enterprising, a legion of scuffling hopefuls operating floating, obscure publishing houses manage to acquire tapes on the cuff and huckster their discoveries to the record companies. Counting the mobile itinerants, there are perhaps 1,750 disk jockeys. One day, perhaps, it's never missed—and another comes forth.

As the Sixties slide away through the thickness of a million activity, ASCAP and unaffiliated songwriters comprise just too many, showing up their wares to the numerous Angelinos who toll full time as ad men. Radio stations, nightclubs, the "PDs" and librarians say the same. "The hordes of aggressive young pitchmen who fearlessly pound their doorknobs, begging for airplay, California's most colorful city long ago eclipsed rival San Francisco as the capital of the Golden State's music industry. Today the traffic-clogged city of Angles ranks second in the world only to New York in professional action. London lags despite its six years' prolific birth of the Beatles. The Stones, Joneses, Humpderincs and sundry rock-oriented groups. Trail- ing, come on a number of Los Angeles music activity.

"Hell, man, it ain't like it used to be," we were told last week by a suitor, one more of the ginger-haired musician in his Twenties as he ambled along Selma with a guitar case in one hand and a signed manuscript in the other. "When I first came out here from Cleveland you could get in to see any publisher in a minute. Eddie MacHarg, Sid Goldstein, Mickey Golden, Ed Shaw, Jack Carlson, Wau, Warren Brown, Jack Leonard, Hy Kantner—my time was then their time. The A&R guys jumped from their desks to say hello, Snuff Garrett, Jim Bowin, Tom Mack, Gil Rodin, Jim Hilliard and even Karl Engstrom all served me coffee and demanded exclusive on my material. I knew the deejays personally and most of their clients. They knew they all, so we, you or a record call. All these men are now dead or have left town. And no-talent singers are running it for the rest of us, the pros.

"Man, I may split for Nashville. I hear they're still human down there."

He strode away, nervously looking for someone. He's lived in California 28 months.

DeKeyser's Store

Smack on the now-drawn main artery running through Hollywood, the boulevard where Grauman's Chinese, the Panthages, the Roosevelt and the Broadway store formerly re- mained from the glamorous era when hundreds of thousands of tourists annually flocked in hoping to see movie stars rolling by in their gleaming Duesenbergs and Packards, John DeKeyser since 1922 has operated a music store specializing in sheet music and instruments. Nickelodens, panama hats and self-pumped player pianos were big when he started.

"The most popular place to see the best musical talent 40 or more years ago," says De- Keyser in his pleasant European accent, "was the Orpheum Theatre on Broadway between Eighth and Ninth. They played all the big acts and bands. Now it's a department store.

Walter Zamecnik at Preem-Morse studied music at USC from 1924-28. Carl Fischer's Earl Cunningham has sold sheet music through four decades. Both agree that there never was a music publisher of major im- portance (like Sherman-Clay in San Francisco and the Forster, Cole and West firms in Chicago) until the late 1930's. Both recall, sadly, the days when a hit tune brought sheet music copies sell- ing in the thousands compared to the dozens of today.

Harold Freeman disparages himself as an old-timer although he's been in the profession, via his father, all his life. "I wasn't born until 1922," he says. The celebrated "Weegie" at Keynote Music on South Olive remem- bers the past and advises that one Johnny Appel, with a small educational catalog, was the only person he knew who founded and ran an LA publishing firm. It was known only in Southern California.

Up on the circular 12th floor of the Capitol sio on Vine, where a visitor instantly notices the queer odor of smoldering incense and a secretary walking barefooted in unchic, faded blue jeans, a slender, gray- thatched Wilbur H. "Bill" Miller sits in his desk overlooking the Hollywood Palace marquee far below and unceremoniously re- cants his part in the early Los Angeles music story. "It was 1923 when I came down to Los Angeles from Idaho," Miller, a producer who soon will mark his 25th year with Capitol, reminisced.

"That was the era of undrink- able Scotch selling at $25 a quart, hundreds of speakeasies, the introduction of the Charles- ton dance by the Negro dance team of Mack and Johnston, flicker silent movies and Presi- dent Warren Harding's sudden death.

Isham Jones

"The biggest musical name in- town was Herb Wiedoeft, saxo- phonist Rudy's brother, who fronted a band at the Cinderella Ballroom at Fifth and Hill. I thought he was truly heavy, the best I'd heard. Then another band came in from Chicago led by a colorless, puck-marked, un- showmanly man named Isham Jones. His music was so great that nobody faulted him up front."

Miller, an excellent saxophonist himself, later blew with a half-dozen name crews in the 1930's. The L-Monica Ball- room on the Santa Monica pier was the big summer place to go and hear music, and I re- member that Don Clark out of Paul Whiteman's orchestra led his own orchestra there for a time. To the south along the beach was the Venice Ballroom. Glenn Miller, Gil Rodin, Benny Goodman (wearing knee pants at first) and a lot of other guys who became top bandleaders worked there with Benny Pollack. But Whiteman with his concert ar- rangements, and soloists Henry Boone and Mike Pingitore, was the number one man.

An expert on Hawaiian music, and the man who for more than three years has deftly handled all the Vik Apple and Harvest prod- uct for U.S. release, Miller also recalled Sunny Brooks's crew at the Venice and another strong outfit led by a drummer Sunny Olivera. The Redondo Beach Ballroom and the Mission Beach in San Diego are nationally known. Although he has been around 45 years, Miller says that "louks" songs were foisted on the public then just as now. He cited the 1923 smash by Kendis and Brown, "When It's Nightime in Italy," which Shapiro-Bernstein plugged into popularity. "There were others," he remembered, "like "London" which Whiteman put into "San Diego" which was written by Gene Kurtis and "You'll always be good and the bad in pop music just as this is in every human endeavor."

If the rotund Whiteman was the first and most popular am- bassador of music to go east and represent California as the Gold- en state's base, then the late Art Hickman of San Francisco got the short end of the baton. It's the consensus today that White- man, who started at the Alexandria 275 S. Figueroa in L.A. in 1919 (see photo) admittedly emulated Hickman's style—they called it "smugsmasistical" right after World War I. Whiteman's place in history is assured, none- theless, as one of the recog- nitions with George Gershwin's "Rhapsody in Blue," Ferde Grofe's "Concerto for Chorale" and a host of others, the "music" of the 1920's. He re- mouted his shrewd featuring of immurals like Bing Crosby, Al Rinker and Red Norvo, Charlie Barnet, Rhythm Boys and Mildred Bailey. So "Bix" Beiderhecker, Jimmy and Tommy Dorsey, Frank Trum- bauer, Eddie Condon, Jack Mer- cer, Jack Fulton, Jack and Char- lye Teegarden and Ramona. That's one Amalgamation.

She sang and played piano on several big-selling records with Pops at a time when he was the hottest name on the nation's hand-cranked turntables.

The once-palatial Belasco The- atre at 137 Main offered the world's classiest music when it opened in 1901. Paderewski perfor- med there in 1910, and Mary Garden, Galli-Curci and Schumann-Heink all sang on its sumptuous stage. "Yesterday," however, it switched to burlesque. Until the depression it offered a cho- rus of 80, a big house orchestra, great Mexican bands like Mer- -oney's pop, Joe Yule, was one and high-salaried canto- lysts, at a time when Mr. H. Today, as the Follies, it's a shabby, grubby joint with exactly five "girls" and music from a tape recorder.

Mexican Competition

LA faced competition from Mexico throughout the Twenties. Agape Cuillenque and Tijuana served up spicy marachi music, as they do now, but they at- tracted the lucrative California trade with scores of gambling- houses. The City of Angels had its gaming places, too, notably the "White City," a place of floating spas out in Watts and Vernon, but they were all too often the scene of robbery. The Mexican government banned gambling in 1933, Angelenos go below the boarder, now only to see the bullfights.

When Vitaphone introduced sound in motion pictures in 1926-27, Los Angeles moved from its small town, orange
grove and palm tree image to become a mecca for the nation's most celebrated bandleaders and musicians. Then came the depression as the Twenties ended, and thousands of musicians who trained west on the Santa Fe Super Chief so hopefully wended their way back to New York, several via their thumbs.

Jimmy Dorsey once told us how isolated he and his band became when they so gleefully copied what he thought would be one of the finest jobs in America performing every Thursday night on Bing Crosby's Kraft Music Hall—only to gradually become aware that "millions of people were retrospecting in theatres. He never re
tained in Hollywood more than four weeks the rest of his life even after he built a beautiful home in Toluca Lake near Crosbys.

Los Angeles had at least one record firm as far back as 1921, when the New Orleans trombonist Kid Ory cut seven 78 rpm shellacs for the Spikes brothers’ SB label. They also recorded at least two black sing
ers, Ruth Lee and Robert McDow
y, on undistinguished novelties and a song they wrote that is still sung today, a hit later—"Somebody, Sweetheart.”

When Ernie Weh retired from his business representatives’ job with the LA musicians’ Local 47 a few years ago, he sparked the ceremony by re
ing him that he had played pi
nos and piano with Gus Arnheim on Washington boulevard with Lou Stepp in 1923. Weh also was featured on longfogdened Loew’s State and the Alexander in nearby Glendale. But Pete Petronelli, saxophonist and leader, tonight took the stand that led his band at the wedding reception of a union couple in 1969 again played at their 50th wedding anniversary bash. That, kids, longevity.

The first noted jazzmen to play in the city were Dick Johnson and the Original Creole Band of New Orleans in 1913. They played Red Kelly, Rollie Morton likewise trained out from Louisiana to perform, at the piano and with a piddling band, at Barron Long’s roadhouse in
home is in what now Watts on the city’s south side. Movie starts and tall buildings crowded out. Four years later, also from New Orleans, Mittell and Hen
ny Travis took to the Assembly Gardens;graveyard of the Swingers; and the original City Hall in Ocean Park, at the beach, and efectuated as a local mild musi
craze. An now started to two-beat jazz innovations cribbed from the Original Dixieland Jazz Band. "We heard that kind of music in Cali
fornia,” trombonist Jake Flores later said. "It was just like Juke
coman’s big concert charts sound horribly dull.

A man named Mike Lynam (born an acoustic guitar virtuoso of the city) hired his brother Abe at Mike’s Sun Set Inn. And thus Abe Lynam’s career in music was as
ered. He was a second 
 trombonist Miff Mole, pianist Gus Arnheim and a trumpeter who later became the rage of England, Roy Eldridge. Fresh from the Earl Fuller orchestra at New York’s classy Rector’s eatery, the farseen and superlative flute
dian of jazz.” Ted Lewis, also enjoyed success with his new orchestra. Musicians thrilled the hammer, dainty Lewis and his clarinet in later years but in his salad days with Oh you with the battered stick led a first-rate, and Californians paid top dollar to see them.

By 1930 the unforgettable era of the big bands was, unlike prosperity, truly just around the corner. At least in Los Angeles.

Earl Burtett

Earl Burtett came along on the heels of Whiteman and Joan
took a name as a pianist, maes
ter and showman who appeared in movies, radio or some other quiet spot than any other musician at that time. Gus Arnheim had toured with Sophie Tucker, and his 18-piece band at least as good. Earl Burtett, who had played

the ad
tion of the French and British in 1928, before he had been one of the earliest across-the

Atlantic engagements ever to be played by an American dance orchestra. Gus composed "Sweet and Lovely” and “It Must Be True” which his pal Crosby, who sang briefly with Arnheim, made into hit records and eventually, solid standards. Stan Kenton came along later to take the piano chair when Arnheim moved up front to conduct. And just in time, Si Waronker considers it a well-kept secret, I will re
mind readers that he played fi
dle in the band at the age of 16 in the middle 1930’s. So did the great Russ Columbo, who for a short time competed with Crosby as Amer
ica’s number one vocalist. On his death in a piston accident tragically ended a singing career that might have been greater. It didn’t happen. 21 guns were fired in Bing’s. But Columbo is still fondly remembered in Cali
fornia.

Jimmie Griper fought a battle that a legion of musicians have fought, with the old debo3 boost, but his inherent cornetmanship and warm person ality led him to a popularity plateau that he shared with and Arnheim. He recorded constant
ly in Los Angeles, backing artists like Bing Crosby, Ray Eberly, Bob Crane, Leo Salwe, Del Mar, Stuiff Smith, Famous Door, Joe Marengo, Goldberg-Toney, King Alde
en, Italian Village; Jack Dunn, Lick’s Pier; S. Santella, Lau
ces, Davis Memorial Theater; George Redman, Omar’s Dome; Waldemar Gut
er, Orpheum; Ben Pollak, Cafe International; Don Ricar
dos, Pan-Pacific; Ted Buckner, Paramount; Abe Wolf, Well
mount: Louise Prima, Prima’s Club, Al Kalie, Riverside; Jan
nez Coe, the Casino on Cata
lina Island; Herb Wilkins, Riv
erides Gardens; Pryor Moore, Shabazz, Frank Britton, Shan
trans, Cafe, later the renowned Cotton Club and Casa Manuzi; Al Elrung, Tom’s; Van, Tiscader, Bobby Lutz, Venice Ballroom; Jim McPher
son, White Cup, Larry Kent, Wilshire Bowl, Chuy Perez; Zafage, Peggy Gilbert; Zendra, Pete Petronelli, Paris Inn, Leonid Leonardi, KFWB, Cody Glaskin, KNX- CBS; Fred Stark, KFH.

The great new Red Norvo band and Mildred Bailey were about to play the ornate, spa

cious Palomar Ballroom at Third and Vermont. It ranked as the showplace of the west. Two years later it was destroyed by fire and all of Charlie Burtett’s arrangements and instruments were lost. Maurice M. Cohen skilfully built and opened the Hollywood Palladium three miles away and it, too, enjoyed mounting popularity. The big band era now bloomed in full flower.

Somewhat it once may have been, but it was the Ca ns of Angela now numbered. New York’s ma
tor publisher enthusiastically opened Southern California of
cies, and among these early songwriters was Bob Mose Gumbel. With Mose gumbeled, and great "Eager Beaver” and "Her Tears Flooded Like Wine” early hit discs, and he under the nose, and all the close to the clock to promote and

DECEMBER 27, 1959, BILLBOARD

75th Anniversary Section
Continued from page 117

promulgates not just his own but all pop music with disc jockeys, nervous promoters and anyone else who would meet with him. The state of California is in Kenton's debt. Even now he remains a distinguished messiah.

Men in uniform, thousands of them, and pet little WAVES, WACS and USO girls in trim, unsexyness uniforms filled the LA night spots seeking companionship—entertainment. On our Saturday night in late 1942 when the team of Helen O'Connell and Bob Ebersole were sending the charts with Jimmy Dorsey's band, we fought our way to Jerry Lester's jammed Palladium bar and watched 10,122 sweating patrons try to dance. That record still stands 27 years later.

Across the street Sunset Earl Carroll's glitzy nighter was turning 'em away with Manny Strands's band and a colorful stage show. The Florentine Gardens had lines running up to Brooklyn with Fats Walters and the Mills Brothers featured. Freddy Martin had long since taken over the Coconut Grove, the Biltmore offered Joe Richman's band, Phil Harris held down the new Spaney Maxie's, the King Cole Trio performed nightly at the 331 Club and artists like Mosea Lux Lewis, Jimmie Noonie, Windy Matson, T-Bone Walker, Harlan Leonhard, Mike Riley, Ceelee Burke, Poison Gardiner, Freddy Fisher and Ken Baker all were local box office sensations.

Stapleme Begins

With the war, there also emerged more publishers, more songs, more singers, more everything. Johnny Mercer took time from his songwriting to tee off a new record label with Glenn E. Wurlichi and Buddy DeSylva that at first was named Liberty. When the first pressing came out it had become Capitol, and it proved a money-maker from its first release. Leon Rene then started Exclusive, brother Otto Rene marketed Excelsior, Nor- man Grant conceived Philo, Art Rue bowled with Specialty and the stampede was on.

LEFT ONE of the most incredible success stories ever to emanate from Los Angeles was Frank Sinatra. From the one in which a penniless Mexican-American boy named Martin was discovered, Russell became an international idol with the release of his first record, "The Boy from Cicero," in 1945. Here he's shown with his mentor, George 'Bullet' Duran, hours behind the shows.

(RIGHT) EMERGING from his role as an ace ASCAP lyricist and former singer with Paul White- man, Johnny Mercer formed his own record company with B. G. DeSylva and Glenn E. Wurlichi in 1942 and in a year had built Capitol up to a major. No longer in (on) records, Mercer continues as one of the truly topflight tunesters.

Tradepaper men like Al Schaper, Les Zitomer, Mike Connolly, Charlie Enge and Mike Hystine had difficulty reporting a session funding, unprecedented music activity. Billy Berg's, the Morocco and the Radio Room (with Nat "King" Cole) were charging extravagant prices but were SRO every Friday night as mobs fought for tables to watch the sessions. Cement Mixers, Gail- hard, Hall, the "Hipster" Gibson, Lord Buckley, Winni Beatt- y, Zutty Singleton, Loumellmen were holding their raf- tations. Every month saw new waxworks. Saul, Jules and Joe Bihari popped with their Modern label. Eddie Laguna perumed Sunset, Ross Russell operated the Blue Note, Norman Granz and Mark Goodman, with Jewel. Ted Yerxa, a new- paperman, offered Lamplighter. The annual Sid Grauman's, Tchaikovsky, Jump, Dootooh, Black & White, Francine, Enrique, ARA, Bel- l pepper, Imperial and Juke Box marks. Dan O'Brien founded Melodisc, the Messner family emphasized blues and quickly rose to semi-major status, and Nelly Plumb, new from Chicago, had no difficulty selling his Rhythm label singles, which Plumb pro- duced to aid young musicians in improving standards against a recorded rhythm sec- tion.

"Open the Door, Richard" emanated from Los Angeles with Jack McVea's inventive little band. For two months it drove Americans crazy. Bertie Adams, now second in command at mighty MCA to Lew Wasserman, and the McVea, as representative of the new Mer- cury firm in Chicago and set up session panel of It Will Be Done, the Jack Benny show, which was known for his catchy "pickle in the middle" radio routine.

Artie cut a passable master, and Adams, bought) and also, recorded a flip side throwaway, an old standard sung by a 36- year-old backing Clevelanders rarely being tried to succeed as an agent for a girl's trio, the Bar- ries, who never quite scored. Thus did Frankie Laine, after

lumbia, failed to slow music's growth in Southern California appreciably. Television roared in at the same time, but few music- ians benefited from the all-see- ing red eye until several years later, and the coaxial cable was perfected. Everybody and his cousin ran a record firm, a publishing company or a public relations office.

Came the Fifties, and for every Atomic, Sunset, Exclusive and Excellent (sic) that folded two others arose. Disk jockey Gene Norman offered Crescent, Eddi Gaye, Randy Wood moved his Dot organization and Pat Boone out from Tennessee, Liberty burst through with sex symbol Julie London and the mechanically contrived Chipmunks, brilliantly conceived by Al Bennett, a Mis- souri farm boy, and St. Waron- ker, the old Arkansas steamboat. Dick Bock had his World Pa- cific disc go, as the Dixie Firehouse Five plus sold solid sales for Les Keong and his six labels, Warner Bros. jumped in, but with in- verse success initially, then caught on under Mike Mait- land's skilled guidance in a series of comedy LPs. Pee Wee recorded in general and cocksurely he could run his own company, but Frank Sinatra launched Reprise (tagged as "Revenge" by many trade- ers) and was then purchased by Warner Bros.

Maitland's twin labels, desper- ately skimping to prosper in an uncomfortably tight field, attended the trade not only by turning out consistent winners by Sinatra—reviving his career on wax just as Capitol had miraculously resuscitated him 10 years previously—but also by boosting Dean Martin to all-time highs in popularity with a remarkable string of corks that continues today. Martin had made him before moving to Re- prise (he, too, was an old Capi- tol stalpe from his partnership days with Jerry Lewis back as far as 1948) but his work for the Burbank organization eclipsed everything he had ever achieved. As 1970 was the ex-Ohio card dealer (whose rep as a drunk is as farfetched as recent Paul Mc- Carthy death rumors) earned more money than anyone in showbusiness. Last year, Dean's gross approximated $4 million, and that topped his buddy Sin- tra, Bob Hope, Bing Crosby, Barbara Streisand, Liberace and the lot, who don't have as much going for 'em in the way of radio and TV plays, but of course, television and personal appearances combined. Martin, curiously, good-natured- ly rolls with many in the pro- fession that he's miles from rank- ing as one of the better singers.

If one Randy Wood wasn't enough, inventor of Dot, another from Chicago stormed Holly- wood with the Vee-Jay label. Despite his inability to sell the first two Beatles singles in Amer- ica, Illinois Wood for several years turned impressive profits (See Raymond's Music 50 years ago, page 120)

Will Arms Dominate

Music of the 1970s?

Despite its rise to prominence as a major international music center, Los Angeles still has more than its share of zany, eccentric characters.

This Group One label has just recorded a former bartender, Jim Maxwell, who plays his arm. That's right—Jim blows on the heavily part of either arm and achieves (?) a sound like a trombone. And while Los 47's Sid Weiss wonders Maxwell's place in the music industry's Jim somehow manages a gig set for himself, "I think that a sensation a rock group made up of arms would be." That's right.

Steve Hoffstetter is composing "an "Ode for the Arm" for Jim to perform on coming guest shots with Joey Bishop over ABC-TV, and his first single is scheduled for early release by Group One. December 27, 1969, Billboard
TOMMY JAMES & SHONDELLS—CRIMSON & CLOVER

#1 HOT 100
#1 Cash Box
#1 Record World

TOMMY JAMES & THE SHONDELLS—SWEET CHERRY WINE
(Prod. Tommy James) (Writers: James-Grasso) (Big Seven, BMI)—Following their million seller "Crimson and Clover," the group comes on strong with the same powerhouse sales appeal in this swinger with infectious beat and lyric line. Flip: "Breakaway" (Big Seven, BMI). Roulette 7039

# 7 HOT 100
#10 Cash Box
#5 Record World

TOMMY JAMES & THE SHONDELLS—CRYSTAL BLUE PERSUASION
(Prod. Tommy James & Ritchie Cordell) (Writers: James-Vale) (Big Seven, BMI)—Change of pace for James, as he comes up with a powerful summer sound that will fast take him right back up to the top a la "Crimson & Clover," and "Sweet Cherry Wine." Infectious, easy-beat rhythm. Flip: "I'm Alive" (Big Seven, BMI). Roulette 7050

#2 HOT 100
#2 Cash Box
#1 Record World

TOMMY JAMES & SHONDELLS—BALL OF FIRE
(Prod. Tommy James) (Writers: James-Vale-Sudano-Wilson) (Big Seven, BMI)—His fourth outing for the year will fast prove another Top Ten item. Hot follow-up to "Crystal Blue Persuasion" is this driving rhythm item. Flip: "Makin' Good Time" (Big Seven, BMI). Roulette 7060

#19 HOT 100
#11 Cash Box
#10 Record World

And Today...
ROCK SANDERS
Most Promising of Country Singers Award of the Academy of Country & Western Music

DURING World War II, artists regularly entertained the armed forces on special "Jubilee" radio programs—and 16-inch transcriptions flown overseas—from Hollywood, Here Nat King Cole, Helen Humes (the popular singer with Count Basie), Herb Shriner and maestro Jimmy Linceford pressed their harmonicas. Every record star took

THE L.A. STORY
Continued from page 120 before folding his shop perma-

nently. Tennessee Wood, mean-

while, sold out to the gigantic Gulf & Western conglomerate, then spirited Lawrence Weik’s stable over to the new Ranwood firm which he’s now ably plow-

ing through perilous birth pains.

Bill Cosby tooled harder with his Tetermann ventur-

es than he did as an athlete at Temple University. After a cou-

ple of frustrating, losing years, the comic unloaded and then jumped to Decca’s Uni subsidi-

ary in suburban Universal City, leaving a reorganized and still-

hopeful Tetra to others.

By far the most resounding success in California since the 1942 creation of Capitol has been Herb Alpert’s meteoric A. & M. enterprise. Alpert’s horn and Tijuana Brass modified music trends everywhere. In ad-

dition, he inspired a myriad of ambitious producers to go out on their own.

Snuff Garrett popped with Viva and Bravo. Amos came from Jimmie Bowen. Lee Hazle-

wood introduced L.H. while Lou Adler was serving up Ode. On.

Nov. 18, L.H. and Amos merged. John Phillips called his product WEA - It’s hardly possible to

table all the recent phonograph acti-

on within the shifting, floor-

ing LA sphere of influence, but

you’re likely to hear more in the months coming up from

Red McKeuen’s Starman, Jimmy, and Bob Webb’s Canopy, David

“Banana” Dortort’s Good Time, which Joe Lubin is managing for

the millionare NBC producer, the Smothers Brothers’ Smobros, and

the imminent release on Mo-

town of Diana Ross’ first solo

singles, now being cut by Bones Howe, Mike Cauth’s Sidewalk and

Forward, Frank Zappa’s Bizazz and Blue Thumb, and the youngish Gulf, White Whale and

 Gramedia California companies also are geared for

an explosion.

Rock-Oriented

Although Sinatra once de-

scribed rock as “a rancid smell-

ing aphrodisiac” in a heated

moment—and he’s had a few of them in his 54 years—virtually all the current recording sche-

dules are slanted to the rock au-

dience. The only men we know who switched to another mode are Scott Turner and the Rock Cons, who deserted Hollywood in No-

Vember to become permanent creators of country fire for

Transamerica’s powerful Liberty, UA and Imperial treccipal.

The once-arrogant “majors,” if there still remains such a clas-

sification, have recently coun-

tered the unprecedented success of the little guy with the little label by beefing up their creative

wellsprings. RCA maintains a full staff in a new and efficient Hollywood structure; Columbia’s Jack Gold not only overseas Ed

Mathews, Sonny Knight, Jerry Fuller and Irish Tim O’Brien in their artistic efforts, but under

Goddard Lieberman’s leadership from Manhattan is launching new business and graphic arts departments on the coast. Gil

Rodin, the venerable saxist and Bob Crosby mentor, aptly skip-

pers the growing MCA-Decca
decoy in the Valley. ABC, Mercury and others are like-

wise expanding their California 

wings.

The Future

1970’s approach. There are indications that substantial

changes in music will come with them. What kind of changes?

As good a semi-eduated guess as any is the return of the bands

—not the massive ensembles such as Glenn Miller and so

many old masters fronted 30 years back, but combos that

more or less resemble, in size, the contemporary Blood, Sweat and Tears group that’s so em-

phatically influenced by current folk-rock sounds. Future bands California traditionists tell us, will

not feature a single guitar as did the ones that played in the

Peistocene age. Tomorrow’s will

incorporate two or three guitars and a Fender bass as well. The

first of the coming combos are likely to show three reeds, not

five, and brass will comprise two

trumpets and two trombones at most. Drums and guitars will get the spotlight, within months the

inescapable boy and girl singers will share the stand with the band. And so the cycle ever

revolved...

To the millions of young music consumers whose mercu-

rily, flighty tastes have hit off the lovely, complex Italian “Romeo and Juliet” film sound-

track music and also Janis Jop-

lin, Three Dog Night and a dozen others, the new bands will emerge as daring, unique and

thrumbling much as the archaic, tiresome 12-bar blues of the Twenties appeared fresh to their
cars ears this year. And perhaps just as Benny Goodman arose from the fifth and poverty of

Chicago’s tenements with his wondrous clarinet long ago, another determined, dedicated young

virtuoso blowing an am-

plified solo sax or even a silver-

plated flugelhorn will come roar-

ing out of anonymity in Alabama or New Jersey and magically be hailed as the musical messiah of

1971—or 1975.

The revolution could start in LA or New York, but more likely will center in smaller, less

cosmopolitan Muscle Shoals or Muskogee. Time will tell. The only thing sure right now is that

nothing is sure. Shelby Single-

ton’s baby SSS in New York might start the turnarounds in tastes with its new masters by

Herb Howell, an almost comical one-man band. John Tartaglia may do it with the

 Brohlingrung orchestra of his six musicians he is now record-

ing in Hollywood.

Somewhere in between Howell and Tartaglia we suspect, lies

the music of the future. But don’t count on it sounding like

Pops Whitehead’s 1919 Alexan-

dria Hotel outfit. Cycles or no,

nothing will ever go back that far.

Ralph S. Peer, Pioneer

The late Ralph S. Peer is the man to whom kudos should go for his

work in discovering and promoting unknown, demonstrating talent far from the glass and concrete canyons of New York City.

A gardener and camelia grower who in 1954 won a gold medal from

the London Royal Horticultural Society for his skills, Peer spent many years as a young man finding singers and musicians and recording them—

mostly for the Okeeh label—in improvised studios that he often set up himself.

Peer produced the first blues vocal, Willie Smith’s “Crazy Blues," in

1928. He coined the “hillbilly” and “race” terms used in the trade for

many years, and his Southern and Peer publishing firms became interna-

tionally famous.

It was he who made the first country music classics with the late

Jimmie Rodgers, the singing brakesman, and the Carter family. Peer traver-

sessed the South, Southwestern, mostly in the company of Bill Cohn, and

in 1940 he inspired the success of the infant Broadcast Music, Inc.,

operation by aligning with them in their battle with ASCAP.

His widow, Mrs. Monique I. Peer, now bossest he Peer dynasty in

When Vedette records has been around for 75 years we're going to throw a smashing party too. We're still too young for so many candles, but awfully big for our age (we'll be 9 next year!). In fact, our congratulations to BILLBOARD on its birthday are as many and as genuine as the effort we put into making our company a music-record-tape industry of the first order. By the time we're 75 years old we hope to have accomplished as much for music as BILLBOARD has accomplished for the entire international entertainment industry. And that's a lot!

LOTS OF KISSES & BIRTHDAY WISHES from our salesmen and depots throughout Italy.

our publishing companies:

Edizioni Musicali Sciасcia.

Edizioni Musicali Eliseo and IMI

International Music of Italy

our recording studios

Sound Studio Cinelandia

and the entire staff!

TMC offers the largest selection of records, tapes and accessories . . .

Overnight delivery from 16 full service warehouses across the country . . . Computer controlled inventory tailored to your operation and location . . .

Complete merchandising service: money making promotions, displays, departments layouts, advisory service.

Let TMC help you become No. 1 in your area.

TMC Offers All the Best in Merchandise and Performance

Transcontinental Music Corporation

201 East 42nd Street, New York, New York 10017

(212) 697-8610

We're on Our 25th Anniversary

Hope to Match Billboard's 75th

ASSOCIATED RECORDING STUDIOS

723 7th Avenue

New York City 10036

212 CI 5-7640

DECEMBER 27, 1969, BILLBOARD
# TOP 1000 "ALL TIME" BILLBOARD CHART WINNERS

More than 15 years of Billboard's singles chart (Oct. 30, 1954—Nov. 22, 1969) have been tabulated to produce the "All Time" Top 1000 chart—singles with the strongest and longest chart action.

The tabulation method is based on raw point values which take into account position and number of weeks on the chart and with a special weighting factor added.

Shown here are the first 25 of the "All Time" Top 1000 singles and artists. The full listing—Billboard chart winners list, plus the 75 "all time" artist list, plus year-by-year title and artist lists—will be available in a special report on or about April 1, 1970. It will include charts published in all 1969 issues of Billboard.

Tabulation by David E. Greene.

## TOP 25 TITLES (from the Top 1000 list)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Years Record Achieved Top 10 Ranking</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Twist</td>
<td>Chubby Checker</td>
<td>1960 &amp; 1961-1962</td>
</tr>
<tr>
<td>2</td>
<td>Hey Jude</td>
<td>Beatles</td>
<td>1968</td>
</tr>
<tr>
<td>3</td>
<td>Mack the Knife</td>
<td>Bobby Darin</td>
<td>1959</td>
</tr>
<tr>
<td>4</td>
<td>Cherry Pink &amp; Apple Blossom White</td>
<td>Perez Prado</td>
<td>1955</td>
</tr>
<tr>
<td>5</td>
<td>I Want to Hold Your Hand</td>
<td>Beatles</td>
<td>1964</td>
</tr>
<tr>
<td>6</td>
<td>Tossin' &amp; Turnin'</td>
<td>Bobby Lewis</td>
<td>1961</td>
</tr>
<tr>
<td>7</td>
<td>I'm a Believer</td>
<td>Monkees</td>
<td>1966-1967</td>
</tr>
<tr>
<td>8</td>
<td>Love Letters in the Sand</td>
<td>Pat Boone</td>
<td>1957</td>
</tr>
<tr>
<td>9</td>
<td>Theme From a Summer Place</td>
<td>Percy Faith</td>
<td>1960</td>
</tr>
<tr>
<td>10</td>
<td>Singing the Blues</td>
<td>Guy Mitchell</td>
<td>1956-1957</td>
</tr>
<tr>
<td>11</td>
<td>Rock Around the Clock</td>
<td>Bill Haley &amp; His Comets</td>
<td>1955</td>
</tr>
<tr>
<td>12</td>
<td>The Battle of New Orleans</td>
<td>Johnny Horton</td>
<td>1959</td>
</tr>
<tr>
<td>13</td>
<td>Aquarius/Let the Sunshine In</td>
<td>5th Dimension</td>
<td>1969</td>
</tr>
<tr>
<td>14</td>
<td>Sugar, Sugar</td>
<td>Archies</td>
<td>1969*</td>
</tr>
<tr>
<td>15</td>
<td>Autumn Leaves</td>
<td>Roger Williams</td>
<td>1955</td>
</tr>
<tr>
<td>16</td>
<td>It's All in the Game</td>
<td>Tommy Edwards</td>
<td>1958</td>
</tr>
<tr>
<td>17</td>
<td>I Heard It Thru the Grapevine</td>
<td>Marvin Gaye</td>
<td>1968-1969</td>
</tr>
<tr>
<td>18</td>
<td>All Shook Up</td>
<td>Elvis Presley</td>
<td>1957</td>
</tr>
<tr>
<td>19</td>
<td>Tammy</td>
<td>Debbie Reynolds</td>
<td>1957</td>
</tr>
<tr>
<td>20</td>
<td>I Can't Stop Loving You</td>
<td>Ray Charles</td>
<td>1962</td>
</tr>
<tr>
<td>21</td>
<td>Hello, Dolly!</td>
<td>Louis Armstrong</td>
<td>1964</td>
</tr>
<tr>
<td>22</td>
<td>Green Door</td>
<td>Jim Lowe</td>
<td>1956-1957</td>
</tr>
<tr>
<td>23</td>
<td>Don't Be Cruel</td>
<td>Elvis Presley</td>
<td>1956</td>
</tr>
<tr>
<td>24</td>
<td>Sugar Shack</td>
<td>Jimmy Gilmer &amp; the Fireballs</td>
<td>1963</td>
</tr>
<tr>
<td>25</td>
<td>Love Is Blue</td>
<td>Paul Mauriat</td>
<td>1968</td>
</tr>
</tbody>
</table>

## TOP 25 ARTISTS (based on the TOP 1000 list)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist Number of Titles in Top 1000</th>
<th>Range of Years Titles in Top 10, Highest Ranked Top 1000 Hit, Year(s) Highest-Ranked Title on Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Elvis Presley (29)</td>
<td>1956-1969 All Shook Up (1957)</td>
</tr>
<tr>
<td>4</td>
<td>Everly Brothers (11)</td>
<td>1957-1962 All I Have to Do Is Dream (1958)</td>
</tr>
<tr>
<td>5</td>
<td>Pat Boone (9)</td>
<td>1955-1961 Love Letters in the Sand (1957)</td>
</tr>
<tr>
<td>6</td>
<td>Beach Boys (10)</td>
<td>1963-1966 I Get Around (1964)</td>
</tr>
<tr>
<td>8</td>
<td>Connie Francis (10)</td>
<td>1958-1962 My Heart Has a Mind of Its Own (1960)</td>
</tr>
<tr>
<td>9</td>
<td>Four Seasons (8)</td>
<td>1962-1965 Big Girls Don't Cry (1962)</td>
</tr>
<tr>
<td>10</td>
<td>Brenda Lee (9)</td>
<td>1960-1963 I'm Sorry (1960)</td>
</tr>
<tr>
<td>11</td>
<td>Bobby Barin (8)</td>
<td>1958-1966 Mack the Knife (1959)</td>
</tr>
<tr>
<td>15</td>
<td>Herman's Hermits (8)</td>
<td>1965-1967 Mrs. Brown (1965)</td>
</tr>
<tr>
<td>16</td>
<td>Monkees (6)</td>
<td>1966-1968 I'm a Believer (1966-1967)</td>
</tr>
<tr>
<td>17</td>
<td>Rick/Y Nelson (8)</td>
<td>1957-1964 Travellin' Man (1963)</td>
</tr>
<tr>
<td>19</td>
<td>Roy Orbison (7)</td>
<td>1960-1964 Oh, Pretty Woman (1964)</td>
</tr>
<tr>
<td>20</td>
<td>Dion (Dimucci) (7)</td>
<td>1961-1968 Runaround Sue (1961)</td>
</tr>
<tr>
<td>21</td>
<td>(Young) Rascals (5)</td>
<td>1966-1968 People Got to Be Free (1968)</td>
</tr>
<tr>
<td>24</td>
<td>Paul Anka (5)</td>
<td>1957-1960 Lonely Boy (1959)</td>
</tr>
<tr>
<td>25</td>
<td>Frank Sinatra (6)</td>
<td>1955-1967 Learnin' the Blues (1955)</td>
</tr>
</tbody>
</table>
Chet Atkins plays country music that won't stop at the city line.
Carnival Items to Juke Boxes

By SAM ABBOTT
former Billboard Staffman

In 1939 I stopped being a stringer for The Billboard in the area in and around Asbury Park, N.J., and joined the New York staff. My beat included an uninteresting department called Merchandize dealing with carnival items, souvenirs and novelties that featured, at the appropriate time, political campaign buttons. Reporting on the coin machine activity was also a regular assignment.

The editorial content of the coin machine department had as a segment news about the jukebox industry. The record manufacturers, as few as there were at the time, had not yet felt the pleasant sensation of the over-the-counter demand by individual buyers. Operators of approximately 500,000 music machines were the goal, either in dreams or reality. The machines offered a weekly sales potential of a couple or three million records.

The market was like getting a tome with the Book of the Month Club.

What was available that measured the popularity of records on jukeboxes. The retail market was also without this service, but the market, by comparison, was insurmountable.

One Stop

Each week I visited several coin machine firms that had records and offered them along with machines, parts and services. The term “one-stop” was being brought around as something new to this type of business.

In those days, the Billboard staff worked a half day on Saturday, and Theodore Hannesege for me to work with 5 x 7 cards on which I listed, from my contacts, the top tunes as given by the jukebox firms. I devised my own system using either colored cards or colored pencils to show the rise or decline of a record at a glance.

In the following week’s issue of The Billboard, the hot tunes were listed. This was expanded to indicate another ten as “Coming Up.” It was a true and new service to the jukebox operator.

There was another change being made in the industry. Instead of jukeboxes, the term “music machines” was being used. The word “juke,” which came into existence from the “took joints” in the Deep South was being shelved.

In that area, the Deep South, a real Saturday night event was going on. It was a round of pleasures enjoyed (so they claimed) to music for only those boasting physical prowess.

After I arrived on the West Coast in early 1941, I continued to contact coin machine firms for reports on the hits and potential hits. The surveys were broadened to include retail outlets. They became more and more important and soon the retailer joined the machine manufacturer in holding the fate of the coin manufacturer in his hands.

Beer Barrel Polka

But, underneath it all, the record manufacturer was still in the hands of the jukebox, pardon — music machine-operator. His fate was made almost without exception on the mechanical music dispensers.

I think my memory serves me well in recalling this incident. Willie Glabe had made “Beer Barrel Polka” in Germany and the record was imported by a company on New York’s 34th Street. The recording was used on music machines and was not generally, if at all, sold in retail stores. Buyers asked for Beer Barrel Polka and got Beer Barrel Polka. After they played it at home, they returned to the retail store to report it was not what they wanted. They had received the U.S. version. The German one was not available, readily at least, to them.

But the importance of top tune maker by the music machine operator was soon to be shared by radio. This brought the individual listener into the retail market for records.

The music machine operator, however, remained a definite factor in popularizing tunes. There were now two forces. Radio took advantage of tunes popularized on music machines and vice versa.

Radio is today most powerful in making or breaking a tune. The music machine industry is still to the singles record manufacturer what the Book of the Month Club is to publishers.

During World War II and shortly after, record manufacturers sprang up like dandellions. At one time in Los Angeles alone, there were more than 100 different labels where before there had been not more than five or six.

150 Labels

Williams Lewisnang, owner of a one-stop record service along with a music and general coin machine operation, once told me he carried something like 150 different labels.

The facilities of the Los Angeles recording companies ranged all the way from a battered hat and a telephone-mall service address to a plush layout. Some had entered the business only with a song, a few bucks, a supply of shellac, and brass.

Basically, this was all that was needed. The music machines “charted” 30 years ago has grown to a minimum of 40. We didn’t have that many releases a week. Music machines hold more than the 12 or 20 records they had in those days, making the potential even greater. Even fantastic.

The music machine output has kept pace with the population explosion, recreational and leisure time and the new electronic gadgets.

While some of this may have been noticed 30 years ago, there were some who did not keep the faith to the end. They would have their hunches with money. Had they, we would have had millionaires all over the place.

When I left New York for Hollywood in 1941, the future of the music machine business was dubious. During the war, distributors sold mainly used equipment.

Then came Pearl Harbor, gasoline rationing, shellac shortages and the ban on recording by the musicians’ union.

But today things are different. The record industry has changed and music machines are tastefully designed for places with plush carpet rather than sawdust. And computers are giving full service and well.  

DECEMBER 27, 1969, BILLBOARD
HAPPY NEW YEAR!

CURCI
Publishing Group—Milano—Galleria del Corso, 4 tel. 79.47.46

CURCI—D'ANZI—ACCORDO—CERVINO—DUCALE
—CENTURY MUSIC ITALIANA—FAST—ITAL-
CANTO—ITALIAN YANK—IZZO—MUSIC UNION
—RTV—STAR—ORCHESTRAL MUSIC—SPANKA
ITALIANA

THANKS FOR THE 1969 HITS

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Record Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUANTO TI AMO</td>
<td>Johnny Hallyday</td>
<td>Philips records</td>
</tr>
<tr>
<td>QUELLI BELLI COME NOI</td>
<td>Alice &amp; Ellen Kessler</td>
<td>Carosello records</td>
</tr>
<tr>
<td>ANGELI IN BANDIERA</td>
<td>Musics by Bruno Canfora</td>
<td>Carosello records</td>
</tr>
<tr>
<td>AMORI MIEI</td>
<td>I Domodossola</td>
<td>PDU records</td>
</tr>
<tr>
<td>ESTASI D'AMORE</td>
<td>Iva Zanicchi</td>
<td>Rifi records</td>
</tr>
<tr>
<td>JEAN</td>
<td>Bobby Solo</td>
<td>Ricordi records</td>
</tr>
<tr>
<td>LA PELLE</td>
<td>Adriano Celentano</td>
<td>Clan records</td>
</tr>
<tr>
<td>DOMANI CHE FARAI</td>
<td>Johnny Dorelli</td>
<td>CGD records</td>
</tr>
<tr>
<td>SOLI SI MUORE</td>
<td>Patrick Samson</td>
<td>Carosello records</td>
</tr>
<tr>
<td>CHI SI VUOI BENE COME NOI</td>
<td>Shirley Bassey</td>
<td>United artists records</td>
</tr>
<tr>
<td>ROMA, ROMA, MORA</td>
<td>Gina Lollobrigidia</td>
<td>Carosello records</td>
</tr>
<tr>
<td>UNA RAGAZZO, UNA RAGAZZA</td>
<td>Memo Remigi</td>
<td>Fonti Cetra records</td>
</tr>
<tr>
<td>SE</td>
<td>Carmen Villani</td>
<td></td>
</tr>
</tbody>
</table>

CAROSELLO
IS PROUD TO ANNOUNCE
IT WILL DISTRIBUTE IN ITALY

THE GENIUS OF
DON COVAY
"FROM THEN TO NOW"
WE CAME A LONG WAY TOGETHER, BABY!!!

CHAIN OF FOOLS
PONY TIME
LETTER FULL OF TEARS
CONTINENTAL WALK
RUN BUT YOU CAN'T HIDE
YOU THREW A LUCKY PUNCH
MERCY-MERCY
SOOKI, SOOKI
YOUR LOVE IS LIKE A SEE SAW
YOUR LOVE IS LIKE A SEE SAW
LONG TALL SHORTY
I DON'T KNOW WHAT YOU GOT, BUT IT'S GOT ME
THINK ABOUT IT
TONIGHT'S THE NIGHT
NIGHT OWL
DOOMSDAY
HERE I GO AGAIN
LOVE BUG
MISTER TWISTER
CONTINENTAL TWIST
HOLD ON
HOUSE OF BLUE LIGHTS
Aretha Franklin
Chubby Checker
Gladys Knight & the Pips
Hank Ballard & the Midnighters
Jerry Butler
Gene Chandler
Don Covay, Rolling Stones
Steppenwolf
Aretha Franklin
Don Covay
The Kinks
Little Richie
Otis Redding
Solomon Burke
Wilson Pickett
Shirells
Ricky Nelson
Lena Horne
Connie Francis
Louis Prima
Sam Cooke & Fabian
Don Covay
The 1950's were a watershed for the record industry; they shaped the growth patterns and the musical styles that were challenging big business for the next decade. Before the 1950's the U.S. record business, with minor exceptions, was in the hands of four major record firms: RCA Victor, Columbia, Decca and Capitol Records. By the end of the 1950's, close to a score of labels had a share of the action on the best-selling charts.

The 1950's saw the independent labels come into their own. Some of the labels like Atlantic, Chess, Dot, Sun, Mercury and Specialty were becoming sizable operations with their own recording studios, engineers, etc. But some of the independents that came through with hit records in the frantic fifties were composed of one or two young executives who made their recordings in "studios" that ranged from a garage to a cellar.

It wasn't where the independent record company was located that made the difference. It was how they recorded that helped spur the independent growth and the indie hits during the fifties. What counted was what they recorded. The independent labels at this time were much more responsive than the majors to the desire of young record fans for music with guts and a beat. Call it what you will, rhythm 'n' blues, rock 'n' roll, rockabilly or what-have-you, it was the independent labels that found, signed and recorded the artists who created these new styles, artists like Elvis Presley, Ray Charles, Willie Dixon, Fats Domino, Bobby Darin, Little Richard, Sam Cooke, Jerry Lee Lewis, Bill Haley, Bo Diddley, Little Esther, Chuck Berry, Big Joe Turner, Little Willie John, Everly Brothers, Johnny Cash, the Four Aces, Ray Milton, Chuck Willis, Charles Brown, the Ravens, the Orioles, Joe Liggins, Otis Redding, Jim Reeves, Carl Perkins, Charlie Rich and many more.

How They Did It

The reason the independent labels got into the "teenage music" business was simple: They were not afraid to record a "rhythm 'n' roll" in the first place, much less anything that was called "novelty" music. The major labels had the

pure pop fields solidly locked up; the areas that they bypassed after World War II were rhythm 'n' blues, gospel music, furry jazz, etc. These were the areas that the independent labels latched on to in the late Forties and early Fifties and these were the fields, along with rock 'n' roll, on which they built their future success.

In the beginning, or in the early Fifties, the independent labels made their mark on the R&B, gospel and jazz charts. The big chart (i.e., the pop chart) was still dominated by the major firms. Then along came two records that shattered the notion of the major's invincibility and foreshadowed what was to come. One of the records was Don Howard's "Oh Happy Day," an independent production that was purchased by Decca Records after it started to happen in a number of cities. According to recording industry lore, "Oh Happy Day" was not a "good" record. It was made on a home tape recorder by an amateur singer with amateur-style backing. What only a few sophisticated record men realized was that "Oh Happy Day" was a summer camp song recorded by youngsters throughout the country, and Howard's style of singing was acceptable to these youngsters. The song became a hit.

The second record was "Gee" by the Crowns on the R&B label. It featured a "bird" group in a song that would win no Academy Awards but it hit on the hearts of a lot of kids and turned into a solid hit. "Oh Happy Day" and "Gee," from a historical point of view, were key recordings of the 1950's. They opened the floodgates to a new and different record business in which anyone could be a record man and anyone could produce a hit. The majors tried to counter the solid sales of rhythm 'n' blues recordings with covers—having one of their top-shots make a version of the upcoming rhythm 'n' blues hit. For a while this worked, but soon the kids with whose taste became the prevailing taste of the industry, demanded that the recording and gradually the Top 40 stations started to play rhythm 'n' blues hits.

This helped make rhythm 'n' blues hit pots too, and rhythm 'n' blues turned into a major industry trend by the mid-1950's. One of the biggest hits in this vein was "Hound Dog," recorded by Elvis Presley. There were many more.

January 1-March 31, 1964

90 Days That Shook the Industry

BY IAN DOVE

JANUARY 1964. The British invasion was about to begin. Much of the U.S. was quiet. Singing the blues had Jan. 1, 1964—90 days that shook the industry an album at the top of the charts. Mantovani was the lone British representative in that same market.

Meanwhile a group called the Beatles was being set for their first U.S. visit.

It was not strictly accurate to say that the Beatles had never been heard of—two of their singles were already available to anybody hip enough to want them. "She Loves You" had been released some months before January 1964 on Sun. And at the same time Vee Jay in Chicago made "Please Please Me" available. They sank without trace or comment.

Meanwhile Capitol released a Beatles single, "I Want To Hold Your Hand" ready for release. They also had a host of new clippings about something called Beatlemania sweeping rampant in Britain and Europe. So they arranged a New York visit for John, Paul, George and Ringo to coincide with the release of THEIR single.

Jack Paar was the first Lennon and McCartney group to appear on Feb. 9—Ed Sullivan would have them on his show on Feb. 9. The single was released with attendant promotion and publicity.

This time it worked. "I Want To Hold Your Hand" zoomed into the Top 100 singles chart at No. 45 some 10 days after release. Capitol shipped out 694,000 during the first week and New York city took 294,000 copies of these.

John, Paul, George and Ringo in the days when they were known as the Merseybeats.

Capitol proudly announced that "I Want To Hold Your Hand" was their fastest breaking single ever—faster than "16 Tons" by Tennessee Ernie Ford, Faster than "Tom Dooley" by the Kingston Trio, their previous biggest sellers. Beatlemania had begun.

Within a month, an album release, to cash in on the singles success, Capitol put their two pressing plants on 24 hour duty, and even then had to farm out 200,000 copies to the RCA plant.

"I Want To Hold Your Hand" eventually wound up with a sale of 3,400,000 copies by the end of March 1964. That first Beatles album, "Meet the Beatles" racked up even more, with a total sale of 3,650,000 by the same date. And for a album to outsell a single in so short a time meant that something indeed incredible was happening. . . .

So it was.

And then those old unheard-of Vee Jay and Swan singles started being heard-of, and moving. Vee Jay slapped a write on Capitol saying they could not release, advertise, push, manufacture, promote, or even go near a Beatles record. Capitol did the same thing to Vee Jay and, probably Vee Jay and Swan were annoyed with each other. They need not have been: all three singles had their places in the 100 singles chart, with Capitol leading, Swan next and then Vee Jay. . . . And the first real symptoms of Beatlemania started to happen. A record store next to a barber shop offered a free Beatle haircut to anyone who purchased an album. The barber shop offered an album to anyone who had a Beatle cut.

New York's radio station WABC received 3000 letters a DAY from Beatle fans. WMAQ made its contribution to radio history by sponsoring the first Beatle pig competition. Lyndon Baines Johnson arrived on the stage in his role as President of the United States, Commander in Chief of the Armed Forces, in part to give the Beatles a hero's welcome.

They had grossed $17,500,000 by the end of March and needed more. But some record companies were bound to do these revivals. But happen it did and the independents who staked their future on the blues and rock 'n' roll and soul took over in the glittering Sixties.
Shown here are but a few of the bullets we deserved through the years, and never got.

But seriously, folks...
Congratulations (anyway)

DECCA RECORDS
Reflections of a Young Man's Body

By JOEL FRIEDMAN
former Billboard staffman

Lee Zhito is guilty. Paul Ackerman's been brought before the court. The other plaintiffs are Joe Martin, Bob Robinson, Max Silverman, Horowitz, Ren Grevat. Of course we have Joe Carleton, Joe Cuda, George Simon, Jerry Wexler and a host of others.

The charge? They were responsible, and are responsible for me smoking a little. I simply can't give up cigarettes, and I, my wife and kids have tried ever since I picked up the book, to make it quit.

You see, it seemed easier to pound a typewriter with a cigarette in your mouth (as may be one going in the ashtray), and another on the typewriter table perchused, when you had the chance, to rummage through a Columbia or RCA Victor story. When you changed dates-line for California to New York, so that guy like Jim Cokling or Minnie Saul could deliver your manuscript. Jerry Wexler and I used to sit on a stool at a bar 'round Columbus Circle a lotta years ago, listening to the late, but oh so colorful Al Green interpret regally us stories of the $ & B business. And we didn't even smoke.

And the more colorful the figure—the more we lapped it up. Guys like the Bihari broth- er, Joe & Julie, who used to use the four or five different room sound baffle. And Norman Granz, Leo and Eddie Menner, Herman Lubin, Felix & Eugene Herman, Starr, Paul Reiner, Jack Lewis, Art Rupe, and the young and wealthy all had a Lloyd Dunn and Bob Shaw. We were a group of young Turks at Billboard, and there wasn't a damn thing that we couldn't do, and frankly didn't do. And we dug the music busi- ness — all i k n d s, r&b, jazz, schmaltz. In a word, we were a bunch of '60s freaks. Which is not to say there aren't as many, if not more colorful figures in the business today. We were a fantastic, to say the least. They were much as a matter of fact. They may be a bit more greedy, but hell they only had to work in the world suddenly woke up to young people, and dropped a few of the ironies. (Which we didn't care for—Soul Street suddenly didn't care if it was a black hit and the only thing that mattered was "how many times earnings."

Young Writers

And the young writers, pro- duced, review, etc., which may even make more sense. While we were growing up "moon in Jupiter, pap, the kids today are singing and writing about "life as it really is." And you can bet that they aren't going to suck into the vortex of pollution—either of their material or their social en- vironment.

Only a word of caution. Like the guys who tell me to quit smoking. I need prescribe as well. And my Rx to that crowd is—"Try it, you'll like it"—with the pay-off of a little. I mean a whole lot of old guys and a lot of kids, but you can bet your bottom dollar that they prok like Milt Saltstone, Georgett Osterman and Amos Heilicher aren't going to be a party for anybody.

Now we're an industry—once we were a business, and it was exciting and technological, ex- tremely enervating. And you know what? It is still. I know, there's my cigarette.

CMA MATURED QUICKLY

By WILLIAM GLASS

The Country Music Associa- tion, only a fraction the age of Billboard, nonetheless has ma- tered quite rapidly, and has shared much in common.

Now a shade more than 11 years old, CMA has been ac- tively promoting country music since its birth. In its early years it promoted the participation of artists, and the appearance on network shows, met

with congressmen, and spon- sored resolutions. Last year, the year after CMA was working with Armed Forces Radio, spreading the music over- seas. This year, CMA supported promotional drives through radio stations, newsletters, a country musicstimulus plan and the start of the Hall of Fame. In 1961, there were promo- tion locals produced and dis- tributed, a national convention, radio station sales kits and sur- veys. Then came a series of ap- pearances by the CMA and marketing groups, protective guidelines for songwriters, group insurance plans, etc.

Shortly thereafter, with all of the above projects continuing, the drafting of new country music got underway. Then promotional trips to Canada, the sponsorship of a country music movie, and more promotional disks. Then came the start of what was an- nually to be Country Music Month.

Talent lists, air checks, and a walkway of the stars were added. After that, a pro-celebrity golf invitational and a broadcasters seminar. A scholarship grant for the John Edwards Theatre Fund, a special album again to spread country music.

At the dedication of Billboard, the trade press awards were done away with, and the CMA awards became a reality. This led to a national network television show. Today, CMA, in addition to the 600 stations now are program- ming country music full time, and albums, trade shows, and membership was up to nearly 2,500.

CMA has come a long way in a short time, Billboard always has been a friend and director, and con- tinues to bring in the dollars, has provided a board chairman and a president.

There is much in common. Both have promoted country music for a long time.

Washington Dealers — Into the Future

By MILDRED HALL

The older the recording in- dustry grows in years, the young- er it gets in change and innova- tion. The retailer who wants to succeed, or even to survive, must take that big leap into the future when he is working his head off just to keep abreast of the pres- ent.

This city, Washington, D.C., made up of lawyers, politicians and civil service workers provides a startling picture of the changes in the sale of recorded music, because the Dis- trict started with so very little. Ever since 1939, when Jules Forreys, Washington was barely able to support a handful of record stores, plus a counter or two in the large downtown de- partment stores, and in the 5 and 10-cent stores. Now, the Yellow Pages list over 100 retail outlets for Washington and its nearby suburbs, not counting the multi- ple racks in drug, food and discount stores, and even in gas stations.

The capital city provides two striking examples of how to suc- ceed, in the business of selling recorded music by really trying —which means keeping one jump ahead of the market's changing moods. And the new customers are the young consumer. These are Waise Maxie Silverman's Qual- ity Sound choosers, Robert Schwartz Brothers, distributors and late retailers with the Harmony House chain.

Both started as modest oper- ations, but entirely different in style. Max Silverman was one of the first record retailers here, and its first specialist in jazz and soul music for a primarily black

quality service to the customers.

Expansion, Flashiness

Although starting from very different origins of operation, both of these enterprises have key qualities in common: expansion, flexibility and responsiveness to the needs and needs of the community (and the customers) they are serving. Jim Schwartz says he never intended to lose that Mom and Pop customer close- ness, and Waise Maxie is a con- firmation of this, with years of mingling with his customers.

Because of its increasing and varied holdings, retailing of re- corded music has become a very big business. Most people would look like a young man's game. But the older veterans like Max Silver- man, and the middle-aged suc- cesses like Schwartz, and some of the youngsters just emerging, show that a man can work to play, from 17 to 70—as long as he keeps his alertness to the changing scene, the technological innovations, and the changes in the community life around him.

 Schwartz, Silverman and the SEC, for public sale of 100,000 shares for $300,000 to finance his family's new semi- shopping centers. Quality Music Stores number five, with one plush outlet completed in Bethesda, Md., one in the process, and additional outlets in the planning stage.

These two, Jim Schwartz, board chairman of his firm, and Max Silverman, present and fu- ture head of his, have been in business in large-scale, daring enterprises. Both believe in the city, with the cities, an almost continuous river of population on the move, as they packages, as their actions show, in the big and beautiful type of store with everything in your mouth the cus- tomer to see and touch. Both be- lieve in in-depth stocking to pro- vide for every type of customer and specialized customer seg- ments. Both believe in the non- stop future of tape. And both believe in that almost disappearing quality of American retailing, once prevalent in the past—

From there, suddenly, and fairly recently, Schwartz broth- ers began developing their chain of retail stores, called Harmony House. It was a daring move to open a tape-only store in Vir- ginia's Seven Corners — and proof of the phenomenal growing powers of Washington-suburban home entertainment buying. By- passing the dialogue about pilfer- ing, the overhead, and the feeling for browsing, and will install players in customers' autos.

Schwartz Brothers chain, Mall store, in Wayne, N.J., described as one of the largest in the coun- try, literally ships anywhere in the U.S. because of a variety of recordings and in- struments is also awesome.

An oldie, Schwartz Brothers’ readiness—the browser bins can convert to hold tape or records, whichever, much as one goes. He is experimenting with campus selling in a store adjoin- ing Miami University, small and informal.

Community Service

Every retailer feels that he is aware of his responsibilities to the community to a large extent. But the word "community" may need to be looked upon not by the seller of music recordings in an era where the music reflects rial, social and political concerns, revolutionary and all other as- pects of the young, record-buying generation.

Looking back again, Waise Maxie's famous and unique store that served a ghetto area here (lost in the April 1967 riots) serves now a different group of color- tomers with jazz and soul. A black disk jockey from a soul station-transmit electromagnetic rights from the old Quality Music store window.

Today, Max Silverman is moving into a surrounding suburb city, and has headed for suburban communities. There will be plush windows, feast- in-depth stocking of tapes as well as records, and plenty of customer attention. This is what of the soul music? Soul will be one of the strongest features of his inventory, although with it will be a technological variety.

Why so much soul in subur- ban? This is Washington, a city two-thirds populated by black Americans, and is now vital to white mu- sic lovers in Washington's sub- burbs. Black and white American blends are moving into favor with young black Americans.

Future local retailers are becoming more and more every passing day—the level of em- ployment of black Americans in federal governmental agencies, and government is moving thou- sands of its employees into new2.

This means a new perimeter of black American customers is building up, and the young black Americans are making it out of their par- ents' ghetto, to the nearby subur- bs. There is restocking and re- styling among retailers in all the trends, from the antique American tastes, and to keep up with the new black-and-white taste, the youth market is a continuing pro- cess of evolution.

75th Anniversary Section

DECEMBER 27, 1969, BILLBOARD
So Fa So La So good. Right? What's that? You say you've heard that song before? Perhaps—except we're not just whistling Dixie. We will pay you more per performance than will BMI. And we can show it to you in black and white, inasmuch as ASCAP surveys performances of all songs whether or not the composer is a member. A leisurely scrutiny of these surveys equips you to estimate what additional income a given property might have earned had the author been an ASCAP member at the time—and they're at your disposal for a collect call to Dave Combs at (212) MU 8-8800, along with a free analysis of these figures. All of which may well have influenced Janis Joplin's decision to join ASCAP along with 11,000 other celebrated songwriters whose names—we promise them—will appear in our subsequent 11,000 ads. If that fails to provide sufficient inducement, try repeating over and over again—in 3/4 time—at ASCAP Every Good Boy Does Finer.

MORE DOUGH RE MI

ASCAP American Society of Composers Authors and Publishers
575 Madison Avenue, New York, N.Y. 10022
The past 75 years have seen technological developments in music immeasurably broaden the scope and command of those performing arts. These advances have served creative and interpretive ends by providing the artist with continually improving methods of presenting their artistry while at the same time increasing their reach to ever-widening audiences.

All the lively arts have reaped the benefits of these technological achievements, and in some cases the developments have replaced the older art forms. The motion picture industry is a most obvious example of this. It has unseated the well established vaudeville and其 korrespondent entertainment was once enjoyed in the wings. All indications assure us that we are about to enter the era of prerecorded music. This new medium has unseated the well established vaudeville and variety entertainment, which was once enjoyed in the wings and now is as old as the 1933 Bell Telephone 3-channel experimental Philadelphia to Washington, D.C., Broadway, the birthplace of stereo, and its initial commercial application can be traced to Walt Disney's "Fantasia," film production.

Quadrasonic at the end of the '60s is capturing the imagination of sound enthusiasts. The next decade will see a 4-channel sound enter the scene as a full-fledged commercial product to emerge as the ultimate in sound reproduction. It will appear first in tape form—an open reel and later in the various cartridge and cassette forms—and eventually be made available in 4-channel disks.

The spectacular results possible with quadrant sound when compared to today's recordings has inspired many disc companies to create special material for this new form of sound reproduction. Will quadrasonic obsolete existing stereo recordings and prompt collectors to replace their stereo records in 4-channel form? Will the recording industry and playback field enjoy a new business boom comparable to the days when stereo replaced monaural recordings?

The peak sales period for record companies has come on the heels of technological change in the method of reproducing records. The '70s may witness the sale of billions of dollar worth of audio recordings. It is just in time to enter the late-1970's. But in the next step in the audiophile's unending search for realism in sound reproduction.

Publishing Philosophy

Thanks for asking me to contribute something to the 75th Anniversary Section. We have a saying around Billboard that "Publishing begins and ends with people." And that is so true. Over the years, generation after generation, Billboard has been blessed with so many wonderful people. The most dedicated men and women in all its departments that I could not miss becoming and remaining a vital and vibrant part of the publishing enterprise.

"Editorial independence" has almost become a cliché in media circles. You, your present staff and most of the "old-timers" are contributing to the 75th know what it means. Of all of you have done a remarkable job. Sometimes policies have been somewhat trying to the fellows in other departments. They too, I am sure, recognize along with our readers that in the long run the wisdom and integrity of our editors has been a basic and lasting strength.

The unique character of the Billboard-cummagazine is that the people who publish it are with them, not to be swayed by the pressures of the business world.

Coin Symbiosis

by RAY BRACK
former Midwest editor

On the occasion of his company's 35th anniversary, he reminisced over some of the difficulties he encountered in the early years. 'At one point we were near bankruptcy. Our credit was so low that we would have to get a new line of credit every three months. It was a little time until we could bring out our new product. So I bought a new car, called up the Billboard man and told him. He bought the car and gave me a little money. I paid for the car. Later, while doing some bond-volume research, I happened upon that picture. Three columns wide and four inches deep, a玛福 of a picture. Operating the machine was a little man, a newspaperman who was with his young son on the fender of a sparking-new touring car. Photo and cutline together suggested effort and prosperity.'

The readers all knew better, of course. Still, the gambit was successful. The editors were patient and operators bought the new product when it appeared. They decided, apparently, that if Billboard could be this guy, they would too.
The Not-So-Silent Majority of Sunbury-Dunbar.
(Thanks for giving us a great year.)

Artists
ED AMES
SHIRLEY BASSEY
TONY BENNETT
VIKKI CARR
ELLA FITZGERALD
FREE DESIGN
EYDIE GORME
THE GUESS WHO
AL KOOPER
MICHELE LEE
MIND GARAGE
HUGO MONTENEGRO
PETER NERO
NILSSON
KATE SMITH
APRIL STEVENS
NINO TEMPO
THREE DOG NIGHT
THE TURTLES
JR. WALKER AND THE ALL STARS
DIONNE WARWICK
YARDBIRDS

Producers
ERNE ALTSCHULER
CHET ATKINS
TOM BERMAN
DON BURKHIMER
TED DARYLL
DANNY DAVIS
JIM FOGLESONG
BEN McPEEK
NILSSON
JACK RICHARDSON
GENE SCHWARTZ
STEVE SCHWARTZ
JOHN WALSH

Writers
PETER ALLEN
R. I. ALLEN
RANDY BACHMAN
DAVID BARNES
DAVID BENNETT
SAMMY CAHN
JOHN CASCELLA
BILL CHARNE
MIKE CONNOR
BURTON CUMMINGS
SHEILA DAVIS
RICHARD JOYCE
ARTHUR KENT
DONALD KUHN
REX KULBETH
GENE LEES
ESTELLE LEVITT
DOYLE MARSH
JOSEPH MEYER
NILSSON
STEVE SCHWARTZ
CARL STORIE
DON THOMAS
MIKE TRAVIS

Sunbury Music, Inc. ASCAP/Dunbar Music Inc., BMI.
1133 Avenue of the Americas, NYC 10036 212-586-5380

Offices also in Hollywood and Nashville.
Representatives in: Argentina, Australia, Belgium, Brazil, Canada, France, Holland, Israel, Italy, Japan, Mexico, South Africa, Spain, Sweden, United Kingdom.

Gerald E. Teifer, President
Jimmy Kromes, General Professional Manager
Harold Fine, Manager, Administration
Chuck Meyer, Professional Manager, West Coast
Brad McCuen, Professional Manager, Nashville.
The Borscht Belt was the spawning grounds of some greats: Danny Kaye, Sid Caesar, Allen Schwartz, Pinky Perlmutter, Moishe Miller, Jerome LeVitch, Bernie Schwartz, Leonard Hacker, Joseph Gottlieb, Irv Kni berg and Murray Janofsky. If these names mean nothing to you perhaps you might recognize them as: Danny Kaye, Red Buttons, Jan Peerce, Robert Miller, Jerry Lewis, Tony Curtis, Buddy Hackett, Joey Bishop, Alan King and Jan Murray. These are only a few who started in the Borscht Belt.


These and many more too numerous to mention, all got their start in the legendary stretch of land known as "The Borscht Belt." It was an affectionate nick-name given to the resort hotels scattered through the Catskills and Adirondack Mountains in New York, the Poconos in Pennsylvania, and the Berkshires in New England. Just as show people sometimes called the banquet circuit the "grapefruit circuit," so they referred to the resort area as the "Borscht Circuit" because Borscht (a Russian Beet Soup) was a popular dish served at these resorts.

Some of these resort owners started as farmers who boarded a few city folk at the early beginning and made good before they knew it. They were experts on cows and chickens but they knew from "Borscht" about musicians and show business. To the farmers and resort owners musicians and entertainers were known as "comestible freasers" (free loaders) who were neces sary evils needed to keep up with their competitors.

Today some of these places are million-dollar year round resorts and they boast million dollar show budgets on a par with Las Vegas and Miami Beach.

It is interesting to note that just recently the Con cord Hotel paid Maurice Chevalier more money for one night than the combined weekly salaries that Eddie Cantor, Will Rogers, W.C. Fields, Bert Williams and Fanny Brice received for doing the Ziegfeld Follies of 1925.

Here are a few anecdotes of some of the stars who had their humble start in the "Happy Hills," also referred to as the "Sour Cream Circuit" and "Stuffed Derma Roux."

On a night when opera singer Moishe Miller was going good, a fellow called Moe Gale wandered into Grossingers, became his manager and gave him his first break on NBC's "Opera of the Air," and changed his name to Robert Merrill. From there it was straight to the Metropolitan Opera Co. Ever since, the Nevele Hotel, The President Hotel, The Laurels Country Club and at least half a dozen other hotels where he appeared at one time or another lay claim to Bob making his debut in their hallowed barns.

Jan Peerce

Jan Peerce, another Met Star, was discovered behind a fiddle. "I started as a violinist at the Breezy Hill Hotel, where I got five bucks more than the other musicians because I also did vocals," chuckled Jan, when I quizzed him about those early days. Following summer after summer at the President Hotel, the Waldnaere and the Kiamuse Lake Inn, Jan finally gave up his career as a future Heifetz. As he tells it, "I was one of three violinists working with Abe Pinsky's band at a benefit at the Astor Hotel. It was the 50th anniversary party for Weber and Fields and all the top show people were present. Suddenly there was a hush and Abe convinced the MC to let me sing one song, 'La Donna E Mobile.' A few minutes later a waiter told me, 'Roxy wants to see you.' He had asked me to come to his office the next day. Right away he threw away my fiddle, canceled my plans to work for Joe Slusky at the Nevele that summer, changed my name and immediately put me in the Roxy Theatre. Soon after that, I was at the Met."  

Some of the best comedians today started as mu sicians. Take Henny Youngman (pleasure). Henny, who played the violin only because his mother made him take lessons, had a small combo at the Swan Lake Inn. His violin playing was funny enough, but one day in 1932, the social director was taken suddenly drunk and did not show up. A frustrated comic who had been thrown out of Manual Training High School, Brooklyn, for clowning, Henny stepped out of the band into the spotlight and nobody has been able to show him back since.

"Now take my boss—please!" he started, "He's got borscht instead of blood in his veins. He's the biggest man in 'Who owes who.' If he can't take it with him, he'll send his creditors... There is something about him that his creditors like but he won't spend it." Etc. etc.

Henny, whose jokes were so spontaneous, so original and so Milton Berle, was an immediate smash. . . One emergency appearance and—"pow!"—instant comic.

Sid Caesar

Another comedian who had borscht in his veins was Sid Caesar, who started as a sax player at the Avon Hotel at Woodridge, N.Y., where he doubled as comedi an. The laughs went straight to his head and he went straight to the owner demanding two dollars a week more. After much argument the owner, Meyer Arkin, finally made a concession only because Sid was keeping company with his niece. Instead of the two dollars extra the boss told him he did not have to play in the band during lunch period. He shortened the Sidney to Sid and worked as staff comedian at the Vacationland Hotel in Swan Lake, then at Kutscher's Country Club for a big $100 a season. Came the war and a hitch in the Coast Guard where he was discovered by Max Liebman entertaining in the Coast Guard shows. From then on the rest is show business history.

Then fedfeeds between the bosses and the staff occa sionally reached revolutionary proportions. The bosses would try to punish the staff wherever and whenever they broke any rules and the staff would try to get even in some way, without getting caught and fired.

Once a musician working with Harry Lefcourt at Totem Lodge quit and asked a friend to ship a trunk full of belongings back to New York. He took off without permission or notice, and to the management this was unpardonable. The owners decided to get even because he also left a few small debts behind such as waiter's tips, canteen bill, chambermaid's tip, etc. The entire bill didn't amount to more than $25. The managem ent decided a fit punishment to fit this crime was to ship his trunk COD. To get his belongings back the poverty stricken musician had to shell out a hundred dollars. Four sleepless nights later he hit on a plan to get even. He found a huge crate, loaded it with rocks
Bosch to Champagne

The Bosch Hotel is the largest of the Catskill hotels. Under the guidance of popular Ray Parker and the astute bookings of Phil Greenberg, Bosch has presented the past four weeks as a high point. Tony Bennett, Judy Garland, Steve Lawrence and Eydie Gorme, Leslie Uggams, Anthony Newley, Connie Francis, Robert Goulet, Belfaite, Tony Martin, Maurice Chevalier and Marlene Dietrich.

The Grossinger Hotel who started the name policies with the help of such brilliant public relations men as Milton Blackstone, Bob Towers and George Bennett and with such a bright and able producer as Jerry Weiss have featured: Eddie Howard, Comedy of Errors, Joey Adams, Vic Mizzy, Patti Page, George W. Lee, Brenda Lee, Kay Stevens, Barry Sisters and many others. They also have continued their policy of disappearing after a good run, to make way for Phil Gershler, Norman Atkins, Oscar Brandt, Pole and Pam, Stan Porter, Marilyn Michieal and others.

The Borscht Belt, in contrast to Bosch to Champagne, The Borscht has threatened to build an indoor mountain. Grossingers says it will retaliate by air conditioning the forest. Zeroed in on the Concord that they build an indoor jungle. Hunting for tigers under glass. George Jessel needled Paul Grossinger to put in wall to wall carpeting. Paul wanted to know about that? Everybody has wall to wall carpeting.

"On the beach" Jessel asked.

Kutcher's Hotel has promised to sprout a polo field and Evans Hotel an artificial sea beach complete with waves.

The Grossinger Hotel they brug that their harbors ship is so swanky you have to take a shave before you're allowed to enter. At the Nevele an important week-end street went in for leather and rubber coats. The lifeguard jumped in again. The man turned to another millionaire guest and asked, "What do you tip for that?" Brownie's owner's voice was about sitting, and one for passing through! The Laurels have three pools. One for children, one for grown-ups, and one for animals.

On the other hand, if you're a type who just wants to rubberneck, try the Grossinger. Jennie has hosted everyone from the British Prime Minister and Senator Roosevelt to Chaim Weizmann and Yogi Berra.

Any weekend you're liable to rub elbows with the King of Hazzards, Lou Rawls, of the Bunch, Governor Nelson Rockefeller, Ambassador Henry Cabot Lodge, Mayor John Lindsay, Cardinal Cooke or the New York Y.C.

Don't think for one antiseptic moment that all this has replaced sex. The young lady looking for a husband and the husbund looking for a wife have never changed the theme of promiscuity and the prospect of comforters for the long nights of winter will of here the popular sport. The fact remains that you can enter the Grossinger today to play a game of doubles. One connotation the resorts never wants to outgrow is that it is, you pardon the expression of virginity. The Sullivan County Hotel Assn. has discovered that even the Gentiles do it!

To many, this prevents me from writing more about those Fabulous Hills. But if you haven't read my book "The Borsche Belt" written with Joey Adams and published by A. S. Barnes & Co., please drop me a line and I'll be glad to accommodate you. As for the "Borsche Belt" you've already heard,
Although I have considerably more experience in reading sheet music and singing than I have in studying crystal balls, I am reasonably confident that the future of the U.S. music business will include a continuing and sometimes strikingly greater importance than that of the extraordinary "music explosion" of the past two decades. It will be big, it will be exciting, it will be challenging, and it will reflect the interest in music of the world. If present indicators are meaningful, it could easily exceed the most optimistic projections of early 1969's impressive income figures in less than a decade.

There are three main reasons why I believe this will happen. First, all recent trends suggest that people—here and abroad—will be working less and enjoying it more. To translate this into economic realities, hours will be shorter and purchasing power greater and people will have the time and the money to devote to enjoying more leisure. There is likely to be a boom in recreation and leisure, and music should share in this. Secondly, many new music publishing firms will be launched because of the expanding market, and these will make significant contributions to the music business and open many new opportunities for the future. If the past is any lesson, some of these creatively managed infants may develop into giants within the decade.

Third, there are new technological advances as momentous as those of the past twenty years. Many of them are already beyond the drawing-board stage, and they could be just as important as the LP record, the public-address system, and the multi-priced machines to play music anywhere. The scientists and engineers who gave us these wonders are moving on to new projects like computers. It is just to be expected to expand the market for U.S. music in a large way.

Many more people will be exposed to, and will have access to, every type of music and music publishing that is of interest—music of every sort. The audience for the magnificent music already created will be greater than ever, and it will be hungry, too. It will have a larger appetite and means of satisfying it—this means more music. The good music that has been written will continue to delight and reward the expanded audience, but it seems obvious that a continuing supply of quality new music will also be essential. The music market of the next decade will demand music loudly but also profitably—even more new works, blockbuster and "classical," than the boom of the 1960's. America has the talented men and women to create the words and melodies, and the productions are how to insure that these creators are properly compensated. If they receive reasonable rewards for their unique contributions, they can and will write the works that the vast audience and market will need.

We are extremely fortunate in that we can do something about these various beginnings—that can help insure that the writers are properly protected and compensated. The antique 1909 U.S. Copyright Act, which is inferior to that of most European countries, is up for revision. The proposed modernization to extend the duration of the copyright and give writers and their publishers some compensation for jukebox performances—both standard in European law—should be a major step forward. ASCAP has taken a leading role in this struggle for sensible revisions for years, fighting for economic justice for composers and composers for a fair standard of living for the creators. It is time for everyone who wants to enjoy the music—either as an experience or as a source of income—to join us in this crucial crusade. Without healthy economic conditions for the music creators the sounds of the Seventies may be unworthy of our heritage, our artists, our writers and our future.
THE ALUMNI EXTEND THEIR CONGRATULATIONS TO BILLBOARD ON ITS 75th ANNIVERSARY

BERNIE ASBELL
Free Lance Writer

BOB AUSTIN
Publisher, Record World

MARK-CLARK BATES
President, The Cumberland Co.

NICK BIRO
Vice-President, Martin Janis & Co.

RAY BRACK
Sumarco, West Virginia

EUGENE BURR
Independent Television Producer

JOE CARLTON
Vice-President & General Manager, Command/Probe Records

SAM CHASE
Sam Chase Associates

JOE COHEN
Editorial Staff, Variety

DAN COLLINS
Marketing Director, Pickering & Co.

JOE CSIDA
Joseph Csida Enterprises, Inc.

JUNE BUNDY CSIDA
Free Lance Writer

PAUL DENIS
Free Lance Writer

BRUNO DUTKOWSKY
Bruno Advertising Agency

CHARLOTTE SUMMERS FRANKEN
Real Estate Agent

JERRY FRANKEN
Senior Account Executive, MSEI

LOU FRANKEL
Account Executive, Selvage, Lee & Howard

RALPH FREAS
NBC Publicity

JOEL FRIEDMAN
Vice-President, Warner Bros./Reprise Records

REN GREVATT
Ren Grevatt Associates

SAM HONIGBERG
Account Executive, Rogers, Cowan & Brenner

IS HOROWITZ
A & R, Decca Records

K. KEMPER 3rd
Senior, Vice-President, Young & Rubicam, Inc.

BARRY KITTLESON
Account Executive, Dick Gersh Associates

FRANK LUPPINO
Associate Publisher, American Automatic Merchandiser

JACK MAHER
The Music Agency

JOE MARTIN
President, Apex-Martin Records Sales, Inc.

BOB McCLOSKEY
General Manager, Acuff-Rose

TOM NOONAN
General Manager, Metro-Media Records

BOB O'BRIEN
Director of Sales, Caedmon Records

MAURIE H. ORODENKER
Maurice H. Orodenker Advertising

HENRY ONORATTI
Radio Merchandising Consultant

DAN RICHMAN
CBS Press Information

BOB ROLONTZ
Vice-President for Advertising and Publicity, Atlantic Records

STEVE SCHIKEL
WGN/WGN-TV

BILL SIMON
Reader's Digest Record Club

M. H. SHAPIRO
Executive Secretary, Broadcast Pioneers

JOHN SIPPEL
Vice-President, Promotion & Artist Exploitation, Mercury Records

SEYMOUR STEIN
President, Sire Records

AARON STERNFIELD
Investors Overseas Service

LEN TRAUB
Variety

HAL WEBMAN
H/B Webman Corporation

NORM WEISER
Vice-President & General Manager, Chappell & Co., Ltd.

JERRY WEXLER
Executive Vice-President, Atlantic Records

NORMAN WEILAND
Merchandising

MAURICE ZOLOTOW
Biographies of Show Biz Personalities

SOL ZATT
Public Relations, Sol Zatt & Co.
AL BENNETT
president, Liberty/JUA

Within the next two to five years the audio/visual market will provide a new market for music product which I consider the newest entertainment challenge. The kinds of products which will be created for this new home audience will be geared more to adult or lasting cultural values rather than Top-40 musical stars. When the industry starts branching out into this new category of operas, or of music with a lasting value. Maybe it will be in the educational field where music will be used as part of the presentation. Gradually the audio/video product will evolve into presenting jazz greats; it won't evolve into pop acts because I cannot imagine an 13-year-old watching two and one-half minutes of Barbra Streisand or 40 minutes of Bobby Vee. That requires undivided attention and that could get dull.

With such manufacturers as Sony bringing out home video player machines in the $300 area, once this equipment is available, the music industry will have to move that way. There will be an increased importance and growth of consumer sales for regulation albums and tapes, with the latter continuing to increase its percentage of total music sales.

I do not feel tape will overtake albums unless most of my counterparts who feel this way. If you talk to the turntable manufacturers, you discover that in 1969 their sales exceeded all other years. People are not buying that equipment to look at it. We must continue to have the turntables for the seven-inch records. Economically, we cannot put a seven-inch disk on tape because the production costs are too prohibitive. See the independent record producer as the lifblood of the industry. It is his responsibility of the large manufacturer to provide him with the promotion and merchandising assistance required to support his talents.

JOOP H. BUININK
deputy managing director, Philips, Baarn

The 1970's will see the escalation of a revolution already triggered off in the 1960's. This revolution is largely technological in charge: that it will affect all ramifications for every aspect of the music business. The advent of the prerecorded tape is certain to change the whole structure and size of the music business. The widespread belief is that, as we proceed through the 1970's, each year will see a further rise of the prerecorded tape. This rise will partly be attained at the cost of the disk, but certainly at the cost of the traditional demand for music presented in a new, convenient, exciting form.

Innovation in music is not, however, confined to music cassettes or other prerecorded media. The combination of sound and image for home entertainment is already with us in the advent of the audio-visual device. Demand is expected to grow, it is hoped Technicolor and SRF will be a reality in the near future. The music business requires undivided attention and that could get dull.

The dynamic form which technology has brought to music could change the whole structure of the music industry—existing market positions of music companies may become becoming obsolete, new opportunities made available by the creation of demand for music in new forms.

The creation of new demand is partly dependent on the efforts of the companies but it is also greatly influenced by the purchasing power of the consumer. It is still often claimed that goods such as the audio-visual devices are the rich man's toys. This may be—just as incomes grow the rich man's market becomes the mass market. It is expected that the market, which started in 1975 over 65 percent of the total consumer demand in the U.S. will be accounted for by families with incomes of over $10,000. Of these income bracket grows, millions of families in the U.S. and Western Europe will be able to reach for a whole new range of goods and services.

The stakes are high, and so are the risks. The risk element is intensified by the emergence of several new factors. The growth of the lifetime of hit repertoire and the necessity to fire an increased number of popular titles at the public in the hope that one of them will be sufficiently increased to warrant production.

Each new deal carries a greater degree of risk than before. At the same time competition in the music field is intensifying as new companies enter the business. In particular, the music industry is the leisure industry in general are witnessing an invasion from the giant conglomerates who have come to regard the entertainment-leisure industry as the Eldorado of the 1970's.

MANUEL CARNEIRO
president, Topoacer, Brazil

Our business is now increasing at a rate of 35 percent a year and we expect it to up at a rate of 50 percent. At present tapes and cassettes have 13 percent of the recorded music market and in 1970 we expect they will have 20 percent of the market. In Europe, tapes and cassettes have 30 percent of the market and it looks as if cassettes will have 60 percent of the tape market next year.

M ARSHALL CHESS
president, Chess Producing Corp.

The next decade will see the emergence of audio visual tape as a mass entertainment medium and the vast power of rock and popular recording acts will be measured in terms of their total impact both in an aural and visual sense. I will be much more selective in signing acts and will take care to fit the concept of my new generation of productions that depend on how a group or artist appears in person. For example, I'm looking at a new group in Detroit. I'll fly up there and see how they look before I consider signing them. Speaking for our parent firm, GRT Corp., I can say that as the audio visual tape concept is developed we will be there.

As the tape concept is fully realized there will be a leveling off of records. I think records will be around for a long time, though it will be on the wane. It (Continued on page 138)
His sound is his signature

All available on RCA Stereo 8 Cartridge Tape
**Looking Ahead**

- **MAURICE CHEVALIER**

Bon anniversaire pour Billboard! You probably know that for my 80th birthday I decided to leave the stage after 68 years in show business and become an all-time writer to keep in touch with the public.

My new book, called, in French “Mome a cheveux blancs” which means “The Kid With White Hair,” has just come out and is being sold all over the world. All systems become available and as the whole sophistication of electronic home entertainment continues.

I also see a continuing influence of creativity on the part of young recording artists and this will continue to carry over into much closer work between record companies and talent. As a young person myself I am fortunate in that I really try to hear everything that comes out. If I didn’t it would be very easy to be duped. But the youth influence won’t dominate completely. The music of the 1940’s and before that will be done again and again in different tastes and the intelligent people who have the years of experience will continue to make just as valuable a contribution as the young people who constantly enter the business.

- **BING CROSBY**

The music of today has gotten away from standard forms and has gotten into a pattern of four octaves and no lyrics. But there are some talented people who are creating valid statements. In fact, we get deluged with songs all the time from people offering us their material.

I have begun recording some contemporary songs like “Hey Jude” by the Beatles, but I do them my own way. I don’t attempt to change or modify my approach.

I also feel that big band music is again cultivating favor with adults, who appreciate the opportunity to burn up some energy on the dance floor at nightclubs or hotel dinner-show rooms.

- **EDWARD M. CRAMER**

president, Broadcast Music, Inc.

With 30 short years of service to the many worlds of music we at BMI are not privileged, particularly in the past two exciting decades, to be a participant in a reordering of American music. We have watched a fantastic increase in the number of writers, publishers, performers, recording companies, broadcasting facilities and other mediums of communication. Ten, we have watched the parallel growth of vast audiences that applaud and support music.

It seems natural that more music made by more people for bigger audiences will be a hallmark of the coming decades—based on the cultural, economic and technological advances to come and on one key factor: the continued encouragement of creativity which is the guiding principal behind American copyright law. This bright picture could be dissipated should new legislation require holders of music copyrights to subside either known forms of communication or those yet unimaginable developments which are certain to eventuate.

Watchful, wary, we in music must learn to view the present and future as an ever-completed job. We can never attain perfection but we can constantly examine. We can and we must co-ordinate and recon-
We all change.
Some resist change. Some welcome change.
And a select few, they cause change.
Warner Bros. Records has caused lots of change.
That means two labels – Warners and Reprise.
They cause revolutions in the record business every month.
By signing talent, no matter what it looks like.
By merchandising records honestly and outrageously.
By marketing our product in ways that make it inescapable.
And by not taking all this too seriously.
So, look for the labels that move.
Look for Mike Maitland, our president.
But you may have to look fast.
Mike’s always got change in mind.

Warner/Reprise
Sometimes Known As
The Gold Dust Twins
Out Madison Square Garden in hours and Las Vegas eager the audience with "Rock, Blood, and Tears" to perform. More and more age barriers are disappearing as are limitations on the number of acceptable forums for the presentation of music. This will certainly mean no greater involvement of pop musicians in social causes. The leaders of the new music have become spokesmen for their generation through their songwriting and their protest social injustices and hypocrisy. There will be more and more rock festivals throughout the country on the order of Monterey, Miami and Woodstock. There will be as much demand for the printed word of the young in the 1970's as there was in the 1960's.

As far as the record industry is concerned I look at the future with great optimism. I think the industry sales figures during the next decade will far surpass the 1960's. Tape cartridge sales will equal record sales within the next few years and by the end of the 1970's could become the dominant part of the recording business. Video tape cassettes will come into their own in the 1970's and will provide a healthy new area for growth.

Edward Eliscu
President, American Guild of Authors and Composers

Prophecy is not a science. A writer's forecast of the future is tinged by rosy hopes. If it weren't, he wouldn't be a writer. He envisions a better world for everyone 50 years from now, with adequate payment and the rear, artistic or commercial work. Floating in a mist, the writer likes to let other people do battle for him. Up to now the publisher has taken it on the worries (often for an exorbitant service charge), the very human nature of the creator and his creation. This personal relationship will give way to the Business Buck. The song will be treated like any other commodity, to be manufactured, packaged, exploited and sold to the consumer. The writer will be expected to show a consistent record of profit-making or to the publisher.

These merchandising methods will be effective only up to a point. The songwriter cannot be sparked by a survey of supply and demand; he must follow the arrows of market research. He reflects his world. His output may be romantic or ribald, protest or sordid, but it is an emotional expression of the tempo and life of his times. The beat and the phrase convey a feeling so directly that Topeka and Tokyo react with the same intensity and specialization. They cannot be furnished automatically on demand, any more than you can short-order love or respect or understanding.

The new technology will speed up this receptivity. Songs too will become McLuhanized. The printed sheet will be replaced by electronic devices, especially in the home. Do-it-yourself recordings and films and tapes and other inventions to come will bring the creator and the consumer closer together. This will be desirable, but dangerous. The family is too often taken advantage of. The luftmench writer can be messed up by the medium unless he is protected by copyright laws which clearly govern usage. And this is not the case today.

The ideal state of affairs for 50 years from now is that the author owns his copyright and is leasing separate uses. If he has achieved that, he will then be only 300 years behind the French. But if he does not receive a portion of his copyright and the difficulties of the next year or two, then he may be 2,000 years behind. Not that he can accomplish this alone. In addition to cooperating with his allies, he should hope that those selfish interests trying to defeat the updating of the antiquated 1909 copyright law will realize that in pushing the writer to the wall they may win the battle but lose the war. They may find that they may kill the goose that lays the golden egg for themselves.

Ahmet Ertegun
President, Atlantic Records

I believe that the 1970's will be one of the most exciting decades in the history of popular music. Not only will there be a great proliferation of musicians and artists that will take place, many of which are already on the horizon, but because of the new and vital musical ideas that are beginning to appear in the recording industry, the rock explosion of the 1960's, which produced so many fine musicians and so much exceptional music, was only the beginning. The 1970's will be marked by a richer and more varied richness and diversity, especially as the performers dig deeper into the roots of American popular music, jazz, blues and country.

In the past the key to success for artists was based almost exclusively on their talent. But now, with the great proliferation of musicians and the advent of a new artist getting a hit album, more than just talent will be required. The pre-requisite for the future, along with talent, is intelligence—the intellectual and aesthetic intelligence is making a recording a completely artistic success. For in the long run an artist or group has to gain the respect of the leaders of the young people. Tastefulness and dignity are also an important factor in the lyric content of their material will determine the successful groups in the future.

The only sure thing is that we can continue our involvement of pop musicians in social causes. The leaders of the new music have become spokesmen for their generation through their songwriting and their protest social injustices and hypocrisy. There will be more and more rock festivals throughout the country on the order of Monterey, Miami and Woodstock. There will be as much demand for the printed word of the young in the 1970's as there was in the 1960's.

As far as the record industry is concerned I look at the future with great optimism. I think the industry sales figures during the next decade will far surpass the 1960's. Tape cartridge sales will equal record sales within the next few years and by the end of the 1970's could become the dominant part of the recording business. Video tape cassettes will come into their own in the 1970's and will provide a healthy new area for growth.

Geoffrey Everitt
Managing Director, Radio Luxembourg, London

As we move into the Seventies we should feel privileged to be alive to witness the greatest musical revolution since the 1900's hit the world. Music is our job, our hobby and our means of relaxation. In most cases, we get paid for doing a job we love. It is our responsibility.

Now we are about to witness during the early Seventies, vast changes in television, radio, records and music publishing.

The independent record producer is now the most powerful figure in the record business. The tail is wagging the dog as never before and the dog should feel pleased. Those lucky enough to own recording studios should also feel happy, for your and talented producers of today will soon be demanding 50 track facilities and well-wish happy to spend 50 hours in the studio making a single.

Front money will foolishly become more important than production money. As a rule of thumb I would state that a young group with a dirty word in a couple of years' time. It is my firm belief that within the next five years, no record company will be able to afford to employ enough studio men and that 95 percent of all records in the charts will be independently produced.

As the price of budget line albums comes closer and closer to the single record, we shall see a vast increase in the sale of albums and the single will eventually become a means of promotion for the album.

Promotions in the Seventies will be more and more important and record companies along with music publishers will be competing as never before for first choice.

If you can't beat them—join them must continue to be our motto and let us all respect the talents of young writers and artists a great deal more than in the past.

Felix Faecq
President
World Music, Brussels

As everyone has observed, considerable changes have taken place in the music industry during the Sixties—the advent of tapes, both in cassette and cartridge form, the production of promotional film clips for television, new styles and new sounds, and the mergers and amalgamations of all kinds between firms in various fields of the music industry, are just some of the developments which we have seen on both sides of the Atlantic. And I see no reason why this evolution will not continue during the Seventies. The general public today is increasingly interested in music in all its forms and there will be a greater acceptance of electronic music, including music created through computers.

We have now entered the leisure era which means there will be a growing demand for entertainment—and no entertainment is possible without music.

The important events of the Seventies will probably be legal changes regarding authors' rights and neighboring rights following the debates at the last general meeting of the International Publishers' Association held in Paris last October. One of the main subjects on the agenda was the 1967 Stockholm Revision of the Berne Convention, and, in particular, the Protocol to the Berne Convention providing for the waiving of certain rights in under-developed countries.

Reactions during 1968 and 1969 to this Protocol have varied among the Berne Convention countries—some in Africa which could presumably be expected to benefit from the proposals—have not ratified the Revision. The IPAC Congress in Amsterdam in June 1968 and the CISAC Congress in Vienna in the same month, representing more than 50 authors' rights societies from more than 35 countries, belied the optimism.

It is believed that a new Revision will be drawn up within the next few years. It must be remembered that such Revision will affect nearly all European countries which are members of the Berne Convention, and other signatories such as countries in the American continent, Australia, and the Far East.

The U.S. is almost alone in having a copyright law, dating from 1909, which is based on the notion of priority. As a result, it has resulted in certain exemptions, the most astonishing being one that granted to the U.S.'s half-million jukeboxes. Such a bad example has been followed by other countries in the Americas, the Pacific and the Far East, with the result that U.S. and European copyright owners are disfavored in the whole western hemisphere, while the Americans are better protected in Europe and in the rest of the world country or the countries under American influence.

At the IPA Congress in Washington in 1965, I stated that the U.S. should ratify the Berne copyright law, limiting and reducing the protection of artistic creations, and I declared that, for Europeans, the only Convention was the Berne. For U.S. copyright owners, the National copyright or authors' right was the Berne Convention, periodically revised as it has been.

In fact, Berne Convention has provided wise guidance for European legislators and courts ever since 1886. I advanced the same views at the Billboard-Record Retailer International Music Industry Conference in New York in April of this year. I said that when Stephen Stewart of the International Federation of the Phonographic Industry showed that he shared my opinion with 95 percent of those present in Europe, the system. It seems that currently in the U.S. people are tending more and more toward this view. In Washington last September there were meetings to study the two conventions—the Berne Convention and the Universal Convention (this last having been created in the Fifties to provide a minimum protection of creative works which bridged the gap between the U.S. concept and the European concept). So far no official result has been published, but it is known that various important U.S. Senators and the Library of Congress Copyright office in Washington are busy dealing with the new U.S. copyright revision, and that it passed through Congress at the earliest opportunity.

If the new law, pending for more than 10 years, is considered, then it will certainly be one of the major events of the Seventies.

On the practical side, there are, and will be, many problems to solve on both sides of the Atlantic. One of them is the status of CATV as well as the worldwide advent of color TV.

The question mark relating to the under-developed countries will undoubtedly be removed and the mechanical reproduction license will have to be adjusted and unified the world over.

Negotiations, in course now between the BIEM, grouping the majority of copyright owners in Europe, and the IFPI, for the renewal of their contract. The 8 percent, license fee is high price for any business. This is the price we pay for this much over what the mechanical reproductions (6.25 percent in Britain), a basis which has been in operation since the Thirties, is now under attack from the International Phonographic Industry, for the maintenance in Europe. At the same time there is a strong campaign in the U.S. for the abolition of the 2 percent. In 1909 the U.S. government gave its approval in favor of a percentage based on the recommended retail price and in place of the proposed increase per song of 2.5 percent.

What will be the outcome? Nobody knows, but the decisions in the U.S. and in Europe will be two more important decisions for the music industry. With the well influence to a certain extent the merchandising of music internationally, the sources of music income, and the inter-communication between the music publishing and recording sections of the industry, perhaps leading to better understanding between them, better collaboration and a wider possibility for them to combine in future ventures.
Seventy-five years ago, two gentlemen named W. H. Donaldson and J. H. Hennegan published their first issue of a musical trade magazine which they called BILLBOARD. They aspired to create and publish the best trade publication in the musical and theatrical world.

Eight years ago, three young vocalists got together and formed a vocal group which they called THE LETTERMEN. Their aspirations in a sense, were the same as Messrs. Donaldson and Hennegan—they wanted to create the best vocal recording and performing group in the business!

Today BILLBOARD can stand with pride behind 75 years of successful service to the music trade.

We, in all respect to our fellow artists, proudly look at eight years of success with Capitol Records—26 chart L.P.'s with sales of 10,000,000, numerous singles with sales totaling 5,000,000.—adding up to $25 million dollars in retail sales.

We have been privileged to perform in concert at 1500 college campuses across the country—at many wonderful night clubs, hotels and to be seen in the homes of millions via the fantastic medium of television.

Our thanks reach out to many, many, people who have helped us throughout the past years—the Capitol family, the executives, producers, engineers, sales, promotion and all divisions. Our arrangers and musicians can never be thanked enough. Included also are the many TV producers and their staffs as well as our agents at William Morris.

To all at BILLBOARD we say, “Continued Success,” and as for ourselves, to quote the great George M. Cohan: “That goes without saying.”

Much Warmth,

THE LETTERMEN
Tony Butala, Jim Pike, Gary Pike
Looking Ahead

LEONARD FEIST
executive vice president,
National Music Publishers' Association

As a forecast—purely personal—in the future, immediate and distant, the industry will continue to be basically dependent on the same fundamental product—the song—as it is today and as it has been in the past, immediate and remote.

New technologies of circulation and transmission will certainly shape the sounds as they will the publishers' flexibility, imagination and creativity in dealing with the business challenges which each development necessitates.

A fundamental problem may, I fear, complicate and impede smooth and equitable business relations in the years ahead.

And, as a final prediction, periodically there will be a publisher or writer who will be known as "the dean of the music business."

FRED FOSTER
president, Monument Records

In the beginning, Nashville rose or fell with the current streaks of the Country, Dixieland, Swing, and Big Band. Now, in this era of creativity, there is an upsurge in a new line of communications that tied all factions into a rich and rewarding package.

And then Nashville was discovered! And the boom was on.

Like any boom town, the plans for progress lagged far behind the actual progress, and Nashville was bursting at its molotov seams. New Yorkers and Californians and Midwesterners and others all beat a path to the monster that was catching hits. And so it grew, until we became No. 2 in the world as a record production center, and going for No. 1, and became known as Music City U.S.A.

I happen to think Nashville has just scratched a microgroove into the surface of the world of entertainment. From country to pop—to rock to underground and on—NASHVILLE IS THE PLACE TO BE. But to be a complete production center you must produce not just records but all entertainment and art forms, motion pictures, television, the entire spectrum. And Nashville will.

ARNOLD GOLEMBO
managing director,
Gramophone Record Co., Ltd., South Africa

With the economy in South Africa in a healthy state, I look forward with great optimism to the decade of the Seventies. Parallel with the rest of the Western world, great strides took place on this subcontinent during the past ten years, especially so in the development of a local artist's repertoire, and in the quality of South African recordings and manufacture.

South Africa's record buying public is very quality conscious, and in this last year or so, with the advent of stereo, the LP market is virtually a stereo market only.

We can look forward also, to progress in the specific Bantu (African) field, where many groups, individual artists and local composers are coming to the fore, and some of these recordings will no doubt reach International status.

The indication for the near future is a complete reorientation in the retail field, with large chain stores, department stores and the bigger retailers adopting the U.S.-style self-service system, and moving some of their departments to the suburbs of the larger cities, thereby bringing recorded music to the notice of a larger segment of the population.

FREDERICK M. GRANGER, JR.
executive vice president,
Music Operators of America, Chicago

Before the decade is over I think the image of the jukebox operating industry will have lost all its tarnish and stand equally bright alongside the most respected. This will come about partly as a result of the industry's own efforts and partly as a result of a better educated, more sophisticated public. People will be entering the business directly from college, although there will still be a manpower shortage in many industries, according to predictions of the U.S. Bureau of Labor statistics.

I agree with those who say that records will be replaced by something else in phonographs, perhaps by tape, but, in the final analysis, perhaps not could be something entirely different. Whatever it is will take up less room and permit smaller jukeboxes. This could be a factor in the development of a more diversified market. The predicted gradual population increase to 230 million by 1980 will of course usher in a larger market. Jukeboxes may well be located on commercial aircraft and other public transportation, for example, thus permitting passengers to be more selective in what they want to hear. The ever burgeoning travel industry, among others, will naturally become a factor in our own expansion.

Jukeboxes will most likely play two or more recordings simultaneously in order to serve different areas of a location, be it permanent or mobile. Wall-boxes, though no longer called by such a wooden term, will become both necessary and luxury. The term 'location' will probably remain, but the term "jukebox" will disappear without a ripple, not because of image considerations, but possibly because of concept, construction and/or appearance of phonographs.

I do not want to be held accountable for these predictions before 1980. The only thing I really know about the future is that it lies ahead. In any case, The National Industrial Conference Board under sponsorship of The Carphone Association, will predict that the decade ahead will be far greater than in any other 10-year period in the nation's history. This industry will contribute to and benefit from those changes.

DON HALL
vice president, Ampex Corp.,
general manager, Ampex Stereo Tapes

In the mid and late 1960's there have been a number of innovations in the music industry, more specifically in the recorded tape end of the music business. The sixties saw the introduction of the cartridge, both 4- and 8-track, and the cassette. At the close of the decade, the 8-track cartridge and the cassette are showing increased popularity and rapid growth.

The latest entry into the recorded tape field, the cassette, is beginning to experience phenomenal growth as it doubles in sales every year. This growth is expected to continue in the Seventies. Along with the increase in sales will be an increase in the quality of the cassette itself. These advances will come in the electronics used to record the cassettes and the raw materials used, such as tape.

The recorded tape business didn't get started until the mid-sixties but already accounts for 25 percent of the total music industry. In the Seventies, I think that the recorded tape business will continue to increase its share of the music business.

GEORGE I. HARRISON
general manager, RCA Victor, Canada

There will be a leveling off of record sales by 1973. By that date, record sales will reach a peak and be equal to tape sales, says Harrison.

After 1973, tape sales will continue to climb with record sales increasing on a small scale only if innovations within the record industry are made. The innovations may involve an adjustment by record player manufacturers to the possibility of four channel disks or creating an entirely different marketing approach to the product. There will have to be some changes made and introduced by 1973 if disks are to compete with tape.

In the early seventies the difference between adk on 45 and LP disks will widen. There will be artists who specialize only in 45's and artists who specialize only in LP product. Tape product and the psychology of listening to tape will have to be studied closely. Listening to a tape in the home is entirely different from listening to a tape in the car, where drivers might prefer listening to a variety of artists and music styles similar to radio programming. More thought will have to be given to programming tapes for the automobile market.

JAC HOLZMAN
president, Elektra Record

In cultural history, there are times when one particular branch of the arts becomes both the magnetic and nutritive core for that period's most exploratory and creative young artists. Currently that core is rock music. Rock not only intensely affects its own immediate musical sphere, but it has begun also to influence and even dominate the other arts. Virtually all of today's most gifted and lauded poets have sprung from the rock experience and its roots have reached into drama, theater, and dance. If this Aquarian generation is enjoying a form of renaissance, rock music is the nucleus of that renaissance, and rock's pervasive influence will guide and affect in wondrous ways many our future lives.

SAL IANNucci
president, Capitol Records

The future holds brightness for pictures and sound together, and it's going to be marketed directly to the consumer. It won't replace the sound business as such. It will be an addition. I make the analogy of radio and television. Radio is still growing in importance.

The record business will turn 100 percent to tape and be very portable. It will be a very personal expression. Music will be in the forefront because it's the expression of young people.

On a broader plane, sound and video will be joined together on tape for home usage.
THE WHITE HOUSE
WASHINGTON
November 26, 1969

Dear Mr. Nasatir:

It is a pleasure to congratulate you, the staff and readers of Billboard on this seventy-fifth anniversary of your magazine.

Over the years, from the days of the carnival to the era of electronics, your publication has served well as a mirror of many facets of the entertainment world.

Best wishes for your continued success.

Sincerely,

Mr. Mort L. Nasatir
Publisher
Billboard Magazine
165 West Forty-Sixth Street
New York, New York

United States Senate
WASHINGTON, D.C. 20510

November 25, 1969

Dear Mr. Nasatir:

It gives me great pleasure to congratulate and send best wishes to Billboard Magazine on the auspicious occasion of its 75th anniversary.

Music, "the universal language of mankind," is a vital medium today in promoting understanding and brotherhood. Billboard Magazine, during three quarters of a century of service to the world, may take pride in its achievements toward this goal, as well as in providing important news and views on the music world. Be assured that the community, the nation and the world are benefitted by your fine endeavors.

With best wishes for continued success,

Sincerely,

Mr. Mort L. Nasatir
Publisher
Billboard Magazine
165 West 46th Street
New York, New York
Looking Ahead

BEN KAROL
record retailer, New York

Contemplating the future of the record industry brings to mind the late, great Al Jolson's observation, "You ain't seen nothin' yet."

With tape duplication, as disk sales increase and talk of new cartridges coming soon which will combine video with audio, how can we miss? It seems to me that the entire world is now involved in what we produce. We have now established receptive worldwide audiences that are as eager for our products as our own people at home.

Our industry is about to achieve its greatest period of growth for many reasons. Tape, of course, has opened a whole new vista. It's mobile and easy to handle. The prices for the most part are reasonable. The quality of reproduction is better than ever. Greater awareness on the part of people everywhere of the pure joy of listening to what they want, where they want, when they want, is taking hold like never before. Recordings catch the mood and flavor of every segment of society. As the world becomes more frenetic, the average person seems to find escape to some small degree by listening to recordings.

Tapes will do wonders for the sales of quotations throughout the world because all they do is give joy, entertainment, solace and pure pleasure.

...so how can we not grow, and grow, and grow?

KURT KINKELE
director, Deutsche Grammophon Gesellschaft (DGG)

Stand by for a new record business. That must be the only forecast to be made when considering the next decade. Conditions will be so different from what we have grown up with that it is vital to be prepared for things to come. We are now entering the world of MUSIC. But the music wanted for the seventies will be different. Consumer taste will be dominated by a population younger than we have ever known. The percentage of people under 30 will grow. Our statistician forecast that in the western world it will exceed half the total by 1980.

Their needs will differ substantially. Innovating music, too often resisted in the past, will become the prime requirement of the market. Classical and pop will come together. The division between the two is already obsolete. By the end of the decade it will not exist. In its old-fashioned definition, classical is an anachronism—something for the museums! Participating in one of the world's great festivals, and then reliving it on record at home, is a wonderful experience but it does not meet the needs of the vast majority of young people. It belongs to a world to which they do not enter.

I see the look of the Geza Anda's recording of Mozart's Piano Concerto No. 30. A whole recording with the theme from "Elvira Madigan" has become a standard item for popular record racks and browsers all over the world.

What matters is the sound impression. As pop develops further along the lines of what not long ago we called underground, twenty-first century classical composition and performance will be required by a society that has become highly sophisticated in its habits of listening. We are already in the most TECHNICAL ENVIRONMENT of all time. This will continue beyond anything at present imagined. The easy records, tapes, or whatever will be in even greater quantities throughout the world because all they do is give joy, entertainment, solace and pure pleasure.

...so how can we not grow, and grow, and grow?

Oscar P. Kusisto
vice president, general manager, Automotive Products Divisions, Motorola

From the earliest days of audio sound reproduction, the industry has strived to recreate the sensation of "live artistry." In recent years we have evolved from monaural records to stereo records to stereo tapes. Although we have achieved great success, we have not yet totally achieved the full "live presence" experience wherein we can simulate the total effect of actually being in a cabaret or concert hall. As television evolved from small screen black and white to large screen black and white to color television and will eventually evolve to three-dimensional television, so will sound reproduction eventually add a new dimension—spatial presence—total presence and recreation of live artistry. The future frontier with the marriage of visual communication as we approach the ultimate state of audio and visual reproduction in color and three dimensions.

In the next few years, our world will be maximizing the use of time through the tape medium. Already companies are briefing salesmen on new product information as they travel from point to point. Doctors hear about the latest developments in their field as they drive to and from the office, the hospital and patient's homes. Audio digests of current events will soon be available for busy people on the go. Gasoline stations and motels will provide tapes to customers so they may listen to point-of-interest information as they motor along scenic and historical routes. Many other uses will be found for cartridge information as creative minds explore this virtually uncharted market.

Home video recorders and players are programmed for the foreseeable future. Television high fidelity will be easy to use, will size and portable for simple operations. Our educational system will rely heavily on audio-visual systems to solve the complexities of our ever-expanding educational needs as we pursue the quest for excellence in learning.

As consumer demands dictate, 8-track will offer: 1. Record. The original 8-track systems where devised for completely automatic operation in an automobile where safety precluded a record mode. Today, however, many home recorders are available. More sophisticated, easier to operate record systems are under development.

2. Selectivity. Several automatic track and individual song selection techniques are being perfected. These systems will be fully compatible with existing 8-track cartridges and will not obsolete any equipment but rather simply add the "jukebox" capability to new 8-track players.

3. Fast Forward. Already offered on some systems, fast forward will become widely available in the near future. This function will enable a listener to rapidly select individual sections of a program.

4. Compact Size. The 8-track players and cartridges are getting smaller. Soon complete entertainment centers will be available complete with intercoms, recording AM, FM, FM multiplex, signal seeking, and 8-track tape player in one package that is much smaller than our contemporary car radios. Motorola and others...

(Continued on page 146)
Looking Ahead

• Continued from page 144

have announced mini-cartridges that are 40 percent or more smaller than present cartridges.

5. Compatibility. Several manufacturers are available or will be available shortly to permit 8-track to play either 2-track, 4-track or cassette cartridges. This compatibility is possible for 8-track only. The cassette system cannot be adapted to handle 8-track cartridges. These adapters would allow 8-track to complement—not oblo- bate—existing cassette recordings. The top and hot singles can then be played as well as longer selections such as Broadway shows, variety packs, etc.

During the Seventies, there will be an unprecedented rise in the sale of tape equipment and accessories of all types. This consumer demand will be supported by an application of expanded technology and an affluence not paralleled in our history. The young people buy heavily. In the car, in the home, or on the beach, stereo 8 and related tape products will be the sound of the Seventies.

JOHN LENNON

Beatle

I think the Seventies will see music much broader-based, more new sounds and more new sounds and the important thing will be not to catalog a sound as it comes into your ear but to listen as a child does with- out allowing built-in prejudices to interfere with your appreciation.

Of course the mainstream of pop music will go on much the same as before. There will probably be a Tom Jones or a Bob Dylan and I feel against that. I like quite a lot of music that the general public likes and I don't find myself at odds with the charts. I don't think that "Cold Turkey," "The Ballad of John and Yoko," or "Come Together" are uncommercial. I think the public accepted rock 'n roll, the first realism in pop music. There will be further advances in the Seventies and so on until a stage is reached when absolutely anything goes.

My prediction for the entertainment of the future is that it will be more described by Aldous Huxley in "Brave New World." Though it won't be in the cinema, but in our own homes. You will watch TV and be able to feel it, smell it and live it. You will be able to select the experiences you want to go through. Then we shall have a Ray Bradbury situation with everyone enclosed in their homes day and night.

SIR EDWARD LEWIS

Chairman, U.K. Decao, London

I am confident that the record industry will go from strength to strength in the seventies. Although the con- tinuing economic squeeze in the U.K. and the high level of taxes are bound to have an effect on the industry, I can see no major obstacle to the long term expansion of the record business.

One major development in the seventies will certain- ly be the growth in the market for pre-recorded tape, and my view is that the cassette will be the dominant configuration in Europe. I am not at all sure that the automobile outlet for cartridges and cassettes will be as important in Europe as it is in the U.S. Neither do I think that tape will replace gramophone records.

On the retail side it seems likely that the seventies will see a substantial reduction in the number of specialist record dealers as rack jobbing operations increase.

One real danger facing the industry is the possibility of reaching a situation of "profitless prosperity" as al- bum prices are brought lower and lower and margins reduced to a bare minimum. Neither manufacturers in the U.S. have suffered as a result of the advent of increasingly heavy discounting.

Regarding the structure of the British industry, I cannot see the conglomeration pattern in the U.S. being repeated in Britain. As it is, the major record companies in Britain are already heavily involved in other fields and thus considerably diversified.

One feature of the sixties, particularly in the field of entertainment, has been a dramatic assault on con- ventional morality with the arrival of the so-called per- missive society. This has made itself felt in the record industry and while I do not feel that record companies should set themselves up as arbiter of public taste or morals. I feel that many of the more extreme examples of permissiveness on record and on record sleeves are unjustifiable. It is to be hoped that the situation will not get worse before it gets better, but eventually there will be a backlash against these excesses and more generally acceptable standards will be restored.

My hopes for the seventies are that records will be put on the same level as books and be relieved of tax. I feel sure that Billboard, which during the last half of its honorable career has rendered such signal service to the Record Industry, will keep abreast of all future developments and continue a service in this country and throughout the world no less significant than in the United States.

EDGAR LEESE

Chairman of the board, Pickwick International, Inc.

Seventy-five years from today the retailing aspect of the music business will be completely computerized in the retailing aspect. Selection of merchandise, order-processing and delivery on the part of the retailer and the consumer will be expedited.

The major record service merchandisers, including Heilicher Brothers, Inc., are already using computers to facilitate operations and increase efficiency. Com- puterization will increase as business grows and new equipment is devised.

The music business will continue to grow because the amount of time devoted to leisure activities will increase. The four-day work week is not far away.

The future for economy-price entertainment mer- chandisers such as Pickwick International is extremely promising. Society will continue to be stratified economi- cally—some people will always have more money than others, even with the most idealistic economic im- provement. This economy-price entertainment market served by com- puterized methods and informed of economy entertain- ment product by the amazing communications systems we expect in the next twenty-five years, will make economy en- tertainment the greatest growth segment of the music business.

EDGAR LEESE

among whose song credits are "For Me and My Gal," "Moon Over Miami," "Among My Souvenirs"

The songwriter is the basis of the music business. Without his product—songs—the music industry never could have been developed. I feel that eventually the writer must, in self defense, become the owner of the copyright.

I have always held to the opinion that the writer must be vigilant in safeguarding his gains and guaran- teeing his future rights as new uses of music develop. This thought was uppermost when I, together with George Meyer and Billy Rose, organized the Songwriters Protective Association (now the American Guild of Authors and Composers) years ago.

In the early decades of this century, writers entered into what I consider "slave contracts" with publishers; many writers received a very small share of mechanical income. We began a long struggle and gradually bet- tered the lot of the writer and increased his share of earnings.

The primary source of creativity—the writer—must be nurtured in order to guard the health of the total music industry.

MONTY LEWIS

Managing Director, Pickwick International (U.K.)

The hit artists of today will be the budget artists of the Seventies. Being primarily concerned with the budget field, we naturally look to the future with great excitement since the high rate of productivity in the album field must mean that a rich treasure of graminophone records...

(Continued on page 145)
DECEMBER 27, 1969, BILLBOARD

75th Anniversary Section

147
Looking Ahead

• Continued from page 146

available for resale in the coming years. We look to the 1970's with immense anticipation since the great strides taken in our sphere have made deep inroads into the archives of the record world; and the enormous wealth of popular material is being rapidly consumed.

Will the pop artists of today mean as much in 10 years as the 1960's? The answer is: "Everything!"

Remembering all the changes in musical styles, publishers, the physical sciences and in distribution channels, I appreciate the saying that "there is nothing permanent but change."

The one thing I can confidently say about our future is that it will continue in a state of constant renewal and with a lofty look. It will continue to live and prosper through creative energy. That is why our industry, which has many veterans in it, has no old men—not even me!

ROBERT K. LIFTON

chairman of the board, Transcontinental Investing Corp.

There are already many programs in various stages of progress that are designed to satisfy increased leisure time and its matching dollar availability that are being pitched for the 1970's.

An excellent case in point are the new video tapes and playback equipment now being produced and manufactured for home use here and abroad. It is quite evident that this new entertainment form will have the same rapid rise in consumer popularity over the next five years as color television and phonograph records had from 1966 to the end of this decade. This is not to say that sales in tapes, tape decks and color TV will diminish in any way. Hardly. We are already witnessing the beginning of the two and three set family, with, in some instances, one of these sets in the family car. Today's no longer an oddity to see a passing motorist with a television antenna stashing out of the car roof or window, and the kids in the back seat being quietly mesmerized. Nor is it uncommon for the driver to ask his traveling companions what they would like to hear as he thumbs through the stacks of tapes in his glove compartment or tape deck. This trend is bound to continue.

Now, thanks to the expert engineering capabilities of the world's leading video manufacturers, it won't be too long before a host will be able to ask guests whether they would like to watch the Super Bowl game in mid-July, or a video-taped Rolling Stones or Jan-Pierre concert specially produced for home use.

This new medium is indeed exciting for everyone. For programs in frame, we now not only possess the total capabilities to distribute and rack video tapes but also have the talent and facilities to produce and market them, it offers a whole new entertainment revenue area. For the consumer it offers a whole new entertainment form that is virtually limitless.

In the immediate future we also see even a greater binding of the musical acts as we know them today. Various program forms of "Back to Rock" are already popular concert and TV attractions and have been well received by live and home audiences throughout the country. This blending of the classical with the contemporary also aids immeasurably in reducing the generation gap.

JOSEPH LOCKWOOD

chairman of EMI

The future of the record industry throughout the world is one in which we have great confidence. There is no doubt that in the immediate future there will be challenges to be met from growing competition from many new companies. This competition is such that it can be met by forward looking management and energetic action from companies which have the resources to further the development of one of the most interesting and challenging industries in the world.

The Seventies will undoubtedly see an increase in sales of music on tape in one form or another. The cassette and cartridge are already establishing themselves as important media in some parts of the world, but I do not believe that this disk will be ousted in the next decade, rather will its influence in the fields of entertainment be enlarged as the LP market continues to expand.

Before we have passed through the next 10 years, we may see the development of visual recordings being widely available to the public, but at this early stage it is difficult to forecast the extent to which this will influence the record markets of the world.

I believe that its growth will be steady but that it will bring with it quite sizable production problems. These problems will undoubtedly be overcome, thus extending and increasing the field of entertainment that will be readily available in the homes of the peoples of the world.

MIKE MAITLAND

president, Warner Bros.

The integration of video and sound recordings seems inevitable now, though I think the industry's recent difficulties in standardizing tape packaging indicate that the problems to be overcome are not strictly technological. Just as the social sciences have lagged behind the physical sciences, our marketing methods tend to lag behind our production abilities. The future will bring sweeping changes in the marketing area, and not just in the obvious area of hardware.

The recording industry must become more sensitive to the needs of the consumer. Record companies should, for instance, consider coding records, much as film makers now classify their movies. There are many people who are offended by the current latitude in language and conduct. They are entitled to a warning through a classification system.

JOHNNY MARKS

writer of "Rudolph The Rednosed Reindeer"

The future of the music business is very promising, judged by the past. It has always progressed, and there is no reason to think it will not continue to do so. Despite the deprecating words used by the older generation for today's songs—such as "noisy" or "garbage," the fact is that the charges will probably prove false. We forget that the "Rhapsody in Blue" was called "noisy" by some critics of its day. There were inferior songs in the 1930's and 1940's, just as there are now.

There is evidence that what we thought were imperishable standards are, in some cases, proving to be perishable. On the other hand, there are many great new songs which show every evidence of becoming standards.

It is true that youth is taking over from the older generation, just as the older generation took over in its youth. But there is a future for all in the vast complex of the business who are talented and who seek hard enough and wisely enough.

A. G. J. MCGRATH

chairman, Teal Records, South Africa Record Manufacturers' and Distributors' Association

The future of the record industry in South Africa looks extraordinarily bright. The growth rate of record sales in this country seems to be as high as in any other sophisticated market of the world. In South Africa LP sales continue at much the same rate as singles sales and, in the not-too-distant future, we can look forward to an over-the-air industry sale in excess of 3,000,000 albums per year, and singles sales in excess of 5,000,000 units per annum. The sale of local artist records is becoming increasingly important with artists like Virginia Lee, Ge Korsten, Four Jacks and a Jill, continuing to dominate the scene.

The most interesting development and expansion of the record industry's activities is the spectacular advancement of 8-track cartridge sales. Already, over 50,000 8-track cartridge players are installed in motor cars in South Africa, and forecasts seem to indicate that another 40,000 units will be sold during 1970, and 60,000 units during 1971. It looks as though about 300,000 cartridges will be sold during 1970, and about 500,000 cartridges during 1971.

So far, the cartridge sales seem to be outstripping cassette sales, but it is inevitable that cassette sales will increase in line with other markets.

ARMANDO MORENO

general secretary, International Federation of Festival Organization, Split, Yugoslavia

Music is almost as old as humanity and it is as impossible to imagine a world without music as it is to imagine a world without light. Music has evolved as the human race has evolved and nowadays, when industrialization has reached such a high level, it is natural that music has assumed all the characteristics of an industry.

Clearly the future of the music industry is closely related to continuing technological development and more and more one feels the need of organized outlets for musical creativity. The words "music industry" imply in themselves an organized approach to music production where the elements of creativity and means (Continued on page 150)
“AND FROM NEAR AND FAR TO SEEK AMERICA
THEY CAME BY THOUSANDS, TO COURT THE WILD
BUT SHE PATIENTLY SMILED, AND BORE A CHILD
TO BE THEIR SPIRIT AND GUIDING LIGHT”

MONSTER

STEPPENWOLF
Looking Ahead

JULES MALAMUD
executive director, NARM

The day I was asked to write my thoughts on the future of our industry, the journal of the First International Conference arrived. I reread the speeches given by industry leaders. From every facet of recording—both in creative and commercial aspects—the one recurring theme was YOUTH.

The future of the recording industry, it seems to me, will grow in direct relationship to the youth's appreciation and quality of its response to music and to youth's desires in recorded entertainment. Youth demands categories of music, kinds of artists, bizarre forms of instrumentation, wild album art, tapes as well as records. And they should get them! After all, the youth of today and their growing numbers are our best customers. The young people who will buy records and tapes in increasing numbers in the years to come have a vital relationship, particularly, to the field of artists under reproduction previously unknown in the mass pop market.

Not only in the creative area has youth revolutionized the recording industry (and will continue to do so in the future, even more significantly), but also in the business and administrative areas of the recording business will the influence of youth be felt. Because he is the future, fully recognizes the importance and the future potential of the youth market and of the youth executive talent pool, the burgeoning interest in large public schools, colleges, and high schools in the recording industry, which we have seen develop over the last few years, is a meaningful guidepost to the industry's future.

GERRY M. OORD
president, N.V. Bovema, Holland

Apart from a logical development in microphone and 8-track cartridges, I foresee a notable expansion in electronic instrument systems, since these will soon cease to be regarded as dilettante music such as ballads, mood music and the like will play an increasingly more significant part in our daily lives. In this pop music field, there will be considerable expansion in the formation of independent recording groups which, if they are to remain securely in business, will tend to rely on the established record company which can obtain them graphically on the most profitable way, apart from offering them the benefits of excellent marketing, distribution and technical facilities. Classical music will also undergo similar developments, due mainly to technical innovations in recorded sound and to greater exploitation of its unirreplaceable basic repertoire. In the future I believe that three distinct categories of consumers will emerge such as: (a) Collectors who treat records as a hobby. (b) People who wish to continuously surround them and whose buying habits present no problem; and (c) "Moody buyers" who tend to follow certain trends, buying intensively anything which appeals to them at the time.

The development of the music industry from the commercial standpoint will undergo further variations. This will entail a search in the exploitation of repertoire, starting with the initial conception by skilled musicians and leading on to an analysis by scientists of the scientific research on the one hand, by the trend of records, and from the other, on the sales possibilities. It is not difficult to imagine the obvious reasons of economy and efficiency will merge or collaborate together in order to spread some of the costs required for intensive research. The development of new markets is, however, an important aspect of today. It is, therefore, quite apparent that with such an evolution, the structure of the recording industry will have to be radically changed. In order to meet the overall expansion of the market, it will be necessary to have a greater coordination based on a large scale scientific organization. Each company will then have to graft its marketing policies on this set-up in order to reap an optimum exploitation of its repertoire.

GEORGE PINCUS
president, Gil Music Corp.

1970 and the upcoming years will see Wall Street step up its entry into all branches of the music industry—especially music publishing, which is today's Polarcad in terms of growth.

And not only will we have gained experience in our business, however, they will realize that the best of all publishing firms are those that have copyrights—standards which will always be in demand, with an almost unlimited period. 1970 will see prices for such firms start at around 20 times earnings and go up from there. Most publishers today at much higher price/earnings ratios don't have nearly the same good opportunity that a well-run publishing company has.

As the public taste for music has certainly been expanded by the active independent publishers who are geared to operate in today's market. An IBM machine will never pick a hit, but an artist, get a hit, and become a producer to lunch. Our business is essentially not "complex", but simple—there will always be opportunities for few individual publishers with talent, determination and drive.

Of course, the buyers have to keep track of the sound of music. Years ago I got a call from a film company which wanted to pay $35,000 for the use of a song. I told them to call back because they didn't know they already had. They wanted to $500,000 and I said I wouldn't object to their doing the same for me some time.

JIMMY PHILLIPS
managing director, KPM Music Ltd.

This year makes my 51st year in the music business. I started in 1918 with the Herman Darewski Music Publishing Company and the great vogue in those days was ragtime (not Jazz). Musicians at the time were making a fortune from the sales of sheet music at 34¢ per copy, of which practically 1¢ was kept for themselves. Records were in their infancy—right at that stage—at that time they were large 10-inch platters, thick and heavy and the gramophone was still horn representational.

When I look back and see how far we have traveled along the road to today it is amazing to witness the progress that has been made in this field of the music business. Whereas songs, as such, have not changed very much but have more or less gone around a circle.

Rock 'n Roll is really only a marketing. It is not a new beat music instead of the old society off-beat music. Lyrics in the main today are a lot of nonsense and not a problem for the great writers of the past—I'm speaking of names like Lorenz Hart, Irving Berlin, Cole Porter, Noel Coward, Eric Maschwitz, Jimmy Kennedy, George Gershwin, Dorothy Field, and others like them who were the successful writers of the 1930's and 1940's. Of course, there are exceptions today with writers such as Jim Webb, Les Reed, Bobby Russell, Lennon and McCartney, Hall David. But the musical world has developed tremendously—this has not gone round in circles but has gone straight forward.

It seems today that the music publisher's job is to create sounds either on tape or on disc or whatever new contrivance comes along. Unfortunately the music publisher in the next generation will have to be a music business, to be used but then does not enjoy the profits from it that he used to in days gone by.

Younger music publishers have the business entirely in their hands and ready to keep track of the songs that he licensed for recording and he sold his own sheet music. Today there are thousands of people all over the world who buy music and has it has become quite a complicated business to keep track of all the uses. In one field, in particular, special care must be taken, for the sake of the case of recorded tapes, cassettes, cartridges, etc., also with regard to the many types of recording apparatus which are being used today.

People are being invited to infringe copyrights every day by the companies who vend these machines and the day is fast approaching when the music publishing industry must take steps to stop this indiscriminate re-

(Continued on page 152)

DOUGLAS MUGGERIDGE
Controller, British Broadcasting Corp., Radio 1 and 2

To quote a recent advertisement in Billboard "Pigeon holes are no longer fashionable. The Seventeen scene will be dominated, as previous decades have by good songs and good music—in other words "entertainment." Among the new breed—where it is underground, will obviously continue to be an important influence. The association of this music to the main stream pop genre is a relationship that existed in the early Sixties between modern jazz and pop; in the Fifties between rock and roll and pop; and in the Twenties between jazz and pop.

In the U.K., reggae music is assuming an increasing importance with several records in the Top 50 and this is something which might well spread to the U.S. scene. It would only need one hit to be sparked off.

As far as "the sounds" of pop are concerned, for years people have been saying "the big bands are coming back" and "the old is coming back" but it hasn't happened and it isn't likely to. And when they say "ballads are coming back" the truth is they never went anywhere. At the height of the rock 'n roll mania you had hit ballads like "Friendly Persuasion", at the height of Beatlemania artists like Matt Monro - rolling the charts; today we have Humpderick and Tom Jones. Plus ça change.

MONIQUE I. PEER
president, Peer-Southern World Organization

The approaching sound of music will be like an ultra sonic awareness, so fast is so fast becoming clos-

er and closer knit that individuality and ethnic tech-

iques will become as one unit with the resultant ultra-

modern expression. This blending of classical, ethical, ballad and folk—will beget a new style. Instruments, as yet unheard of, will be devised to form this development of sound.

Not long ago we called the new Sound the London Sound. Upon analysis one notes that this brought a new mysticism which contains oriental characteristics. The electrification of many of our conventional instru-

ments is just the beginning. Even as the gramophone becomes a sensation at the turn of the century, new developments will occur in which electronic waves will revolutionize all tonal impact. Precisely as the world becomes smaller and smaller because of the enormous strides in technology—there will be a faster painting and sound, the modern comprehension of music will tend toward a world expressionism, rather than a national one.

Now I would like to add a note of vital importance to composers, authors and publishers! With these many changes in technical forms of music and the scientific and technological advances to be made in the future, we must be most conscious to keep our lawmakers alerted, in order that the copyright statutes will not only keep step with the changes but will also be deeply involved in always keeping one step ahead of the general public's expectations. I therefore urge every one of you to fight with all your might in order that truly modern and forward leading legislation be enacted from time to time.

(Continued from page 148)

of production are combined as in every other kind of industrial activity.

However, the music industry is also an important branch of the economy in the future. It is clear that the increase in the future will clearly be to bring artistic creations closer to the people than has ever been the case before.

The automobile was a luxury. But the development of the automobile industry has been such that a car today is a virtual necessity. Similarly, music once Tchaikowsky, Chopin and others who displayed and played only in the courts. The development of the music in-

dustry has made music available in a variety of forms to all people; and, particularly because the stresses and strains of modern society, music has become a positive necessity for the human race.

The music industry therefore faces today an im-
portant challenge. It will be to continue to make music and to bring music to them to enhance their growing leisure time.
IN LAS VEGAS YOU CAN SEE THIS—

GET MORE DONE! HAVE MORE FUN!  SECOND ANNUAL

AMERICAN MUSIC DEALERS INDUSTRY EXHIBIT
APRIL 27, 28, 29, 1970

IN LAS VEGAS YOU CAN SEE THIS TOO—

Combine business with pleasure in matchless Vegas famed for the finest in big star entertainment, hotel luxury and food at unbelievably reasonable prices. Imagine being able to see the finest in show business night after night. Be entertained by stars like:

ELVIS PRESLEY  BARBRA STREISAND  DANNY THOMAS

TONY BENNETT  FRANK SIATRA  JACK BENNY

DEAN MARTIN  ROWAN & MARTIN  BUDDY HACKETT

BILLY COSBY

As a dealer or exhibitor, you waste no time or effort going from your hotel room to the Las Vegas Convention Center. Dealers will stay in the new International Hotel with 1600 sumptuous rooms at reasonable prices. Directly in face is the Howard Hughes Landmark Hotel for exhibitors. No lining up and standing in the hot sun for shuttle buses or taxis.

NO OFF SEASON IN LAS VEGAS!

Mr. Music Dealer, if you have not yet received your information fact sheet with the mail back post card and discount membership card, write immediately and AMDIE will see that you get all information concerning rates, reservations, news of exhibitors and show lists for Fabulous LAS VEGAS, the site of the BIG MUSIC SHOW . . . AMDIE 70!

NO SUMMER HEAT OR HUMIDITY!

Early influx of reservations indicate that AMDIE 70! will host the greatest number of music dealers ever. May we suggest that you contact the AMDIE 70! housing office now at: P.O. BOX 5286, OXNARD, CALIF. 93030. Phone 805—487-1802.

WRITE — WIRE — PHONE

AMERICAN MUSIC DEALERS INDUSTRY EXHIBIT APRIL 27, 28, 29, 1970
Looking Ahead

• Continued from page 150

CORDING OF TAPES WHICH IS GOING ON, IN JUST THE SAME WAY THAT THEY HAD TO STOP THE PIRATE RECORDING ON DISKS. THERE IS NO DETECTING TAPE IS FAKE AND TELLING US EXACTLY HOW THINGS ARE. THE INFERENCE AND FOLLOW-UP ACTION ARE OURS TO PONDER AND EFFECT. AS IN ALL AGES, THE ARTIST'S VOICE WILL NOT BE CONSIDERED—IT WILL STAND OUT.

SO IN MUSIC THERE LIES HOPE—NOT THE ONLY HOPE OF THE WORLD TO BE, BUT HOPE BECAUSE IT DOES COMMUNICATE, IT DOES REVEAL THE SUPERFOURTH, IT CAN DEEPEN OUR CONFIDENCE, AND IT CAN INSPIRE BECAUSE IT KNOWS NO POLITICAL, SOCIAL, OR PHYSICAL BARRIERS. MUSIC IS THE LANGUAGE OF MAN, SUFFERING, YEARNING, IDEALIZING, PROTESTING, WHIPPING AND MOST CERTAINLY LOVING. IN SHORT MUSIC IS MAN.

W. J. RICHMOND
chairman, EMI (South Africa)

ALHough international releases in South Africa still consist mainly of overseas repertoire, local artists are now featured to a greater extent and South African recordings are among the best sellers on the local market. Recordings by African artists have improved tremendously, and enjoy expanding sales as do Afrikaans recordings with such well-known artists as Nico Carstens, Ge Korsten, Carke Keuzenkamp, etc. The record industry in South Africa is healthy and progressive, as manifested by the recent completion at Steeledale, Johannesburg, with comprises—EMI (South Africa) (Pty) Ltd., Gallo (Afrika) Ltd., Tele Record Company Ltd. Virtually all South Africa's requirements are pressed at Steeledale, which must now be one of the largest record factories in the Southern Hemisphere.

Record delivery services have also been streamlined by the formation of a joint company for the three major record companies. This provides an efficient and economic service to the industry, covering as it does the sprawling metropolises of Johannesburg and the neighboring Reef towns.

The record industry in this country continues to look ahead and plan for the future, as is instanced by the proposals to commence local manufacture of cassettes and cartridges.

S.D. ROBERTS
vice president, sales, Compo, Canada

Record sales will not decline even when faced with strong competition from the tape industry. Although tape sales will register 50 percent of the market within the next 12 to 18 months, record sales will rise sufficiently to have increased their present sales figures.

Tape product as it exists today will have to change if it is to compete with long-playing records. There is no equivalent in the tape industry as yet to 45 rpm disks, certainly a largely contributing factor to record sales. There is no such thing as a hit tape today. Tape releases still follow LP releases, and in most cases, the success of a tape is dependent on how well the album is received. I foresee no signs of decline or any stagnation point in the industry especially since the Economic Council of Canada forecasts a 55 percent increase in the number of musicals on leaving tax and interests within the next five years.

MAURICE ROSENGARTEN

If one traces the development of pop music for the past 40 years, starting with dixieland in the 1920s and continuing with swing in the 1930s, the Latin-American influence of the 1940s, the bebop in the 1950s, and the rock and roll in the 1960s, it can be seen that the new musicals of today are not now public going public. The biggest danger during this period is that executives and creative people will have a rough time doing any actual creating. This will hurt the songs, and diminish the opportunity to develop public figures.

My personal opinion is that companies that are not swayed away from their talents will weather the storm. Creative people simply don't remain creative once they are bought and sold, for they know that any purchased asset can quickly be resold, and the individual becomes just another commodity.

The conglomerates control all leisure time activities and thus have a say about the product of everyone in the business. This has caused the record companies moving into the record field and conversely, forcing the record firms into tape and distribution.

The biggest asset we have is the courage of our convictions which they can still make it as they have in the past. We need the determination of the independents and officials work hard and will not be intimidated. These will maintain their strong position in the music business.

Business is getting bigger every year, which is exactly why the non-music companies are getting involved.

MAURICIO QUADRIOS
international director, Philips of Brazil

There is a growing trend towards classical music which has hitherto been neglected. I see that Brazilian youth is now filling more of the halls than are the classical music halls. They are buying classical music and at the same time the Brazilian recording industry is placing itself on a par with Europe and the U.S.

Brazilian musical artists are winning recognition abroad and I expect them to take an important part in world music in the future.

SANDRA ROBERTS
vice president, sales, Compo, Canada

Record sales will not decline even when faced with strong competition from the tape industry. Although tape sales will register 50 percent of the market within the next 12 to 18 months, record sales will rise sufficiently to have increased their present sales figures.

Tape product as it exists today will have to change if it is to compete with long-playing records. There is no equivalent in the tape industry as yet to 45 rpm disks, certainly a largely contributing factor to record sales. There is no such thing as a hit tape today. Tape releases still follow LP releases, and in most cases, the success of a tape is dependent on how well the album is received. I foresee no signs of decline or any stagnation point in the industry especially since the Economic Council of Canada forecasts a 55 percent increase in the number of musicals on leaving tax and interests within the next five years.

MAURICIO QUADRIOS
international director, Philips of Brazil

There is a growing trend towards classical music which has hitherto been neglected. I see that Brazilian youth is now filling more of the halls than are the classical music halls. They are buying classical music and at the same time the Brazilian recording industry is placing itself on a par with Europe and the U.S.

Brazilian musical artists are winning recognition abroad and I expect them to take an important part in world music in the future.

WESLEY ROSE
president, Hickory Records, Acuff-Rose

The future of the music industry is a bright one if the remaining non-associated companies retain their independence from conglomerates and the market remains free from precedent over creativity. It's pretty hard to see just what's happening nowadays. No one knows for sure who will be the head of a company next week, or who will own the company. The future of the non-public firms is a shaky one-less than the line is held. The situation as it now has a twofold effect on the music market.

The first is a rating of personnel, an auction-bidding program of artists, writers, and other creative persons. Secondly, the possibility of many companies not now public going public. The biggest danger during this period is that executives and creative people will have a rough time doing any actual creating. This will hurt the songs, and diminish the opportunity to develop public figures.

My personal opinion is that companies that are not swayed away from their talents will weather the storm. Creative people simply don't remain creative once they are bought and sold, for they know that any purchased asset can quickly be resold, and the individual becomes just another commodity.

The conglomerates control all leisure time activities and thus have a say about the product of everyone in the business. This has caused the record companies moving into the record field and conversely, forcing the record firms into tape and distribution.

The biggest asset we have is the courage of our convictions which they can still make it as they have in the past. We need the determination of the independents and officials work hard and will not be intimidated. These will maintain their strong position in the music business.

Business is getting bigger every year, which is exactly why the non-music companies are getting involved.

ALICE H. PRAGER
executive vice president, managing director, SESAC Ltd.

Because its source is inner man, music today and in the future will be what it has always been—the true form of the soul. On the rise, writing the face of life and telling us exactly how things are. The inference and follow-up action are ours to ponder and effect. As in all ages, the artist's voice will not be considered—it will stand out.

So in music there lies hope—not the only hope of the world to be, but hope because it does communicate, it does reveal the superfourth, it can deepen our confidence, and it can inspire because it knows no political, social, or physical barriers. Music is the language of man, suffering, yearning, idealizing, protesting, whipping and most certainly loving. In short music is man.

WESLEY ROSE
president, Hickory Records, Acuff-Rose

The future of the music industry is a bright one if the remaining non-associated companies retain their independence from conglomerates and the market remains free from precedent over creativity. It's pretty hard to see just what's happening nowadays. No one knows for sure who will be the head of a company next week, or who will own the company. The future of the non-public firms is a shaky one-less than the line is held. The situation as it now has a twofold effect on the music market.

The first is a rating of personnel, an auction-bidding program of artists, writers, and other creative persons. Secondly, the possibility of many companies not now public going public. The biggest danger during this period is that executives and creative people will have a rough time doing any actual creating. This will hurt the songs, and diminish the opportunity to develop public figures.

My personal opinion is that companies that are not swayed away from their talents will weather the storm. Creative people simply don't remain creative once they are bought and sold, for they know that any purchased asset can quickly be resold, and the individual becomes just another commodity.

The conglomerates control all leisure time activities and thus have a say about the product of everyone in the business. This has caused the record companies moving into the record field and conversely, forcing the record firms into tape and distribution.

The biggest asset we have is the courage of our convictions which they can still make it as they have in the past. We need the determination of the independents and officials work hard and will not be intimidated. These will maintain their strong position in the music business.

Business is getting bigger every year, which is exactly why the non-music companies are getting involved.

ALICE H. PRAGER
executive vice president, managing director, SESAC Ltd.

Because its source is inner man, music today and in the future will be what it has always been—the true form of the soul. On the rise, writing the face of life and telling us exactly how things are. The inference and follow-up action are ours to ponder and effect. As in all ages, the artist's voice will not be considered—it will stand out.

So in music there lies hope—not the only hope of the world to be, but hope because it does communicate, it does reveal the superfourth, it can deepen our confidence, and it can inspire because it knows no political, social, or physical barriers. Music is the language of man, suffering, yearning, idealizing, protesting, whipping and most certainly loving. In short music is man.

WESLEY ROSE
president, Hickory Records, Acuff-Rose

The future of the music industry is a bright one if the remaining non-associated companies retain their independence from conglomerates and the market remains free from precedent over creativity. It's pretty hard to see just what's happening nowadays. No one knows for sure who will be the head of a company next week, or who will own the company. The future of the non-public firms is a shaky one-less than the line is held. The situation as it now has a twofold effect on the music market.

The first is a rating of personnel, an auction-bidding program of artists, writers, and other creative persons. Secondly, the possibility of many companies not now public going public. The biggest danger during this period is that executives and creative people will have a rough time doing any actual creating. This will hurt the songs, and diminish the opportunity to develop public figures.

My personal opinion is that companies that are not swayed away from their talents will weather the storm. Creative people simply don't remain creative once they are bought and sold, for they know that any purchased asset can quickly be resold, and the individual becomes just another commodity.

The conglomerates control all leisure time activities and thus have a say about the product of everyone in the business. This has caused the record companies moving into the record field and conversely, forcing the record firms into tape and distribution.

The biggest asset we have is the courage of our convictions which they can still make it as they have in the past. We need the determination of the independents and officials work hard and will not be intimidated. These will maintain their strong position in the music business.

Business is getting bigger every year, which is exactly why the non-music companies are getting involved.
Currently in release on A&M Records
"Signs of The Zodiac" (12 albums)
"Electronic Hairpieces"

CBS News Film
"Apollo 11 Moon Journey"

Electronically Yours MORT GARSON
Em Gee Productions
213-0L6-5030

JIMMY WEBB
ROBERT L. WEBB
HOWARD GOLDEN
PATTI DENNIS
DALLAS SMITH
JOHN VELASCO

8979 SUNSET BOULEVARD / LOS ANGELES, CALIFORNIA 90069 / PHONE (213) 274-5244
3 TILNEY STREET / LONDON W1, ENGLAND
Looking Ahead

Continued from page 152

It is perhaps in the field of classical music, where, despite the monumentual achievements which the record industry has been attaining in recent years, we nevertheless owe the greatest debt to the public. Classical music has been a precious cultural heritage which was passed on to us in the context of a tonal hermeneut, and which we are obligated to protect and continue. Although it is the product of composers endowed with genius, it also serves as an index of the degree of civilization reached by mankind. It is neither limited by geographical boundaries, nor political persuasions, nor ethnic evolution, but rather transcends the dimensions of time and space.

Whereas in the past, classical music was considered by many to be a legacy allotted only to a privileged, high-browed, and long-haired aristocracy, it has, in recent times, come to be recognized as the legitimate property of a classless humanity, free of racial, political, and economic bias. It is for this reason that the burden of responsibility rests with the record industry today, not only to preserve what was given to us, but to disseminate and distribute this treasure to our contemporaries and succeeding generations.

The technical achievements of our time in the field of electronics have enabled us to develop recording techniques and sound-reproduction equipment of unparalleled fidelity. The concept of stereo recordings on microgroove long-playing records is enabled by technical and economic feasibility of making available to all the beauty and audio-sensual enjoyment of operas and symphonies which the industry has spared no expense in utilizing the most advanced equipment designed by electrical and audio engineers in order to make our contemporary efforts worth the works of our great composers available to mankind.

It is through this unfathomable capital investment that it has become possible for all of us to enjoy listening to complete operas and symphonies, and works, performed by the best available artists, within the confines of our homes. These wonders wrought by stereo high-fidelity equipment and long-playing records have made it superfluous for us to leave the living rooms in order to enjoy a favorite orchestra, artist, or conductor. Compared with generations past, we have already done much to preserve our musical heritage. But we must not be remiss in discharging our obligations to the future.

During the past decade, we have unquestionably experienced a renewed enthusiasm for classical music. It augurs well for the future that this trend will continue, and that this available recorded treasure will increase in size and dimension. With further research and development in this field of equipment, this material will become available to ever increasing segments of the world population. Therefore, I personally would consider it my personal obligation as a publicist, such as Billboard to help in promoting this important portion of our civilization and culture, by expanding the printed space available for articles on classical music. We all have a share in this responsibility. Today, the public demands an ever increasing amount and variety of classical music be made available to them. I am convinced that, in the not-too-distant future, works which are presently known to a limited number of music lovers will be standard items in the record libraries of music lovers throughout the world.

DAVID ROTHFIELD
divisional merchandise manager, E. J. Korvette

The approaching new decade should be the most promising and exciting one in the history of music. Classical music—music of the past—will probably be the greatest new form of pre-recorded music—a 4-channel stereo! Four channel will create a greater involvement for the listener in contemporary as well as popular music. It could usher in a new era for the serious composer. It is common knowledge that the sales of classical recordings are down. After 30 recordings of the same classical work it is quite difficult to stimulate sales for another release of the same. Four channel will give us another go around for the classical collector. More important, today's composers can do something completely new—write for the 4-channel system. The results can create an explosion in the sales of contemporary classical music and could be the greatest boom for these composers who for the

most part have had to struggle for recognition. Naturally, the manufacturing and sales of equipment should be enormous.

In a world beset by wars, music can be the communication bridge bringing about greater understanding among the youth of all nations. Perhaps the hope of our tomorrow, for world peace can, in the Seventies, be a reality.

JIM STEWART
president, Stax/Volt Records

The industry today is surrounded by problems which seem insurmountable. In the areas of distribution alone we are faced with some drastic changes in the very near future. Merchandising methods employed a year ago are proving inadequate in the process of altering or completely reorganizing internally because of antiquated administrative systems.

Now, to mention the profit squeeze facing the industry. This is another problem which will be difficult to face. But, when one looks at the public, what can be reached because we have the highest equipment, one can see "What is the answer?" Very simple—"Product." If we produce hits, the consumers will buy them. If we produce garbage, then we can expect a "bargaining single market." And we deserve it.

So let us spend a little more time in studying the consumer's music needs, and go into the studio and create to fill those needs. What does this have to do with distribution problems, merchandising problems, administrative problems, etc. It is amazing how all these problems have a way of minimizing or solving themselves when you have "hits."

I feel the industry is more challenging and rewarding today than ever before, if for no other reason than the fact that the future may offer us the leisure to continue this valuable work.

STEPHEN STEWART
director general, International Federation of the Photographic Industry

Crystal gazing is a risky thing at any time and particularly for a lawyer, but looking into the 1970's I think there are four major trends which will become significant (1) The link by ownership between record producers and publishers will be a major influence in the music industry. I would be surprised if by the mid-70's there wasn't at least a few publishing-co-owning record companies. This will be a big contribution both to the increased diversity of the music industry and to its profitability. (2) Performing rights in records, which already bring in several million dollars each, will become significant in relation to profits. As the industry's campaign for legal rights is successful in more and more countries, record producers will see themselves as "rights owners" in the same way publishers do. Development in the U.S., as one of the few major record producing countries where these rights do not exist, will be of signal importance when this process of expanding our international copyright is completed. (3) The IFPI is just starting a campaign for the recognition of records as a "cultural medium" like books. It seems grossly unjust that in many countries records should bear the same level of tax as books, theaters, circuses, etc., quite properly exempted from a reduced rate tax as they are considered of cultural or educational value. The single discrimination against records applies to customs and duties. The record seems to be a leftover for recognition but if the recognition campaign is successful it will "arrive" in the Seventies. Such recognition would almost certainly mean a lower rate tax and perhaps a smaller set of duties. (4) Finally, if the Fifties were the era of the rise of LP's and the Sixties of stereo, the Seventies should be the era of rising significance of cartridges and cassettes.

Dangers facing the industry would include piracy by this I mean copying the whole record, label and all and selling it for a third of the price. In the Eastern countries piracy is fast becoming a national industry and the potential of these countries will soon be large enough for very significant exports. The answer is to persuade the governments and courts of those countries to protect the industry's rights by law. The Seventies will see a prolonged campaign to establish this protection.

IRWIN H. STEINBERG
president, Mercury Record Corp.

I see an industry in which various methods for conveying music will grow side by side. Industry volume will be nourished by tape as we know it, by audio visual tape, and by the disk of four channel potential.

The disk is not dead—it is not only alive and well, but about to bring us new excitement with prices that give value not comparable anywhere else in the field. If we come up with more and more, ultimately any industry's product will provide the once Raquel Welch systems for conveying messages about love and life style and hope. With the foregoing as impetus added to population growth, the industry should find its volume doubled sometime in the next 10 years.

CASKIE STINNETT
editor of Holiday, former billboard Washington correspondent

The passion which the public exhibits today for getting into the act will probably develop a new form of television; a sort of Add-A-Part TV show. They'll be taped, of course, but in each of the lines a leading character will be omitted; comic, second banana, talking woman, etc. The viewer will deliver the lines. I restrict this to comedy shows for a very pertinent reason. By 2045 AD the TV audience will have become so completely satisfied by the standard system that it will know all the sketches, situations and gags by heart. It will be able to rattle off the lines without trouble. Hopefully, drama will have retained its ability to amaze and surprise the viewers.

Extrapolating music, I look to the recent rage for "electronic" versions of classical and pop music. They seem to indicate that we will hear nothing but this sort of thing 75 years from now. Occasionally the Society of Ancient Instruments may offer a concert of the Sackbut and Tuba Basso Brass played in the original form, but they will be regarded as charming novelties. Much music will be composed by computer in the future, and the question for ASCAP or BMI will be whether or not to admit computer programmers to membership.

But to my mind the most amazing aspect of 2045 AD will be the ultimate development of the present practice of dubbing in films. Audiences are already accustomed to singing voices and dramatic voices being dubbed for stars. I see the time when the stars themselves will become composers; a symphonic, so to speak, of half a dozen look-alikes (with the aid of plastic surgery) each with his or her own specialty. There will be the dramatic Raquel Welch, the musical comedy Raquel Welch, the operatic Raquel, the personal appearance Raquel Welch, etc. This will be a closely guarded secret, of course, but there's going to be hell to pay if one of them wants to get married.

Cassie Stinnett
September 22, 1969, Billboard

57th Anniversary Section
DECEMBER 27, 1969, BILLBOARD
TRE  
WORLD'S GREATEST  
ENTERTAINMENT VALUE!

ALSHIRE INTERNATIONAL
Al Sherman, President

222 West Orange Grove Ave., Burbank, California 91502
Telephone: (213) 849-4671  Cable Address: BUDSOUND

ALSHIRE 101 Strings®

BILLY VAUGHN
AT DOT RECORDS SINCE 1952
and that includes:
62 ALBUMS
5 GOLD ALBUMS
4 GOLD SINGLES
1 PLATINUM SINGLE
(Sail Along Silvery Moon)

THAT'S MUSIC
LONGEVITY

BILLY VAUGHN
TRUE Gritt
Looking Ahead

LEOPOLD STOKOWSKI

By classical music I understand the creations of great composers of all periods and all countries. The future of music is going to depend on the level of all men and women. If great music is neglected and forgotten it will be a loss to humanity which may be difficult to regain later.

ED SULLIVAN

When we first began our television show on June 20, 1948, popular music was tranquil, easy-to-take, romantic or swingy. Since then, there has been a musical revolution.

The youngsters of today consider the music of the forties or the fifties ancient. On the other hand, many of the older folks can't fully accept the rock and soul sounds of today, so we try to balance the kinds of music we present on our program.

We plan our TV show to appeal to all age groups, and showcase every type of music. We present artists who sing opera and the classics, Broadway show melodies, soul and gospel songs, country ballads, and even the latest rock tunes. And we must keep abreast of the new songs and the upcoming performers.

We are the oldest show on TV today, but in attitude, we are the singers who believe in the importance of coming to alert to what's new in the music scene. We watch the new record releases and scout the new singers and musicians.

Naturally, we get the greatest pleasure out of discovering a new performer and point with pride to the fact that our show was the first to present the Beatles, Elvis Presley, Diana Ross and the Supremes, Petula Clark, Tom Jones, Robert Goulet and scores of others to the national TV audience.

As to the future of music, it is difficult to be a crystal ball gazier. The staff are too close to spot trends, once the trend has been born, it's almost impossible to predict, in advance, which direction music will take. The reason is obvious. Music is created by artists and writers. It is these artists that give birth to new avenues in music. For instance, the Beatles brought forth a distinctive, personal approach to music. It was not the raucous rock of Bill Haley or the shaking roll of Chubby Checker. John Lennon and Paul McCartney did, and now say, something different. Their personal imprint was on their music, and George Harrison and Ringo Starr joined them to make the musical ideas complete.

The same could be said for the music of Bob Dylan, or the Detroit group that makes the "Motown" sound so popular. Bert Bacharach and Hal David are making their mark, on a more measurable material in manufacturing our records and the emergence of tape in a number of different configurations all appear to have benefited our industry. The growing pains during the advent of the composer and lyricist with the interpretive art of the performer that gives us new paths to travel in the ever-changing world of music.

And so, I believe that the music world will continue to change and expand and grow. New forms will appear, but it will be the creators, the talented composers, musicians and singers who will determine the direction of our music. Their minds and hearts will create the new beautiful sounds and exciting rhythms. And we all enjoy listening to music. It is one of the great delights of our world. Music makes our earth a happy place.

ART TALMADGE

During my 20 years in this business, I've always believed that the only thing constant is change. Hopefully, that change was for the better, but those of us who are privileged to have seen it can see only the results of their own operation to evaluate the effects of these changes. Overall, there seems little doubt that the conversation of record speeds, record sizes, the use of unbreakable materials in manufacturing our records and the emergence of tape in a number of different configurations all appear to have benefited our industry. The growing pains during the advent of the composer and lyricist with the interpretive art of the performer that gives us new paths to travel in the ever-changing world of music.

And so, I believe that the music world will continue to change and expand and grow. New forms will appear, but it will be the creators, the talented composers, musicians and singers who will determine the direction of our music. Their minds and hearts will create the new beautiful sounds and exciting rhythms. And we all enjoy listening to music. It is one of the great delights of our world. Music makes our earth a happy place.

GLENN K. WALLICHES

Board Chairman, Capitol Industries

When Capitol Records was founded 27 years ago, the U.S. recording industry could claim annual sales of only $75 million. If we who helped pioneer the modern recording industry had a goal at that time, it was probably to surpass $100 million, or to achieve some other sales figure that seemed equally impressive.

As we know now, any goal in 1942 was destined to fall short of what actually happened.

The statistics are staggering. Last year, according to Billboard's "Business" section, the nation's recording companies, after multiplying into the hundreds in the past several decades, achieved sales of $14 billion. Prerecorded tape which was hardly a dream in those earlier years, produced sales of $2.5 billion. In 1968 alone, 4,400 new albums and more than 7,000 singles were distributed by U.S. record manufacturers.

By 1975, record industries, aligned with a rising consumer demand for home entertainment, can go nowhere except up—always changing, of course, but always going up. When I am asked about the future of our business, I often hear this question: "What will happen to the disk?" The answer is that "recordings" not "disks" is the key word in our industry. Perhaps the music lover in the future will demand quadraphonic tapes, or accompanying visuals, or pulsating cubes. It makes no difference. Whatever the methods of reproduction we will produce the sounds that appeal to the customers of the 1970s and beyond.

With this as our goal, we are certain to become a multibillion-dollar industry.

NORMAN WEISER

vice president, general manager, Chappell & Co., Inc.

Seventy-five years is not really such a long time in the life of man, but in the music industry it has seen more than a few complete life cycles. Yet music is still one of the few "common denominators," speaking a language that is understood in every corner of the world, and by all human beings, no matter their age, race, color or creed.

For the creator, the wonderful world of music still resists the barriers of age and color that have been raised in so many other professions and industries, and their music be it in the area of MOR or the most contemporary of sounds, is all that counts. Opportunities exist for the very young "to make it big," while those with more mileage can still hold their own, be it in a recording studio, a television or motion picture studio, or on or off Broadway.

Where else, or in what other field, could two young men like Peter Link and C. C. Courtneay score a smash hit with their first show off Broadway, "Salvation," while just a few blocks away Alan Jay Lerner and Andre Previn were reading what appears to be one of the truly great shows of our time, "Coco," both shows proving to be musical masterpieces in their own particular areas.

Yes, the business of music is still one of great excitement, offering rewards far beyond those which can be put in the bank. And it appears certain that the next 75 years are not going to be much different.

Finally, with all the memories this wonderful world of music has given to me, one of the brightest is that built around those years I spent as a part of the Billboard family in New York and Chicago, years when the music field as we know it now was really coming in full on, and we were privileged to be a vital part of that growth.
the Originator...
the Innovator...
the Leader...

NAL
SUPER STereo 8 TAPES
CASSETTES
OPEN REEL TAPES

North AMERICAN LEISURE Co.
1776 BROADWAY, N.Y.C., N.Y.
212 265-3340

All these great labels
with more to come—
BOBBY WEISS
international vice president, Monument Records

More than ever it's going to be a one world of hits. It's getting closer and closer to all the time. Ninety percent of the records that become best sellers in the U.S. are being made by the international companies. The reason is that licensees are putting forth great efforts to make these American hits hits in their countries. People follow the charts overseas, they travel by jet and news travels faster. Records will become hits in shorter periods of time in the future as opposed to what's happening today.

A key change in the international marketplace is the decline in the number of recording an English language hit in a local nation's language. People are becoming attuned to buying a record in the hit language. There are some holdouts, like in Italy and South America, but even there, the resistance is starting to break down. Kids are more flexible and they want the original language hit.

Overseas acts will have a better chance of breaking through in the U.S. in the years to come. The reason is that they are singing in English and their music ship is topnotch.

With more leisure time available all over the world, the future portends great opportunities for music. Melodic songs are in favor with foreign nations and soul music will take on even greater significance overseas in the immediate future.

L.G. WOOD
international director, Records, EMI

The Seventies will undoubtedly be the decade of music on tape, although it is my belief that the disk record will continue to enjoy first class sales for a very long time to come.

The Seventies may also see a big development in the video field, although there are many problems which have to first be resolved.

All in all, I see an even greater development of interest in recorded entertainment in all forms during the coming 10 years. More and more people will secure more and more leisure time and this great industry of ours is well equipped to provide for it.

RANDY WOOD
president, Ronwood Records

I see the demise of the single record within two to three years. The tape industry will, within this same price range, account for well above 50 percent of the total industry dollar volume. If we are operating within a one billion dollar industry, I don't think we will drop a half a billion in record sales to accommodate the selling of tape. Tape sales will have a separate, steady growth pattern.

The record companies have been very remiss in pricing their product properly, but people are paying $7 for a tape cartridge, which proves to him that people will meet the list price for an item they want.

On the creative level, more artists will own their own publishing companies, and I also feel there will not be any major publishing companies being formed because of all the small, individual owners by the musicians themselves.

Huge advances to artists paid by major companies will get smaller and smaller and the artists will in increasing numbers be forming their own record companies.

There is a drastic need for more large, catalog-type stores across the country, offering the public wide selections of repertoire. How else will all these new record companies be able to expose their product to the nation's growing population?

BERNARD CHEVRY
commissaire general, MIDEM

The music industry in the Seventies will see much more international coordination among its different sectors—publishing, production, manufacture and distribution. More and more people in the industry will be working together without regard for national barriers because the world is now covered by radio and television and we live in an age of regular communication by satellite, it would be absurd to preserve the old spirit of regionalism. The language of music is the most international of all and lyrics can be translated.

The industry is aware of the vital role played by the information media and this is not solely a matter of sales figures and charts. If music is to transcend national barriers it will require a constantly updated knowledge of the world's markets and constant awareness of new trends. We, through MIDEM, is to be able to help in this direction by achieving one world of music, whether it be classical, contemporary or pop, which is no longer divided because of reactionary nationalism.

We cannot go backwards and there is no doubt that the diffusion of music throughout the world in the Seventies will become more and more intensified. We have seen the prodigious evolution of the record industry from the 78 rpm record to pre-recorded cartridges. We know what a fantastic leap forward has been made technically in less than 20 years.

We are entering the era of refinements, improvements of these basic technological achievements and I believe that the future discoveries of the technicians will have relatively less importance than the widening of contacts and the development of music diffusion.
ARCHIE POWER

"Sugar, Sugar" Is The Record Of The Year – Billboard, Cash Box, Record World

Archie Power created the record of the year: "Sugar, Sugar"
It's sold over three million copies, plus more than a million internationally.

Archie Power makes "Jingle Jangle" a blockbuster album and tape:
Includes great Archie tunes like "Get on the Line" and "Senorita Rita."

Archie Power put "Sugar, Sugar" into a powerhouse album and tape:
'Everything's Archie.' The phenomenal Archie's sound is getting great airplay, continues with great sales.

Archie Power continues with a new chart-breaking single:
"Jingle Jangle" Already heading for its first million and the top of the charts.

Music Supervisor Don Kirshner
Produced By Jeff Barry
© 1969 Archie Comic Publications Inc.
Archie created by John Goldwater
BILL TEMPLE ENTERPRISES EXPANDING

Here is one of the most exciting success stories in the music business today. The explosive success of Bill Temple as an independent producer and independent record company executive has all happened since January, 1963. In 1969, he probably produced more records in the state of Texas than any other producer. In the past, he has leased masters to Columbia Records and Epic Records, plus this year, he has released 40 masters on his own labels—Sound Track and Chevell. He has also produced ten other masters not yet released or as of this date leased to another company.

Bill Temple is president of Sound Track Enterprises, Inc., which is the mother company to Sound Age Music, Chevell Publishing, Chevell Records, and Sound Track Records. He also is president of American Retirement Life Ins. Co., located in Ft. Worth, Texas.

The exciting growth in all the companies headed by Bill Temple is causing the industries' top A&R men to look to Ft. Worth, Texas, and really consider what's happening there.

Delta Recording Center in Ft. Worth, Texas, is the studio being used by Bill Temple Enterprises to produce all his masters. When pros in New York and Nashville hear the sounds being produced in the studio, they are amazed. It has even been said they are equal to the best.

1970 will expand operations in the publishing firm, Sound Age Music, and Chevell Publishing. A new Open Door Policy to all writers is now in effect. Song writers and publishers can start submitting new songs by writing: P. O. Box 12276, Ft. Worth, Texas 76116.

Potential new artists' screening and auditioning will begin on January 5, 1970, and will continue as needed during the year. To set up an audition write: P. O. Box 12276, Ft. Worth, Tex. 76116. Include personal data and recent picture.
1970 International Directory of Recording Talent

Introducing Billboard's Annual Trendsetter Awards

World Talent Reports
Top Artists of the Year
Top Publishers
Top Producers
U.S. Personal Managers
U.S. Booking Agents
1970 INTERNATIONAL
TALENT DIRECTORY

CONTENTS

Trendsetter Awards ........................................ T-4
Top Artists 1970 ........................................ T-8
Hot 100 Producers ........................................ T-16
Top Tape Artists ........................................ T-16
Hot 100 Publishers ....................................... T-18
Top Country Publishers ................................ T-18
Top Soul Publishers ..................................... T-18
Top Easy Listening Publishers ....................... T-18
Talent '69—Survey of the Charts ..................... T-20
U.S. Popular Recording Artists ....................... T-24
U.S. Booking Agents .................................... T-56
U.S. Personal Managers ................................. T-62
Talent Reports From Around the World .......... T-76
International Talent Directory ....................... T-98
Top International Artists by Country ............... T-130
BILLBOARD 1970 TRENDSETTER AWARDS
(based on achievements in 1969)

CHARLEY PRIDE
—whose unique talents as a singer, together with his innate feel of country music, pioneered in removing the color line from country music. (RCA Victor)

EDWIN HAWKINS SINGERS
—whose giant pop seller “Oh, Happy Day” brought gospel music to the attention of the mass market, thus blazing a new trail for this classic musical form. (Pavilion)

DOTTIE RAMBO
—for incorporating white and black talent in gospel recording, an artistically meaningful and courageous innovation, a trend which will grow. (Heartwarming)

THE WHO
—for creating and performing the first successful rock opera recording, “Tommy” (released on Track Records in Britain and Decca Records in the United States), thus creating a new form in rock music and one which is sure to be followed.

CREEDENCE CLEARWATER REVIVAL
—for combining two heritages of the past—blues and country—into a fresh, funky, and influential sound that scored with the popular market in an unprecedented way. (Fantasy)

BILL GRAHAM
—owner of Fillmore East, for creating a special and unique environment in which rock acts can perform and communicate with young and live audiences; and for varying his rock format with unusual examples from the jazz, big band, and classical worlds.

LORIN HOLLANDER
—a leading classical pianist, who broke with tradition in popularizing his music in a performance at the Fillmore East—thus presenting classical music in a rock environment, establishing rapport with a totally new audience. (RCA Records)
BOB DYLAN
—whose return to his love for country music enriched both his art and that of many of the performers with whom he worked, the result of which was the creation of a vital yet new audience oriented toward country music. (Columbia)

ROBERT MOOG
—inventor, for creating the moog synthesizer, which opened up new sound techniques giving to the record producer a whole new potential world of electronic innovation in music.

BLOOD, SWEAT & TEARS
—for fusing the best of rock with the best elements in jazz to create a new sound for and adding new dimension to rock music.

JAMES RADO, GEROME RAGNI, GALT McDERMOTT
—as writers of the score for “Hair,” whose music opened up new vistas for on- and off-Broadway theatre in contemporary rock music.

ROBERT STIGWOOD
—for popularizing the free admission, open air, concert concept in Britain with the Blind Faith concert in London’s Hyde Park which lead to a new attitude towards live performances by artists as something for all people to enjoy without payment. Stigwood is also cited for backing the London presentation of “Hair” which became a box office success and set a new style for musicals in the U.K.

JACK RICHARDSON
—with Guess Who, Bonnie Dobson, Copper Penny, etc., is one of Canada’s top record producers. With arranger Ben McPeek, he guided Guess Who to international acclaim, thereby creating a domestic music industry in Canada that was viable.

RICHARD GOLDSTEIN
—rock critic for the Village Voice, whose writings about music not only reflect but lift the level of the art form in which he is involved.

GRAEME GOODALL
—managing director, Pyramid Records, for establishing the new U.K. musical trend, blue beat and reggae music, notably with a No. 1 hit by Desmond Dekker, thus turning this into a majority musical style from its ethnic minority origins among the Jamaican population of the U.K.
Billboard kept score. And we finished first on the Top LP's and Hot 100 charts for the first nine months of the year. No wonder. Look who was playing.
APPALOOSA
AORTA
JOHN BARRY
TONY BENNETT
BLOOD, SWEAT AND TEARS
MIKE BLOOMFIELD
THE BUCKINGHAMS
CHARLIE BYRD
THE BYRDS
WALTER CARLOS
JOHNNY CASH
THE CHAMBERS BROTHERS
CHICAGO
LEONARD COHEN
RAY CONNIF
CRYAN SHAMES
JOHN DAVIDSON
MILES DAVIS
BOB DYLAN
THE ELECTRIC FLAG
PERCY FAITH
THE FLOCK
ARETHA FRANKLIN
ROBERT GOULET
MOBY GRAPE
TIM HARDIN

ILLINOIS SPEED PRESS
IT'S A BEAUTIFUL DAY
JANIS JOPLIN
AL KOOPER
ANDRE KOSTELANETZ
MARK LINDSAY
TAJ MAHAL
JOHNNY MATHIS
JIM NABORS
PETER NERO
NRBO
LAURA NYRO
PACIFIC GAS AND ELECTRIC
GARY PUCKETT AND
THE UNION GAP
PAUL REVERE AND
THE RAIDERS
MARTY ROBBINS
BILLY JOE ROYAL
JOHN WESLEY RYLES
MONGO SANTAMARIA
SANTANA
SIMON AND GARFUNKEL
RED SKELTON
O. C. SMITH
SPIRAL STARECASE

BARBRA STREISAND
THE TYMES
JERRY VALE
FREDDY WELLER
ANDY WILLIAMS
JOHNNY WINTER

Columbia Records
Top Artists Of The Year

THREE DOG NIGHT
Top New Artists, Singles

BOOKER T & THE MG'S
Top Instrumental Artists, Singles

DIONNE WARWICK
Top Female Vocalist, Albums

WES MONTGOMERY
Top Jazz Artist

EUGENE ORMANDY
Top Classical Artist

IRON BUTTERFLY
Top Tape Artists, 8 Track

JAMES BROWN
Top Male Vocalist–Singles
Top Soul Vocalist–Singles

ARETHA FRANKLIN
Top Female Vocalist

GLEN CAMPBELL
Top Male Vocalist, Albums

HERB ALPERT
Top Instrumental Artist, Albums

BUDDY SWEET AND TEARS
Top Canadian Artists, Albums

BUCK OWENS
Top Country Artist, Singles

CREEDENCE CLEARWATER REVIVAL
Top Singles, Artists
Top Vocal Group–Singles

BEATLES
Top Album Artists

CREEDE CLEARWATER REVIVAL
Top Singles, Artists
Top Vocal Group–Singles

JAMES BROWN
Top Male Vocalist–Singles
Top Soul Vocalist–Singles

EUGENE ORMANDY
Top Classical Artist

HERB ALPERT
Top Instrumental Artist, Albums

BUDDY SWEET AND TEARS
Top Canadian Artists, Albums

BENG SWEET AND TEARS
Top Canadian Artists, Albums

WES MONTGOMERY
Top Jazz Artist

EUGENE ORMANDY
Top Classical Artist

GLEN CAMPBELL
Top Male Vocalist, Albums

HERB ALPERT
Top Instrumental Artist, Albums

BUDDY SWEET AND TEARS
Top Canadian Artists, Albums

BENG SWEET AND TEARS
Top Canadian Artists, Albums

1970 International Recording Talent Directory
DECEMBER 27, 1969, BILLBOARD
The following charts are based on Billboard's weekly charts in the various categories of recorded music from January 4, 1969, to October 25, 1969. The two most important factors in determining the charts in this issue are the number of records that were prepared by the staff of the Billboard Music Popularity Charts Department, under the direction of Andy Tomko.

### Top Singles Artists

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEATLES</td>
<td>Apple</td>
<td>Capitol</td>
</tr>
<tr>
<td>2</td>
<td>CHER</td>
<td>Genius</td>
<td>Capitol</td>
</tr>
<tr>
<td>3</td>
<td>BROWNS</td>
<td>Motown</td>
<td>Motown</td>
</tr>
<tr>
<td>4</td>
<td>CAMPBELL</td>
<td>S.O.S.</td>
<td>Capitol</td>
</tr>
<tr>
<td>5</td>
<td>BROWNS</td>
<td>Motown</td>
<td>Motown</td>
</tr>
</tbody>
</table>

### Top Album Artists

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEATLES</td>
<td>Please Please Me</td>
<td>Parlophone</td>
</tr>
<tr>
<td>2</td>
<td>BEATLES</td>
<td>Meet The Beatles</td>
<td>Parlophone</td>
</tr>
<tr>
<td>3</td>
<td>BEATLES</td>
<td>A Hard Day's Night</td>
<td>Parlophone</td>
</tr>
</tbody>
</table>

### Additional Notes
- The weekly charts published in Billboard's Hot 100 were prepared by the staff of Billboard's music charts department. Points were assigned to records based on their performance in the weekly charts. The ranking of the weekly charts was published in Billboard's Hot 100 on October 25, 1969.
- The following artists were placed in the Top Album Artists chart: BEATLES, CHER, BROWNS, CAMPBELL, BEATLES.
### Top Artists of the Year

#### Male Vocalists

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label/Record No.</th>
<th>No. of Records/Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>James Brown</td>
<td>King</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>Elwin Presley</td>
<td>RCA</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>Marvin Gaye</td>
<td>Tamla</td>
<td>(4)</td>
</tr>
<tr>
<td>4</td>
<td>Jerry Butler</td>
<td>Mercury</td>
<td>(4)</td>
</tr>
<tr>
<td>5</td>
<td>Glen Campbell</td>
<td>Capitol</td>
<td>(6)</td>
</tr>
<tr>
<td>6</td>
<td>Tom Jones</td>
<td>Parrot</td>
<td>(3)</td>
</tr>
<tr>
<td>7</td>
<td>Tommy Roe</td>
<td>ABC</td>
<td>(3)</td>
</tr>
<tr>
<td>8</td>
<td>Oliver Crewe</td>
<td>Jubilee</td>
<td>(2)</td>
</tr>
<tr>
<td>9</td>
<td>Stevie Wonder</td>
<td>Tamla</td>
<td>(4)</td>
</tr>
<tr>
<td>10</td>
<td>Neil Diamond</td>
<td>Uni</td>
<td>(2)</td>
</tr>
<tr>
<td>11</td>
<td>Johnny Taylor</td>
<td>Stax</td>
<td>(4)</td>
</tr>
<tr>
<td>12</td>
<td>Donovon</td>
<td>Epic</td>
<td>(3)</td>
</tr>
<tr>
<td>13</td>
<td>Andy Kim</td>
<td>Steed</td>
<td>(3)</td>
</tr>
<tr>
<td>14</td>
<td>Johnny Cash</td>
<td>Columbia</td>
<td>(2)</td>
</tr>
<tr>
<td>15</td>
<td>Ray Stevens</td>
<td>Monument</td>
<td>(3)</td>
</tr>
<tr>
<td>16</td>
<td>Clarence Carter</td>
<td>Atlantic</td>
<td>(4)</td>
</tr>
<tr>
<td>17</td>
<td>Joe South</td>
<td>Capitol</td>
<td>(3)</td>
</tr>
<tr>
<td>18</td>
<td>Tyrone Davis</td>
<td>Dakar</td>
<td>(2)</td>
</tr>
<tr>
<td>19</td>
<td>Bobby Vinton</td>
<td>Epic</td>
<td>(3)</td>
</tr>
<tr>
<td>20</td>
<td>B. J. Thomas</td>
<td>Scepter</td>
<td>(3)</td>
</tr>
<tr>
<td>21</td>
<td>Joe Simon</td>
<td>Sound Stage</td>
<td>(5)</td>
</tr>
<tr>
<td>22</td>
<td>O. C. Smith</td>
<td>Columbia</td>
<td>(4)</td>
</tr>
<tr>
<td>23</td>
<td>Bob Dylan</td>
<td>Columbia</td>
<td>(2)</td>
</tr>
<tr>
<td>24</td>
<td>Wilson Pickett</td>
<td>Atlantic</td>
<td>(4)</td>
</tr>
<tr>
<td>25</td>
<td>Edwin Starr</td>
<td>Gordy</td>
<td>(2)</td>
</tr>
</tbody>
</table>

**Female Vocalists**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label/Record No.</th>
<th>No. of Records/Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
<td>(7)</td>
</tr>
<tr>
<td>2</td>
<td>Dionne Warwick</td>
<td>Scepter</td>
<td>(4)</td>
</tr>
<tr>
<td>3</td>
<td>Dusty Springfield</td>
<td>Atlantic</td>
<td>(5)</td>
</tr>
<tr>
<td>4</td>
<td>Mama Cass Elliot</td>
<td>Dunhill</td>
<td>(3)</td>
</tr>
<tr>
<td>5</td>
<td>Jackie DeShannon</td>
<td>Imperial</td>
<td>(1)</td>
</tr>
</tbody>
</table>

**Vocal Groups**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label/Record No.</th>
<th>No. of Records/Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Creedence Clearwater Revival</td>
<td>Fantasy</td>
<td>(7)</td>
</tr>
<tr>
<td>2</td>
<td>Tommy James &amp; the Shondells</td>
<td>Roulette</td>
<td>(4)</td>
</tr>
<tr>
<td>3</td>
<td>Temptations</td>
<td>Gordy</td>
<td>Motown (6)</td>
</tr>
<tr>
<td>4</td>
<td>Diana Ross &amp; the Supremes</td>
<td>Motown</td>
<td>(8)</td>
</tr>
<tr>
<td>5</td>
<td>Fifth Dimension</td>
<td>Soul City</td>
<td>(4)</td>
</tr>
<tr>
<td>6</td>
<td>Sly &amp; the Family Stone</td>
<td>Epic</td>
<td>(5)</td>
</tr>
<tr>
<td>7</td>
<td>Three Dog Night</td>
<td>Dunhill</td>
<td>(4)</td>
</tr>
<tr>
<td>8</td>
<td>Beattle-Apple</td>
<td>(6)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Dennis Yost &amp; the Classics IV</td>
<td>Imperial</td>
<td>(4)</td>
</tr>
<tr>
<td>10</td>
<td>Smokey Robinson &amp; the Miracles</td>
<td>Tamla</td>
<td>(4)</td>
</tr>
<tr>
<td>11</td>
<td>Blood, Sweat &amp; Tears</td>
<td>Columbia</td>
<td>(3)</td>
</tr>
<tr>
<td>12</td>
<td>Grass Roots</td>
<td>Dunhill</td>
<td>(4)</td>
</tr>
<tr>
<td>13</td>
<td>Brooklyn Bridge</td>
<td>Buddah</td>
<td>(5)</td>
</tr>
</tbody>
</table>

#### New Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label/Record No.</th>
<th>No. of Records/Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Three Dog Night</td>
<td>Dunhill</td>
<td>(4)</td>
</tr>
<tr>
<td>2</td>
<td>Blood, Sweat &amp; Tears</td>
<td>Columbia</td>
<td>(3)</td>
</tr>
<tr>
<td>3</td>
<td>Brooklyn Bridge</td>
<td>Buddah</td>
<td>(5)</td>
</tr>
<tr>
<td>4</td>
<td>Oliver Crewe</td>
<td>Stax</td>
<td>(2)</td>
</tr>
<tr>
<td>5</td>
<td>Jerry &amp; His Orchestra</td>
<td>RCA</td>
<td>(2)</td>
</tr>
<tr>
<td>6</td>
<td>Opening</td>
<td>Atlantic</td>
<td>(3)</td>
</tr>
<tr>
<td>7</td>
<td>Young-Holt Unlimited</td>
<td>Brunswick</td>
<td>(2)</td>
</tr>
</tbody>
</table>

### Country

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label/Record No.</th>
<th>No. of Records/Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Buck Owens</td>
<td>Capitol</td>
<td>(4)</td>
</tr>
<tr>
<td>2</td>
<td>Jerry Lee Lewis</td>
<td>Smash</td>
<td>Sun (5)</td>
</tr>
<tr>
<td>3</td>
<td>Glen Campbell</td>
<td>Capitol</td>
<td>(5)</td>
</tr>
<tr>
<td>4</td>
<td>Sonny James</td>
<td>Capitol</td>
<td>(4)</td>
</tr>
<tr>
<td>5</td>
<td>George Jones</td>
<td>Stax</td>
<td>Musicor (3)</td>
</tr>
<tr>
<td>6</td>
<td>Merle Haggard</td>
<td>Capitol</td>
<td>(4)</td>
</tr>
<tr>
<td>7</td>
<td>Conway Twitty</td>
<td>Decca</td>
<td>(3)</td>
</tr>
<tr>
<td>8</td>
<td>Porter Wagoner</td>
<td>RCA</td>
<td>(5)</td>
</tr>
<tr>
<td>9</td>
<td>Mel Tillis</td>
<td>Kapp</td>
<td>(3)</td>
</tr>
<tr>
<td>10</td>
<td>Jeanie C. Riley</td>
<td>Plantation</td>
<td>Capitol (6)</td>
</tr>
<tr>
<td>11</td>
<td>Johnny Cash</td>
<td>Columbia</td>
<td>Sun (3)</td>
</tr>
<tr>
<td>12</td>
<td>David Houston</td>
<td>Epic</td>
<td>(3)</td>
</tr>
<tr>
<td>13</td>
<td>Jack Greene</td>
<td>Decca</td>
<td>(4)</td>
</tr>
<tr>
<td>14</td>
<td>Tammy Wynette</td>
<td>Epic</td>
<td>(3)</td>
</tr>
<tr>
<td>15</td>
<td>Charley Pride</td>
<td>RCA</td>
<td>(3)</td>
</tr>
<tr>
<td>16</td>
<td>Bill Anderson</td>
<td>Decca</td>
<td>(2)</td>
</tr>
<tr>
<td>17</td>
<td>Lynn Anderson</td>
<td>Chart</td>
<td>(3)</td>
</tr>
<tr>
<td>18</td>
<td>Del Reeves</td>
<td>United Artists</td>
<td>(3)</td>
</tr>
<tr>
<td>19</td>
<td>Nat Stuckey</td>
<td>RCA</td>
<td>(5)</td>
</tr>
<tr>
<td>20</td>
<td>Freddy Weller</td>
<td>Columbia</td>
<td>(2)</td>
</tr>
<tr>
<td>21</td>
<td>Waylon Jennings</td>
<td>RCA</td>
<td>(5)</td>
</tr>
<tr>
<td>22</td>
<td>Hank Williams</td>
<td>MGM</td>
<td>(3)</td>
</tr>
<tr>
<td>23</td>
<td>Warner Mack</td>
<td>Decca</td>
<td>(3)</td>
</tr>
<tr>
<td>24</td>
<td>Dave Dudley</td>
<td>Mercury</td>
<td>(3)</td>
</tr>
<tr>
<td>25</td>
<td>Johnny Bush</td>
<td>Stop</td>
<td>(3)</td>
</tr>
<tr>
<td>26</td>
<td>Marty Robbins</td>
<td>Columbia</td>
<td>(3)</td>
</tr>
<tr>
<td>27</td>
<td>Bobby Bare</td>
<td>RCA</td>
<td>(3)</td>
</tr>
<tr>
<td>28</td>
<td>Eddy Arnold</td>
<td>RCA</td>
<td>(4)</td>
</tr>
<tr>
<td>29</td>
<td>Carl Smith</td>
<td>Columbia</td>
<td>(3)</td>
</tr>
<tr>
<td>30</td>
<td>Don Gibson</td>
<td>RCA</td>
<td>(5)</td>
</tr>
<tr>
<td>31</td>
<td>Roy Drusky</td>
<td>Mercury</td>
<td>(3)</td>
</tr>
<tr>
<td>32</td>
<td>Faron Young</td>
<td>Mercury</td>
<td>(2)</td>
</tr>
<tr>
<td>33</td>
<td>Tom T. Hall</td>
<td>Mercury</td>
<td>(3)</td>
</tr>
<tr>
<td>34</td>
<td>Billy Walker</td>
<td>Monument</td>
<td>(4)</td>
</tr>
<tr>
<td>35</td>
<td>Ray Price</td>
<td>Columbia</td>
<td>(4)</td>
</tr>
<tr>
<td>36</td>
<td>Johnny Darrell</td>
<td>United Artists</td>
<td>(4)</td>
</tr>
<tr>
<td>37</td>
<td>Wyn Stewart</td>
<td>Capitol</td>
<td>(3)</td>
</tr>
<tr>
<td>38</td>
<td>Dolly Parton</td>
<td>RCA</td>
<td>(7)</td>
</tr>
<tr>
<td>39</td>
<td>Roger Miller</td>
<td>Smash</td>
<td>(3)</td>
</tr>
<tr>
<td>40</td>
<td>Henson Carlisle</td>
<td>Monument</td>
<td>(3)</td>
</tr>
<tr>
<td>41</td>
<td>Hank Snow</td>
<td>RCA</td>
<td>(2)</td>
</tr>
<tr>
<td>42</td>
<td>Johnny &amp; Jonie Mosby</td>
<td>Capitol</td>
<td>(3)</td>
</tr>
<tr>
<td>43</td>
<td>Jan Howard</td>
<td>Decca</td>
<td>(3)</td>
</tr>
<tr>
<td>44</td>
<td>Jim Ed Brown</td>
<td>RCA</td>
<td>(3)</td>
</tr>
<tr>
<td>45</td>
<td>Tompall &amp; the Glaser Brothers</td>
<td>MGM</td>
<td>(2)</td>
</tr>
<tr>
<td>46</td>
<td>Bobby Goldsborough</td>
<td>United Artists</td>
<td>(3)</td>
</tr>
<tr>
<td>47</td>
<td>Roy Clark</td>
<td>Dot</td>
<td>(3)</td>
</tr>
<tr>
<td>48</td>
<td>George Hamilton</td>
<td>RCA</td>
<td>(2)</td>
</tr>
<tr>
<td>49</td>
<td>Ferlin Husky</td>
<td>Capitol</td>
<td>(2)</td>
</tr>
<tr>
<td>50</td>
<td>John Wesley Ryles</td>
<td>Columbia</td>
<td>(2)</td>
</tr>
</tbody>
</table>
TOP ARTISTS OF THE YEAR

Singles

Soul

Pos. ARTIST—Label (No. of Singles on Soul Chart)
1 JAMES BROWN—King (9)
2 TEMPTATIONS— Gordy, Motown (7)
3 JERRY BUTLER—Mercury (4)
4 ARETHA FRANKLIN—Atlantic (7)
5 MARVIN GAYE—Tamla (4)
6 DOLLS—Cedart (6)
7 SLY & THE FAMILY STONE— Epic (5)
8 SMOKY ROBINSON & THE MIRACLES—Tamla (4)
9 ISLEY BROTHERS—T Neck (4)
10 JOE SIMON—Sound Stage 7 (5)
11 JOHNNY TAYLOR—Stax (3)
12 STEVIE WONDER—Tamla (3)
13 METERS— Josie (3)
14 DIANA ROSS & THE SUPREMES—Motown (7)
15 CLARENCE CARTER—Atlantic (4)
16 TYRONE DAVIS—Dakar (2)
17 MOUNTIES—Stax (3)
18 IMPRESSIONS—Curtom (3)
19 JR. WALKER & THE ALL STARS—Soul (2)
20 FRIENDS OF DISTINCTION—RCA (2)
21 GLADYS KNIGHT & THE PIPS—Soul (2)
22 LITTLE MILTON—Checker (4)
23 BOBBY BLAND—Duke (3)
24 CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND—Warner Bros. Seven Arts (2)
25 ARCHIE BELL & THE DRAGGLES—Atlantic (4)
26 EMOTIONS—Volt (2)
27 OTIS REDDING—Atco (4)
29 INTRUDERS—Gamble (5)
30 BETTY EVERETT—Uni (2)
31 WILSON PICKETT—Atlantic (5)
32 DYKE & THE NIGHTHAWKS—Original Sound (2)
33 THIRD DIMENSION—Soul City (4)
34 Delfonics—Philly Groove (5)
35 B.B. KING—Bluebird (5)
36 LOU RAWLS—Capitol (1)
37 UNICORDS—Kapp (3)
38 EDWIN STARR—Gordy (2)
39 WINSTONS—Metromedia (1)
40 BOOKER T. & THE MG’s—Stax (4)
41 CLARENCE REID—Motown (1)
42 JOHNNY ADAMS—SSS International (3)
43 DIONNE WARWICK—Scepter (3)
44 CH-LITES—Brunswick (3)
45 WILLIAM BELL—Stax (3)
46 SONNY CHARLES—A&M (1)
47 CANDY STATON—Fame (2)
48 BETHA THE MASKED MAN & THE AGENTS—Dynamic (2)
49 CARLA THOMAS—Stax (2)
50 GARLAND GREENE—Uni (1)

December 27, 1969, Billboard

Easy Listening

Pos. ARTIST—Label (No. of Singles on Easy Listening Chart)
1 GLEN CAMPBELL—Capitol (6)
2 TOM JONES—Parrot (3)
3 FRANK SINATRA—Reprise (4)
4 THELETTERMEN—Capitol (4)
5 DIONNE WARWICK—Scepter (5)
6 VOGUES—Reprise (7)
7 FIFTH DIMENSION—Soul City (3)
8 ED AMES—RCA (5)
9 HENRY MANCINI & HIS ORK.—RCA (2)
10 OLIVER—Crew/Jubilee (2)
11 ANDY WILLIAMS—Columbia (3)
12 VIKKI CARR—Liberty (2)
13 HERB ALPERT & THE Tijuana Brass—A&M (3)
14 BOBBY VINTON— Epic (3)
15 SERGIO MENDES & BRASIL 66—A&M (3)
16 BOBBY GOLDSBORO—United Artists (3)
17 SAMMY DAVIS JR.—Reprise (1)
18 PERRY COMO—RCA (3)
19 DEAN MARTIN—Reprise (4)
20 DENNIS YOST & THE CLASSICS IV—Imperial (4)
21 FRANKIE LAINE—ABC (1)
22 ELVIS PRESLEY—RCA (2)
23 ENGELBERT HUMPERDINCK—Parrot (2)
24 BRENDA LEE—Decca (2)
25 BLOOD, SWEAT & TEARS—Columbia (2)
26 ROY CLARK—Dot (2)
27 MERCY—Sundown/Warner Bros. Seven Arts (2)
28 KENNY ROGERS & THE FIRST EDITION—Reprise (3)
29 NEIL DIAMOND—Uni (1)
30 GARY PICKETT & THE UNION GAP—Columbia (2)
31 O.C. SMITH—Columbia (3)
32 JACKIE DeSHANNON—Imperial (1)
33 PAUL ANKA—RCA (3)
34 MASON WILLIAMS—Warner Bros. Seven Arts (3)
35 CHARLES RANDOLPH GREANE SOUND—Runwood (1)
36 VENTURES—Liberty (2)
37 STEVIE WONDER—Tamla (1)
38 TOMMY LEONETTI—Decca (1)
39 AL MARTINO—Capitol (2)
40 MAMA CASS ELIOT—Dunhill (3)
41 PETULA CLARK—Warner Bros. Seven Arts (3)
42 YOUNG HOLT UNLIMITED—Brunswick (2)
43 ZAGER & EVANS—RCA (1)
45 JOHNNY MATHIS—Columbia (3)
46 JOHNNY CASH—Columbia (1)
47 DUSTY SPRINGFIELD—Atlantic (2)
48 NICK D'CAIRN—A&M (2)
49 BOOKER T. & THE MG's—Stax (2)
50 PEGGY LEE—Capitol (2)
51 MARY HOPKIN—Apple (1)

1970 International Recording Talent Directory

Canadian

Pos. ARTIST—Label (No. of Singles on Canadian Chart)
1 BEATLES—Apple (4)
2 CREEDENCE CLEARWATER REVIVAL—Fantasy (2)
3 OLIVER—Crew/Jubilee (2)
4 ELVIS PRESLEY—RCA (2)
5 ROLLING STONES—London (1)
6 ARCHIES—RCA (1)
7 ANDY KIM—Steed (2)
8 ZAGER & EVANS—RCA (1)
9 THREE DOG NIGHT—RCA (2)
10 TOMMY JAMES & THE SHONDELLS—Roulette (2)
11 JOHNNY CASH—Columbia (1)
12 HENRY MANCINI & HIS ORK.—RCA (1)
13 BLOOD, SWEAT & TEARS—Columbia (2)
14 KENNY ROGERS & THE FIRST EDITION—Reprise (2)
15 DESMOND DEKKER & THE ACES—Uni (1)
16 NEIL DIAMOND—Uni (1)
17 MARY HOPKIN—Apple (1)
18 BOBBY SHERMAN—Metromedia (1)
19 GUESS WHO—RCA (1)
20 PAUL REVERE & THE RAIDERS—Columbia (1)
21 JACKIE DeSHANNON—Imperial (1)
22 WHO—Decca (2)
23 BOB DYLAN—Columbia (1)
24 RAY STEVENS—Monument (2)
25 DONOVAN—Epic (2)
Just another incredible week...

<table>
<thead>
<tr>
<th>Top Male Vocalists-Albums:</th>
<th>1.Glen Campbell</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top Country Album Artists:</td>
<td>1.Glen Campbell</td>
</tr>
<tr>
<td>Top Easy Listening Singles Artists:</td>
<td>1.Glen Campbell</td>
</tr>
<tr>
<td>Top Album Artists:</td>
<td>2.Glen Campbell</td>
</tr>
</tbody>
</table>

...at Capitol
Just another incredible week...

<table>
<thead>
<tr>
<th>Top Album Artists:</th>
<th>1. The Beatles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top Vocal Groups-Album:</td>
<td>1. The Beatles</td>
</tr>
<tr>
<td>Top Canadian Singles Artists:</td>
<td>1. The Beatles</td>
</tr>
</tbody>
</table>

...at Apple
Male Vocalists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label (No. of Records on Top LP's Chart)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dionne Warwick</td>
<td>Scepter (5)</td>
</tr>
<tr>
<td>2</td>
<td>Aretha Franklin</td>
<td>Atlantic (5)</td>
</tr>
<tr>
<td>3</td>
<td>Judy Collins</td>
<td>Elektra (4)</td>
</tr>
<tr>
<td>4</td>
<td>Joan Baez</td>
<td>Vanguard (3)</td>
</tr>
<tr>
<td>5</td>
<td>Tammy Wynette</td>
<td>Epic (4)</td>
</tr>
<tr>
<td>6</td>
<td>Vikki Carr</td>
<td>Liberty (1)</td>
</tr>
<tr>
<td>7</td>
<td>Petula Clark</td>
<td>Warner Bros. Seven Arts (3)</td>
</tr>
<tr>
<td>8</td>
<td>Mary Hopkin</td>
<td>Apple (1)</td>
</tr>
<tr>
<td>9</td>
<td>Joni Mitchell</td>
<td>Reprise (1)</td>
</tr>
<tr>
<td>10</td>
<td>Bobbie Gentry</td>
<td>Capitol (2)</td>
</tr>
</tbody>
</table>

Female Vocalists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label (No. of Records on Top LP's Chart)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Herb Alpert &amp; The Tijuana Brass</td>
<td>A&amp;M (4)</td>
</tr>
<tr>
<td>2</td>
<td>Henry Mancini &amp; His Ork.</td>
<td>RCA (4)</td>
</tr>
<tr>
<td>3</td>
<td>Ventures</td>
<td>Liberty (2)</td>
</tr>
<tr>
<td>4</td>
<td>Young-Holt Unlimited</td>
<td>Brunswick (2)</td>
</tr>
<tr>
<td>5</td>
<td>Herbie Mann</td>
<td>Atlantic (1)</td>
</tr>
<tr>
<td>6</td>
<td>Dick Hyman</td>
<td>Command (2)</td>
</tr>
<tr>
<td>7</td>
<td>Ray Conniff</td>
<td>Columbia (5)</td>
</tr>
<tr>
<td>8</td>
<td>Mason Williams</td>
<td>Warner Bros. Seven Arts (3)</td>
</tr>
<tr>
<td>9</td>
<td>Danny Davis &amp; The Nashville Brass</td>
<td>RCA (2)</td>
</tr>
<tr>
<td>10</td>
<td>Lawrence Welk</td>
<td>Ranwood (3)</td>
</tr>
</tbody>
</table>

Instrumental

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label (No. of Records on Top LP's Chart)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Three Dog Night</td>
<td>Dunhill (2)</td>
</tr>
<tr>
<td>2</td>
<td>Led Zeppelin</td>
<td>Atlantic (1)</td>
</tr>
<tr>
<td>3</td>
<td>Johnny Winter</td>
<td>Columbia, GRT, Imperial (3)</td>
</tr>
<tr>
<td>4</td>
<td>Chicago Transit Authority</td>
<td>Capitol (1)</td>
</tr>
<tr>
<td>5</td>
<td>Quick Silver Messenger Service</td>
<td>Capitol (1)</td>
</tr>
<tr>
<td>6</td>
<td>Brooklyn Bridge</td>
<td>Buddah (2)</td>
</tr>
<tr>
<td>7</td>
<td>Crosby, Stills &amp; Nash</td>
<td>Atlantic (1)</td>
</tr>
<tr>
<td>8</td>
<td>Friends of Distinction</td>
<td>RCA (2)</td>
</tr>
<tr>
<td>9</td>
<td>Edwin Hawkins Singers</td>
<td>Pavilion (1)</td>
</tr>
<tr>
<td>10</td>
<td>Israel Hayes</td>
<td>Enterprise (1)</td>
</tr>
</tbody>
</table>

Vocal Groups

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label (No. of Records on Top LP's Chart)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Beattles</td>
<td>Capitol (5)</td>
</tr>
<tr>
<td>2</td>
<td>Temptations</td>
<td>Gordy, Motown (8)</td>
</tr>
<tr>
<td>3</td>
<td>Steppenwolf</td>
<td>Dunhill (4)</td>
</tr>
<tr>
<td>4</td>
<td>Iron Butterfly</td>
<td>Atco (3)</td>
</tr>
</tbody>
</table>

Country

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label (No. of Albums on Country Chart)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Glen Campbell</td>
<td>Capitol (8)</td>
</tr>
<tr>
<td>2</td>
<td>Johnny Cash</td>
<td>Columbia, Sun (5)</td>
</tr>
<tr>
<td>3</td>
<td>Jerry Lee Lewis</td>
<td>Smash, Sun (8)</td>
</tr>
<tr>
<td>4</td>
<td>Charley Pride</td>
<td>RCA (3)</td>
</tr>
<tr>
<td>5</td>
<td>Merle Haggard</td>
<td>Capitol (6)</td>
</tr>
<tr>
<td>6</td>
<td>Tammy Wynette</td>
<td>Epic (4)</td>
</tr>
<tr>
<td>7</td>
<td>Waylon Jennings</td>
<td>RCA (3)</td>
</tr>
<tr>
<td>8</td>
<td>Loretta Lynn</td>
<td>Decca (4)</td>
</tr>
<tr>
<td>9</td>
<td>Porter Wagoner</td>
<td>RCA (4)</td>
</tr>
</tbody>
</table>

New Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label (No. of Records on Top LP's Chart)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Three Dog Night</td>
<td>Dunhill (2)</td>
</tr>
<tr>
<td>2</td>
<td>Led Zeppelin</td>
<td>Atlantic (1)</td>
</tr>
<tr>
<td>3</td>
<td>Johnny Winter</td>
<td>Columbia, GRT, Imperial (3)</td>
</tr>
<tr>
<td>4</td>
<td>Chicago Transit Authority</td>
<td>Capitol (1)</td>
</tr>
<tr>
<td>5</td>
<td>Quick Silver Messenger Service</td>
<td>Capitol (1)</td>
</tr>
<tr>
<td>6</td>
<td>Brooklyn Bridge</td>
<td>Buddah (2)</td>
</tr>
<tr>
<td>7</td>
<td>Crosby, Stills &amp; Nash</td>
<td>Atlantic (1)</td>
</tr>
<tr>
<td>8</td>
<td>Friends of Distinction</td>
<td>RCA (2)</td>
</tr>
<tr>
<td>9</td>
<td>Edwin Hawkins Singers</td>
<td>Pavilion (1)</td>
</tr>
<tr>
<td>10</td>
<td>Israel Hayes</td>
<td>Enterprise (1)</td>
</tr>
</tbody>
</table>

1970 International Recording Talent Directory

DECEMBER 27, 1969, BILLBOARD
Soul

Top Artists of the Year

Albums
Pos. ARTIST—Label (No. of Albums on Soul Chart)

1. TEMPTATIONS—Gordy, Motown (10)
2. ARETHA FRANKLIN—Atlantic, Columbia (7)
3. JAMES BROWN—King (5)
4. DIONNE WARWICK—Scepter (3)
5. MARVIN GAYE—Tamla (4)
6. JERRY BUTLER—Mercury (2)
7. DELLs—Cadet (4)
8. SMOKY ROBINSON & THE MIRACLES—Tamla (4)
9. DIANA ROSS & THE SUPREMES—Motown (7)
10. D. C. SMITH—Columbia (5)

Jazz

Pos. ARTIST—Label (No. of Albums on Jazz Chart)

1. WES MONTGOMERY—A&M, Verve (7)
2. SERGIO MENDES & BRASIL '66—A&M (3)
3. YOUNG-HOLT UNLIMITED—Brunswick (2)
4. EDDIE HARRIS—Atlantic (4)
5. RAMSEY LEWIS TRIO—Cadet (3)
6. HERBIE MANN—Atlantic (2)
7. BUDDY RICH—World Pacific (2)
8. CHARLIE BYRD—Columbia (3)
9. MONGO SANTAMARIA—Columbia (1)
10. LOU DONALDSON—Blue Note (3)
11. JIMMY McGriff—Solid State (1)
12. MILES DAVIS—Columbia (6)
13. ISAAC HAYES—Enterprise (1)
14. WOODY HERMAN—Cadet (1)
15. PHARAOH SANDERS—Impulse (1)
16. JAZZ CRUSADERS—Pacific Jazz (2)
17. GEORGE BENSON—A&M (2)
18. PAUL DESMOND—A&M (1)
19. LES McCANN—Atlantic (1)
20. CHARLES LLOYD—Atlantic (1)
21. CRAIG HUNDLEY TRIO—World Pacific (1)
22. GERALD WILSON—World Pacific (1)
23. BURT BACHARACH—A&M (1)
24. JIMMY SMITH—Verve (3)
25. YUSEF LATEEF—Atlantic (1)

Canadian

Pos. ARTIST—Label (No. of LP's on Canadian Chart)

1. BLOOD, SWEAT & TEARS—Columbia (1)
2. BOB DYLAN—Columbia (1)
3. LED ZEPPELIN—Atlantic (1)
4. CREEDENCE CLEARWATER REVIVAL—Fantasy (2)
5. JOHNNY CASH—Columbia (2)
6. TOM JONES—Parrot (4)
7. IRON BUTTERFLY—Atco (2)
8. DONOVAN—Epic (1)
9. GLEN CAMPBELL—Columbia (1)
10. CROSBY, STILLS & NASH—Atlantic (1)
11. BEATLES—Epic (1)
12. FIFTH DIMENSION—Soul City (1)
13. JIMI HENDRIX EXPERIENCE—Reprise (1)
14. ELVIS PRESLEY—RCA (1)
15. BLIND FAITH—Polydor (1)
16. THE WHO—Decca (1)
17. ENGELBERT HUMPERDINCK—Parrot (1)
18. JOHNNY WINTER—Columbia (1)
19. ZAGER & EVANS—RCA (1)
20. JONI MITCHELL—Reprise (1)
21. ROLLING STONES—London (1)
22. STEPPENWOLF—Dunhill (1)
23. LEONARD COHEN—Columbia (1)
24. JOSE FELICIANO—RCA (1)
25. CHICAGO TRANSIT AUTHORITY—Columbia (1)
Top Artists of the Year

8-Track

Pos. ARTIST—Label (No. of Tapes on 8Track)
1 IRON BUTTERFLY—Atco (2)
2 CREEDENCE CLEARWATER REVIVAL—Fantasy (2)
3 BLOOD, SWEAT & TEARS—Columbia (1)
4 JOHNNY CASH—Columbia (2)
5 GLEN CAMPBELL—Capitol (4)
6 LED ZEPPELIN—Atlantic (1)
7 3 DOG NIGHT—Columbia (2)
8 BOB DYLAN—Columbia (1)
9 TOM JONES—Parrot (4)
10 FIFTH DIMENSION—Soul City (1)
11 DONOVAN— Epic (1)
12 CREAM—Atco (3)
13 BLIND FAITH—Atco (1)
14 ASSOCIATION—Warner Bros. Seven Arts (1)
15 TEMPTATIONS—Gordy (2)
16 DOORS—Epic (1)
17 CROSBY, STILLS & NASH—Atco (1)
18 JIMI HENDRIX EXPERIENCE—Reprise (1)
19 RASCALS—Apple (3)
20 BEATLES—Apple (2)

Cassette

Pos. ARTIST—Label (No. of Tapes on Cassette)
1 GLEN CAMPBELL—Capitol (3)
2 CREEDENCE CLEARWATER REVIVAL—Fantasy (3)
3 IRON BUTTERFLY—Atco (2)
4 TOM JONES—Parrot (4)
5 FIFTH DIMENSION—Soul City (1)
6 ASSOCIATION—Warner Bros. Seven Arts (1)
7 VENTURES—Liberty (1)
8 BEATLES—Apple (1)
9 JOHNNY RIVERS—Imperial (1)
10 CREAM—Atco (2)
11 BLOOD, SWEAT & TEARS—Columbia (1)
12 RASCALS—Atlantic (1)
13 TEMPTATIONS—Gordy (2)
14 BLIND FAITH—Atco (1)
15 JOHNNY CASH—Columbia (1)

Top Classical Artists

Pos. ARTIST—Orchestra(s) Label(s)
No. of Releases on Classical Chart
1 EUGENE ORMANDY/Philadelphia Orch.—
(RCA, Columbia) (14)
2 LEONARD BERNSTEIN/New York Philharmonic—
(Columbia) (14)
3 VAN CLIBURN—(RCA) (4)
4 WALTER SISU & BENJAMIN FOLKMAN—
(Columbia) (1)
5 E. POWER BIGGS—(Columbia) (4)
6 ADELAIDE ANDRA/Conservatorio of the Salzburg Mozarteum—
(Deutsche Grammophon) (1)
7 ARTHUR FIEDLER/Boston Pops—(RCA) (2)
8 RAPPEN BORIOFF/New Philharmonia Orch.—
(RCA) (1)
9 VLADIMIR HOROWITZ—(Columbia, Seraphim) (2)
10 BEVERLY SILLS—Westminster (2)
11 FRIZ REINER/Chicago Symphony—
(RCA, RCA Victor) (3)
12 JUSSI JALAS/Vienna Volksoper Orch.—
(Westminster) (1)
13 GEORG Solti/Vienna Philharmonic—(London) (2)
14 CHICAGO, CLEVELAND & PHILADELPHIA BRASS ENSEMBLES—(Columbia)
15 FRANCO CORELLI—(Angel, Capitol) (2)
16 ZUBIN MEHTA/Los Angeles Philharmonic—
(London) (1)

Top Producers

Pos. PRODUCER (No. of Records on Hot 100 Chart)
1 NORMAN WHITFIELD (9)
2 STEVE BEBBER (9)
3 CHIPS MUMAN (12)
4 GABRIEL MEKLER (8)
5 JOHN FOGERTY (6)
6 GAMBAL-HUFF (10)
7 AL DE LORY (10)
8 JAMES BROWN (9)
9 JEFF BARRY (5)
10 JIMMY BOWEN (6)
11 KASENETZ-KATZ ASSOCIATES (9)
12 PETER SULIVAN (5)
13 BONES HOWE (5)
14 SLY STONE (5)
15 BRISTOL & FUQUA (3)
16 RICK HALL & STAFF (10)
17 JERRY FULLER (8)
18 BOOKER T. JONES (6)
19 BOB JOHNSTON (4)
20 BUDU BUJE (5)
21 BOB CREWE (6)
22 DON DAVIS (6)
23 JAMES WILLIAM GUERRIO (4)
24 PAUL A. ROTHCHILD (6)
25 JERRY WEXLER (12)
26 BILLY SHERRILL (8)
27 TOMMY JAY JAMES (3)
28 WES FARRELL (5)
29 HENRY COSBY (4)
30 GEORGE MARTIN (5)
31 R. R. & O. ISLEY (4)
32 MARK LINDSAY (4)
33 TOMMY COBBELL (7)
34 BOBBY MILLER (5)
35 JOHN FLOREZ (3)
36 FELIX PAPPALARDI (3)
37 DICK GLEASSER (10)
38 TONY MACAULAY (4)
39 MICKIE MOST (3)
40 BACHARACH & DAVID (3)
41 ARIF MARDIN (8)
42 DON COSTA (5)
43 TOM DOWD (9)
44 JERRY ROSS (3)
45 SENTAR PRODUCTIONS (3)
46 JIMMY MILLER & MIKE ROSS (3)
47 F. WILSON & N. ASHFORD (2)
48 JOE SOUTHE (3)
49 WILLIE HENDEEN (2)
50 SONNY KNIGHT (2)
51 JOE REISEMAN (2)
52 BILL & ROBBIE BOWES (1)
53 J. R. ENT. (6)
54 SMOKEY (ROBINSON) (3)
55 DON CARROLL (2)
56 PHIL SPECTOR (3)
57 RICK JARRARD (5)
58 MARSHALL E. SEHORN & ALLEN TOUSSAINT (4)
59 CURTIS MAYFIELD (5)
60 SHELBY S.Singleton, JR. (8)
61 ZAGER & EVANS (1)
62 CARL DAVIS & EUGENE RUDER (6)
63 ROD ARGENT & CHRIS WHITE (1)
64 JAMIE-GUDETEN (1)
65 NIMBUS 9 (1)
66 JOE SARACENO (2)
67 VME (1)

1970 International Recording Talent Directory

December 27, 1969, Billboard
The Agency Of The Entertainment World
THE SOUL OF LOU RAWLS


Capitol.
Talent '69—Survey of the Charts

By IRA TRACHTER

A review of the recording achievements of 1969 in terms of chart popularity reflects the mixture of sensational discoveries with familiar favorites continuing to enjoy great commercial success. As in the recent past, groups dominated chart positions, but were seriously challenged by male soloists, leaving the ladies, with some exceptions, finishing the race a poor third. What human expressions can do justice to the Beatles' hold on the public? Million selling singles and albums were again routine for them, and their "Ballad of John and Yoko," although defying many top 40 radio programmers, sold over a million anyway. "Hey Jude" began the year and is considered their biggest selling single, and their two LP's released this year, the double record "Beatles" and "Abbey Road," easily reached the No. 1 position on the Top LP's chart. As the year waned, the much talked about rumor of Paul McCartney's death renewed interest in the clue-ridden "Sgt. Pepper" and "Magical Mystery Tour" LP's, bringing them back onto the Top LP's chart.

One of the most incredibly successful newcomers to the record scene has been theCreedence Clearwater Revival, superstars of swamp rock. Although first achieving chart success with their " Suzie Q" in 1968, their accomplishments in 1969 were tremendous. All of their single releases, beginning with "Proud Mary" on through "Fortunate Son" b/w "Down on the Corner," were top 10 singles and even more interesting, the group seemed capable of producing only "A" sides, because nearly all their singles were two-sided hits. Their success on the Top LP's chart was as considerable, and as the year winds up, all three of their LP's continue on the chart, their most recent album, "Green River," swiftly rose to the coveted No. 1 spot.

The Temptations became Motown's super group of 1969. Their "Cloud Nine" and "Run Away Child Running Wild" single hits revealed a new, psychedelic style and sold heavily. But returning to their original sound they had their biggest hit of the year in "I Can't Get Next to You," their first No. 1 single since 1965's "My Girl." Equally successful were their albums: "Cloud Nine" went as high as No. 4 on the Top LP's chart and their currently active "Puzzle People" LP has been a top 5 hit. Joining Motown's other super group, Diana Ross & the Supremes, the Temptations enjoyed a hit single, "I'm Gonna Make You Love Me," and three big hit albums, one of them, "TCB," climbing to the very top of the LP chart. As if these were not enough qualifications, they were easily the dominant group on the Soul charts for the year—the No. 1 spot on the soul singles and albums charts was theirs with nearly every release.

Tommy James and the Shondells reemerged as one of the top singles groups of the year with a string of hits that included "Crimson and Clover," "Sweet Cherry Wine," "Crystal Blue Persuasion" and "Ball of Fire." Although in the past their album success trailed that of their singles, their "Crimson and Clover" LP went as high as No. 8 on the Top LP's chart. Their recently released "She" single and "Greatest Hits" album has huge chart potential.

Although Diana Ross & the Supremes will separate professionally in the near future, Miss Ross going out as a single, the group rediscovered their hit stride of the past with "Love Child" and "I'm Livin' in Shame" singles, and although "Somebody We'll Be Together" is probably their last single together, it looks as one of their biggest hits. The success of the records with the Temptations owes much to their own popularity with the public.

The score of the Broadway musical "Hair," with lyrics by James Rado and Gerome Ragni, and music by Galt McDermott, had tremendous impact on records in 1969. The original cast recording has had a run on the Top LP's chart as the show has had on Broadway and elsewhere, and enjoyed the No. 1 spot for 13 weeks. The score served as fodder for some of the most popular singles of the year. Foremost among these was the "Aquarius/Let the Sunshine In" medley performed by the Fifth Dimension. This exciting group, on the verge of great popularity ever since their hit recording of Jim Webb's "Up Up and Away" in 1967. Although the "Hair" medley was probably their biggest hit single, a No. 1 record for six weeks, it was certainly not their only one. Their feel for changing rhythms and harmonies and counter-singing were perfectly suited to the songs of Laura Nyro and their versions of "Stone Soul Picnic" and their most recent No. 1 single, "Wedding Bell Blues," huge hits. The last was cut from their hit LP, "Age of Aquarius" which

(Continued on page T-22)
"I often ask myself... ‘Who are you, what are you, and where did you come from?’ It helps keep me on an even keel.”

... and to those who think the same, Billboard on their 75th.
reached as high as No. 2 on the Top LP’s chart. In April, Miss Nyro, with her Columbia LP release, “New York Town,” heavily overshadowed her previous albums, her career was in full swing, and she was challenging her success as a songwriter. Three Dog Night, a new group who rose to record stardom this year, thrived on such excellent material as Miss Nyro’s “Elis’ Coming,” “Raido, Daddy,” and “It’s a Dog’s Life.”

The Rounders, another group who were new to the Top 10 singles for the year. Their “Three Dog Night” and “Suitable For Framing” LPs were released in April. The Rounders’ LP release, “Captured Live at the Fleet Forum” promises to outdistances these magnificent Owed, Sweet and Tears were a force on records in 1968 with their “Child Is Father to the Man” LP. 1969 witnessed a complete realignment of the group and new title, “the Byrds,” introduced the group to the Top 1 spot on the Top LP chart. Further evidence of this was their three hits singles, all going as high as No. 2 on the Hot LP Chart, with their “Mr. Tambourine Man” single peaking at Top 5 in January. Their recently released “Let It Bleed” album is already a certified million-seller. Although it is not particularly of the above mentioned group, their LP has done so well in the marketplace, the critical acceptance of their rock opera “Tommy” is among the most positive and universal in the history of rock music. No one thought that the Rolling Stones’ second recording went up to the 10 LP chart assures that it was not merely an artistic triumph, but a commercial one as well. The album’s hit, “Paint My Lipstick Wheel,” and Laura Nyro’s “And When I Die.”

The year was half over before the Rolling Stones were heard from, but when they finally appeared with their No. 1 single, “Honky Tonk Women,” they regained a top spot among the most popular groups of the year. Their success was not without some opposition, however, as “Past Darkly,” was released soon after the single and reached No. 2 on the Top LP chart, while their “Beggars Banquet” LP shot from No. 25 to No. 1 in its second week of release.

The Archies’ multimillion selling “Sugar Sugar” is due to the creative talents of Don Kirshner. The non-existent teenage group sold a lot of singles. The jaunty 135 BPM song and their recently released “Jingle Jangle,” both were recorded by a popular Andy Kim, testify to the fact that kids will buy records they like the sound of without necessarily identifying with the live artist. The single’s success is a marvelous story of reorganizing individuals from different supergroups, introducing new groups, and sustaining interest in its established performers. Crosby, Stills & Nash (and now Young) are not the only band to record the Archies. Their LP, the Archies, was a popular group that Atlantic introduced from England, Led Zeppelin, has been a giant hit with the benefit of a hit single or the group’s familiar sound. Their first LP, simply titled “Led Zeppelin,” hit the top spot on the LP chart, and their second release, “Led Zeppelin II,” zoomed from No. 23 to No. 1 in just two weeks on the chart. A single taken from the second LP, “Stairway to Heaven,” is rapidly moving up the Hot 100 chart. Although the single will not top the chart, the fact that it remains near the top of the LP chart, dropped down the chart, but regained its ranking within the top 10 and has not left it. Two hit singles within the Top 10, “How Sweet It Is” and “Suite: Judy Blue Eyes.” The Blind Faith album had the benefit of controversy over the album cover, but it was the group’s sound that moved it to the top spot on the album chart in September. The group that Atlantic introduced from England, led by Peter Green, has been a giant hit with the benefit of a hit single or the group’s familiar sound. Their first LP, simply titled “Led Zeppelin,” hit the top spot on the LP chart, and their second release, “Led Zeppelin II,” zoomed from No. 23 to No. 1 in just two weeks on the chart. A single taken from the second LP, “Stairway to Heaven,” is rapidly moving up the Hot 100 chart. Although the single will not top the chart, the fact that it remains near the top of the LP chart, dropped down the chart, but regained its ranking within the top 10 and has not left it. Two hit singles within the Top 10, “How Sweet It Is” and “Suite: Judy Blue Eyes.”

Stevie & the Family Stone lived up to their earlier success, “Dance to the Music,” with highly original material, “Ain’t It Fun.” It established the group as one of the most consistent and popular albums of the year, and although “Stand” did not match this success, it was fairly successful. With “Hot Fun in the Summertime,” their single, “Stand,” showed the group’s ability to make it all the way to No. 2. Their Top 20 LP “Stand,” is enjoying a resurgence of interest thanks to the Markتاو’s hit version.

Moving to the most outstanding male artists of the year, Elvis Presley would seem a likely choice for “Now Rock artist of the year,” although he never really left. He simply has regained the phenomenal status he held in the 1950’s. A string of hit singles account for this: “In the Ghetto,” “If I Can Dream,” “Memories” and his No. 1 hit, “Don’t Cry Daddy.” The three LP’s released this year, the TV Special, “Elvis in Memphis,” and the most recent “Elvis in Concert,” have all been major successes. Elvis has been enjoying the chart positions that were taken for granted 10 years ago.

It’s not unusual for Presley to be on the charts since “It’s Not Unusual” catapulted Tom Jones to record prominence. In 1969 he has far exceeded that earlier prominence. Voxally, he has never been better. In the past, however, where on the Top LP’s chart and the two released this year, “This Is Elvis” and “Live in Las Vegas,” were certified million-sellers in seven short months. He has been more consistent on the Hot 100 chart than in the past, progressing from moderate success with “Minute of Innocence,” No. 19, to top 20 status with “Love Me Tonight,” to top 10 position in “Love Again.” His style and repertoire are such that he was probably the most popular blue-eyed soul artist of the year.

Two artists who have transcended their country roots, not necessarily in style but in popularity are Glen Campbell and Johnny Cash. Among the most positive and universal in the history of rock music. No one thought that the Rolling Stones’ second recording went up to the 10 LP chart assures that it was not merely an artistic triumph, but a commercial one as well. The album’s hit, “Paint My Lipstick Wheel,” and Laura Nyro’s “And When I Die.”

The year was half over before the Rolling Stones were heard from, but when they finally appeared with their No. 1 single, “Honky Tonk Women,” they regained a top spot among the most popular groups of the year. Their success was not without some opposition, however, as “Past Darkly,” was released soon after the single and reached No. 2 on the Top LP chart, while their “Beggars Banquet” LP shot from No. 25 to No. 1 in its second week of release.
The information contained in these listings has been supplied by record companies, personal managers and booking agents.
Premier Talent

the talent of the Seventies

Exclusively Representing:

LED ZEPPELIN
THE WHO
BLOOD, SWEAT & TEARS
TEN YEARS AFTER
JOE COCKER & THE GREASE BAND

JETHRO TULL
JEFF BECK GROUP
FLEETWOOD MAC
ORPHEUS
THE FLOCK
GRAND FUNK RAILROAD

FAIRPORT CONVENTION
KING CRIMSON
THE BONZO DOG BAND
JULIE DRISCOLL
BRIAN AUGER AND THE TRINITY

MITCH RYDER
MC 5
LESLEY WEST AND FELIX PAPPALARDI'S MOUNTAIN
THE OKPETALS

PREMIER TALENT ASSOCIATES, INC. 200 WEST 57th STREET NEW YORK, N. Y.
TEL. (212) 757-4300
FRANK BARSLONA DICK FRIEDBERG
the Isley Brothers

tell it like it is...
on records
personal appearances

Also recording exclusively on T Neck
Dave "Baby" Cortez
Clara Ward Singers
Sweet Cherries
Judy White
DESMOND, PAUL
DANFIELD; Moody-Delta Artist.
BA: Dr. Smith.
PM: Smith.
DURING SYMPHONY ORCHESTRA (Memories); PM: Joe.
DEVANTS, THE (Soo); PM: Red.
DEVOL, RAY (Ozark); PM/BA: Al; Key Agency.
DEVONIES, THE (Heritage); PM: Joe DeGroot;
Charles Morgan, Jr.; BA: Universal Artists.
DION, LATEFRA (Sajo); PM: Gold Star Prod.
DIONNIE, JIMMY (Pepsi); PM: David I.
DINNOCK, GEORGE (Epping); Eloquence of America.
DINNOCK, JEN (Xanam); PM: Joe Satchel.
DINNOCK, TONY (Capitol); PM: McCaskey.
DIZ, DIQUE, & THE PEOPLE UNITE (ECM); PM: Bill H.".
DIXON, BILL (ECMA); PM: Dale Mapp.
DICKSON, JIMMY, & THE COUNTRY BOYS (Colombia); PM/BA: Mealer Talent.
DICKSON, LUCE, & CO. (Concert); PM: Independent Artist.
DICKSON, RAY (Alaria); PM: Kay McDonald.
DIORE-MILSON TABAC, THE (EE); PM: Danke.
DIOLED, ROBERT (Columbia); PM: Sandy Cantolagastegi.
DIOLEMA CLARK (KAMA); PM: Ed Tickner.
DILABBED, THE (Stones); PM: Jeff Cooper.
DILLARD, WALTER (Hank); PM: Bill Mann Prod.
DIN (Pepsi?); PM: Zackery Slickman--A.
DINWORTH, THE (Raytones); PM: Ever Karn.
DINWORTH, JUNE LINDA (Columbia); PM: Evon Anim.
DIXON, THE (Concert); PM: Joe Whit.
DIXON, THOMAS LEON (The Designers); PM: Joe Whit.
DIRESTIONS (Dance); PM: Mark Music.
DIREWOLVE (T.R.P.); PM: Big Machine.
DIREWOLVE, THE (T.R.P.); PM: Big Machine.
DIREWOLVE, THE (T.R.P.); PM: Big Machine.
DIREWOLVE, THE (T.R.P.); PM: Big Machine.
DIXON, PATTI & THE DOUGLAS SINGERS (Music Box).
DIXON, NELSON (Sun); PM: Joe South.
DIXON, TRACY (Sun); PM: Joe South.
DIXON, WISSA (Music Box); PM: Big Machine.
DIXON, WISSA (Music Box); PM: Big Machine.
DIXON, YVONNE (Sun); PM: Joe South.
DICKSON, BILL (ECMA); PM: Bill H.".
DIONNE, GEORGE, JR.; PM: Gold Star Prod.
DIOUFAKIS (Epic); PM: Jim Klien-Leicht--Nurn.
DIOUFAKIS (Epic); PM: Jim Klien-Leicht--Nurn.
DIVISION 60, INC. (MCA); PM: William Adams.
DIXON, JIMMY, & THE COUNTRY BOYS (Colombia); PM/BA: Mealer Talent.
DIXON, JUNIOR, & THE DOUGLAS SINGERS (Music Box).
DIXON, RAY, & THE DOUGLAS SINGERS (Music Box).
DIXON, TRACY (Sun); PM: Joe South.
DIXON, WISSA (Music Box); PM: Big Machine.
DIXON, WISSA (Music Box); PM: Big Machine.
DIXON, YVONNE (Sun); PM: Joe South.
DICKSON, BILL (ECMA); PM: Bill H.".
DIONNE, GEORGE, JR.; PM: Gold Star Prod.
DIOUFAKIS (Epic); PM: Jim Klien-Leicht--Nurn.
DIOUFAKIS (Epic); PM: Jim Klien-Leicht--Nurn.
DIVISION 60, INC. (MCA); PM: William Adams.
DIXON, JIMMY, & THE COUNTRY BOYS (Colombia); PM/BA: Mealer Talent.
DIXON, JUNIOR, & THE DOUGLAS SINGERS (Music Box).
DIXON, RAY, & THE DOUGLAS SINGERS (Music Box).
DIXON, TRACY (Sun); PM: Joe South.
DIXON, WISSA (Music Box); PM: Big Machine.
DIXON, WISSA (Music Box); PM: Big Machine.
DIXON, YVONNE (Sun); PM: Joe South.
DICKSON, BILL (ECMA); PM: Bill H.".
DIONNE, GEORGE, JR.; PM: Gold Star Prod.
BUCK OWENS MAKES IT HAPPEN
... really scores with our audience. They're great."  
ED SULLIVAN

Your Father's Mustache scores with every audience, every age group, regardless of their musical tastes.

If you need entertainment for a concert, grandstand show, trade show, convention, provocation or wingding at your college or club we can tailor a Mustache show to your budget and needs.

OUR NEEDS

The Mustache touring show was originated to fill requests for bands from Your Father's Mustache international chain of nightclubs to make personal appearances. Over the past five years, the Mustache road show has evolved into a colorful, sophisticated revue which has proved a favorite at college concerts, fairs, show shops, shopping centers and night clubs in Miami Beach, Las Vegas, the Bahamas.

Fall 1969 Engagements include Chicago Ski Show, Shoreham Hotel in Washington, D.C.; New York Hilton Hotel, Crosswinds, Catskills, N.Y.; Woodstock Memorial Coliseum; University of Eastern California; New York State University, and many more.

OLIVER

"SUNDAY MORNING"

GLITTY GLOOP GLOOPY
NIBBY NABBY NOOBY

Unknown Young Man Records First Single
May—1969 Will it Make it?

"GOOD MORNING, STARSHINE" 1,500,000
"JEAN" 1,500,000

CREWE GROUP OF COMPANIES

STARSHINE CORP., Personal Mgr. Bill Cash (212) 765-6763
A Creative Corporation

INVICTUS

GLASS HOUSE

CHAIRMAN OF THE BOARD

RUTH COPELAND

FREDA PAYNE

Joseph Medlin
Director of National Promotion & Sales Coordination

Phil Colbert
National Promotion

All Invictus Records Are Manufactured By Invictus Records, Inc. And Distributed Through Capitol Records Distributing Corp.

Invictus RECORDS, INC.

3125 Cadillac Tower
Detroit, Michigan 48226
Tel.: 313 — 964-2710

1290 6th Avenue
New York, New York 10019
Tel.: 212 — 757-7470
THE CLOUDS

ON NORTHLAND RECORDS

Promotion Directed By
BRITESTAR
Newbury, Ohio 44065

Many THANKS!...ALL

arrange concerts with these or other folk groups.

FOLKLORE PRODUCTIONS
176 Federal Street / Boston 10, Massachusetts / Tel: HUBbard 2-1807 / Manuel Greenhill, manager / Nancy Kuby, associate

U. S. POPULAR RECORDING ARTISTS
* Continued from page T-34

JOHNSON, ROSETTA (Spoonful). PM: Redoul.
JOHNSON, ROY LEE (Phillips). PM: Redoul.
JONES (Banks). PM: Riker.
JONES & JOHNSON (Banks). PM: Riker.
JONES, JAE (Revel, Tower). PM: Lomax.
JONES, TEAR (Crest). PM: Barry Greene.
JONES, WATKINS (Universal). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
JONES, YEON (Prestige). PM: Barry Greene.
How Sweet It Is!

PEEKSILL ENTERPRISES, INC.
MEMNON MUSIC (ASCAP)
MEMNON PRODUCTIONS
rover
President
Jack Stapp
905 E 11th St. Mo.
63132
International
LITTLE LITTLE ANTHONY LIPSCOMB, MANCE LIPMAN, LI'L LIGHTFOOT, GORDON, LIGHT, ENOCH, LIFE & LIBERTY LEWIS, LINDA GAIL (Smash); BA: LEWIS, LESTER, KETTY LEIGHTONS, LEFT BANKE LEE, LONDON LEE, LAURA LEE, ELLA Lee.
Mgmt.
BA: IFA.
Booking.
Ed band.
BA: OMAC.
PM:
Dub Durgom; BA: Style Booking.
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
PM:
abaco dream • baby cortez • bill deal & the rhondells • brooklyn bridge

ACTION TALENTS, INC.

300 West 55th Street
New York, N.Y. 10019
212 765-1896
NARAS

Now 12 years young, and increasingly aware of the remarkable and ever-changing sounds and sights in the field of recording, the National Academy of Recording Arts and Sciences looks forward to the year 2032, when its 21st-century members will be celebrating their 75th anniversary.

Meanwhile, we extend a cordial invitation to all of TODAY’S creators in the field of recording . . . creators from ALL of its generations . . . to join the Academy as active participants in recognizing, encouraging and rewarding today’s magnificent and excitingly diversified outpouring of artistic and scientific contributions.

You, as an individual, are eligible to join NARAS as an active, voting member, and to avail yourself of its benefits, if you have contributed creatively to recordings as a singer, musician, conductor, arranger, songwriter, producer, engineer, art director, album note writer or in several other ways. For complete details, please contact the NARAS chapter office nearest you. (Today there are four such chapters; before too many tomorrows, there will be even more to meet the continual expansion of an industry with which NARAS will, with deep dedication and devotion, continue to grow and grow and grow.)

In Los Angeles: 6430 Sunset Boulevard Hollywood 90028 Ho 6 6181

In New York: 21 West 58 Street New York 10019 PI 5 1535

In Chicago: 664 N Michigan Chicago 60611 664 6053

In Nashville: 1905 Broad Street Nashville 37203 256 0928
NISHITT, JIM (Chicago); BA: Beaver Meadow (Phil); T-42 1970 S.
NORRIS, NORMAN (New York); BA: The College (Colgate); T-42 1970 S.
NORDIN, EILEEN (Orlando); BA: The College (Colgate); T-42 1970 S.
NOSBACH, GEORGE (Chicago); BA: The College (Colgate); T-42 1970 S.
NUGENT, GEORGE (Chicago); BA: The College (Colgate); T-42 1970 S.
NUNN, JIM (New York); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
OLSON, BILL (Chicago); BA: The College (Colgate); T-42 1970 S.
My heart thanks to everyone for making this task a rewarding jean for me. I appreciate.

[Signature]

[Name] Campbell
CREWE GROUP OF COMPANIES

Robert S. Crewe
President
Rocco Sacramone
Executive Vice President
Neil Galligan
Vice President — A&R
CGC Records
Vito Samela
Vice President & General Manager
Tom Rogan
National Promotion Manager
Crewe Records
Generation Records
Distribution:
Challenge Records
Maxwell Records
Crewe T.V. and Film
Publishing
Archie Levington
Vice President & General Manager
Saturday Music
Tomorrows Tunes
Genius Music

HAPPY 75TH ANNIVERSARY
NEAL HEFTI
A '60s SUCCESS...A '70s EVENT!
"TOP NEW SINGLES' ARTISTS OF THE YEAR"

THANKS YOU...

THREE DOG NIGHT

THANKS YOU...

MANAGEMENT: REB FOSTER ASSOCIATES INC., 211 S. BEVERLY DRIVE, BEVERLY HILLS, CAL. 90212  213 278-4822
UNI TOASTS BILLBOARD
ON IT'S 75TH ANNIVERSARY!

and extends its Warmest Wishes
to the Industry for
A HAPPY NEW YEAR!
Some Years Ago

**JOBETE** had one number on the Charts.

**NOW JOBETE** is No. 1

and we hope to continue to be so.

---

Some of our No. 1 Hits:

- "I HEARD IT THROUGH THE GRAPEVINE"
- "SHOP AROUND"
- "I CAN'T HELP MYSELF"
- "CLOUD NINE"
- "YOU MADE ME SO VERY HAPPY"
- "HERE COMES THE JUDGE"
- "AIN'T NO MOUNTAIN HIGH ENOUGH"
- "MONEY"
- "REACH OUT, I'LL BE THERE"
- "STUBBORN KIND'A FELLOW"
- "SOMEDAY WE'LL BE TOGETHER"
- "MY GIRL"
- "MY CHERIE AMOUR"
- "LOVE CHILD"
- "I CAN'T GET NEXT TO YOU"
- "DANCING IN THE STREET"
- "CALIFORNIA SOUL"
- "TRACKS OF MY TEARS"
- "PLEASE MR. POSTMAN"
- "UPTIGHT (EVERYTHING IS ALRIGHT)"

---

Perennials from **STEIN & VAN STOCK**

- "FOR ONCE IN MY LIFE"
- "YESTER-ME, YESTER-YOU, YESTERDAY"
- "TRAVELIN' MAN"
- "A PLACE IN THE SUN"
- "GREEN GROW THE LILACS"
- "UMBRELLA MAN"

A & B (America's Best Attractions), 1800 Broadway, New York, N.Y. 10019. Tel: (212) 586-0808.

A & K (Cicero & Korsak Agency) Inc., 1645 W. Van Buren St., Chicago, Ill. 60605. Tel: (312) 526-6670.

A & R RECORDS, see G. J. PROD.

A B & C PROD., 409 Martin, Mexico, Ind. 46047. Tel: (219) 842-5099.

AB BEACH BOYS ENTERTAINMENT ENTS., 1654 N. James Street, Freemont, Cal. 94539. Tel: (415) 448-4061.

AB BEACH ENTERTAINMENT, 1230 W. 40th Pl., Kansas City, Mo. 64111. Tel: (816) 331-2000.

AB COUNTRY, see KING.

AB DANCE, 330 Royal Meadow Rd., Sherman Oaks, Calif. 91311. Tel: (213) 978-3201.

ABASTRA ARTIST AGENCY, PO Box 4, West Hollywood, Calif. 90069. Tel: (213) 988-6788.

ABBEY, see N. S. and Associates.

ABCO BUILDERS, 1700 E. Main St., Redlands, Calif. 92374. Tel: (909) 797-1800.

ABCO RECORDS, see J. P. PROD.

ABDO, see J. P. PROD.

ABDO PROD., 3200 West 40th Pl., Kansas City, Mo. 64111. Tel: (816) 331-2000.

ABERNETHY, see N. S. and Associates.

ABERNOY, see J. P. PROD.

ABELE, see BROWN, Allen and Shriver.

ABERNOY, see J. P. PROD.

ABELLE, see J. P. PROD.

ABERNOY, see J. P. PROD.

ABELE, see J. P. PROD.

ABCO BUILDERS, 1700 E. Main St., Redlands, Calif. 92374. Tel: (909) 797-1800.

ABCO RECORDS, see J. P. PROD.

ABDO, see J. P. PROD.

ABDO PROD., 3200 West 40th Pl., Kansas City, Mo. 64111. Tel: (816) 331-2000.

ABDUL, see J. P. PROD.

ABDO PROD., 3200 West 40th Pl., Kansas City, Mo. 64111. Tel: (816) 331-2000.

ABDO, see J. P. PROD.

ABC A & A BUILDERS, 1700 E. Main St., Redlands, Calif. 92374. Tel: (909) 797-1800.

ABCO BUILDERS, 1700 E. Main St., Redlands, Calif. 92374. Tel: (909) 797-1800.

ABCO RECORDS, see J. P. PROD.

ABDO, see J. P. PROD.

ABDO PROD., 3200 West 40th Pl., Kansas City, Mo. 64111. Tel: (816) 331-2000.

ABDUL, see J. P. PROD.

ABDO, see J. P. PROD.

ABDO PROD., 3200 West 40th Pl., Kansas City, Mo. 64111. Tel: (816) 331-2000.

ABDO, see J. P. PROD.

ABDO PROD., 3200 West 40th Pl., Kansas City, Mo. 64111. Tel: (816) 331-2000.

ABDUL, see J. P. PROD.
congratulations
BILLBOARD

WE DON'T HAVE 75 CANDLES TO PUT ON OUR CAKE . . . BUT . . .
HERE'S PLENTY OF SALES FROSTING!
Thanks Everyone For A Great Year
Colleges • Supper Clubs • Fairs

The Vogues

Latest Album:
THE VOGUES' GREATEST HITS

Green Fields

Exclusive Booking
WILLIAM MORRIS

Personal Mgt.
ELMER WILLETT

Produced by:
DICK GLASSER

THE VOGUES' GREATEST HITS
MAGIC TOWN / TURN AROUND / LOOK AT ME YOU'RE THE ONE / SEE THAT GIRL / WOMAN HELPING MAN / NO, NOT MUCH TILL / MOMENTS TO REMEMBER / GREENFIELDS
Presenting
The Finest Artists
In The
Entertainment World
Personal Representation:
ALAN C. BERNARD

Public Relations:
SHELDON A. SALTMAN

Agency Representation:
CHARTWELL ARTISTS
its a beautiful day

the milliard agency
COLD BLOOD
Atlantic/San Francisco
A big, brassy band featuring vocalist Lydia Pense, one of the most exciting young blues/rock singers on the music scene today.

CATFISH
Epic Records
CATFISH provides a rarely seen exciting form of blues and rock. They play old-style rock and roll with heavy blues piano and guitar and a beautiful beehive kind of joy created by their rotund singer, Bob Hodge.

COUNTRY WEATHER
Capitol Records
Country Weather is rock, jazz and country. Original songs, vocal harmony make them an established FM favorite.

THE ELVIN BISHOP GROUP
Columbia/Fillmore Label
Led by ex-Paul Butterfield guitarist Elvin Bishop, this group specializes in the kind of slow-talking, bluesy humor that establishes good audience rapport.

IT'S A BEAUTIFUL DAY
Columbia Records
Electric violin of leader David LaFlamme, melodic vocals by David and Patty Santos, put It's A Beautiful Day on top of the charts.

JOY OF COOKING
When they get warmed up, they live up to their name cooking up a storm of delicious music which hypnotizes the audience with its mellow complexity.

LONNIE MACK
Elektra Records
One of the giants, Lonnie's magnificent voice and brilliant guitar make him a master of gospel, rock, country.

STEVIE BARRON
Teragramma Records
STEVIE BARRON is a sensitive, perceptive songwriter who interprets his tunes in a truthful and evocative manner. He plays a powerful and driving folk-style guitar, and his voice is deep, rich and passionate.

THE MILLARD AGENCY takes pride in presenting these bands. It works closely with promoters to insure the finest possible show and is particularly equipped to advise on rock music productions.

SANTANA
Columbia Records
Supercharged Latin/rock led by Carlos Santana, one of rock music's most accomplished guitarists. A heavy, hard-rhythm group of driving intensity.

The Millard Agency
1545 Market Street, San Francisco, Ca 94103
(415) 781-7566
105 Second Avenue, New York City, N.Y. 10003
(212) 687-8950
WE TAKE PRIDE AS ONE OF THE LEADERS IN COUNTRY RECORD PROMOTIONS

One of the fastest growing

BRIT-EAST PROMOTIONS

Newbury, Ohio 44065

For Coast to Coast Promotion, Distribution, Dee Jay Coverage 209 Stahlman Blvd.

Newcastle, Tenn.

JG 4-2211, Newbury, Ohio • 244-4064, Newcastle, Nashville.

O. S. PERSONAL MANAGERS

* Continued from page 3-66

LEO MAGID, 3757 Mermaid, Hollywood, Calif. 90028. Tel: (213) 651-5853.

JES US MANILA, 214 South 151st St., Los

ANGEL RICHARDSON, 9253 South, Port Hueneme, Calif. 90064. Tel: (213) 937-2723.

MEL MATTICKS, 717 W. Sunset Blvd., Hollywood, Calif. 90028. Tel: (213) 654-4062.

BILL MANNO PROD, 9148 Beverly Blvd., L.A. 10, Calif. 90048. Tel: (213) 651-9098.

BILLY MANN, 287 South Broadway, New York, N.Y. 10007. Tel: (212) 691-2030.

DEE MARIN 443 E. 47th St., Brooklyn, N.Y. 11203. Tel: (212) 639-7727.

IRBY MANNING, 715 S. Summerland Dr., Hollywood, Calif. 90028. Tel: (213) 837-5200.

JOAN MARCHAND, 114, 15 St. S.W., Denver, Colo. 80202. Tel: (303) 297-8451.

DON MARCHAND, 2425 E. 74th St., Suite 102, Los Angeles, Calif. 90048. Tel: (213) 762-2740.

JACK MILLER, 215 W. 55th St., New York, N.Y. 10019. Tel: (212) 245-0540.

LOIS MILLER, 1003 E. 100th St., Chicago, Ill. 60628. Tel: (312) 744-7718.

DEBBY MILLER, 4705 Gage St., Dallas, Texas 75211. Tel: (214) 821-1630.

LOUISE MILLER, 213 W. 55th St., New York, N.Y. 10019. Tel: (212) 582-2075.

PHIL MILLER, 1415 W. Century Blvd., Los Angeles, Calif. 90048. Tel: (213) 474-2336.

CHARLES MILLIS, 130 N. Diem Ave., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

BUDDY MILLER, 1940 S. Beverly Blvd., Hollywood, Calif. 90028. Tel: (213) 651-7502.

BOBBY MILLER, 290 S. Michigan Ave., Chicago, Ill. 60603. Tel: (312) 599-1970.

BRAD MILLER, PO Box 336, Elkhart, Ind. 46515. Tel: (219) 297-2500.

SPRING MILLER, 604 9th Ave., New York, N.Y. 10019. Tel: (212) 625-1350.

DON MILLER, 703 20th St., Eugene, Ore. 97401. Tel: (503) 345-1234.

JOE MILLINGTON, 13506 Towne Blvd., La Mirada, Calif. 90638. Tel: (213) 474-6695.

MICKEY MOODY, 910 Corine St., Fort Worth, Texas 76116. Tel: (817) 733-8425.

NELL MOURER, 4221 North, Chicago, Ill. 60641. Tel: (312) 825-2290.

SAM MOURER, 530 N. Michigan Ave., Chicago, Ill. 60611. Tel: (312) 944-9565.

JOE MOURER, 2172 W. 83rd St., Chicago, Ill. 60638. Tel: (312) 724-0848.

DON MOULTON, 2130 Beverly Blvd., L.A. 10, Calif. 90048. Tel: (213) 651-7502.

DON MOULTON, 1057 S. Wellwood Ave., L.A. 10, Calif. 90028. Tel: (213) 935-0110.

DON MOULTON, 5341 Main St., Houston, Texas 77004. Tel: (713) 521-0001.

DON MOULTON, 4325 McCombs, L.A. 10, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.

DON MOULTON, 5423 S. Western Ave., Chicago, Ill. 60638. Tel: (312) 274-7432.

DON MOULTON, 2324 Pico Blvd., Los Angeles, Calif. 90028. Tel: (213) 651-7502.
HOT NUMBERS

6025
6032
4100
2004
1152
4500

25 more in bell records new album catalog...send for it

BELL RECORDS  A Division of Columbia Pictures Industries Inc. / 1776 Broadway / New York, New York 10019
THE ABERBACH GROUP
of Music Publishing Companies

241 WEST 72nd STREET • NEW YORK, N. Y. 10023 • (212) 724-9500 • Cable: HILLSONGS, NEW YORK

SONGS OF 1969
"IN THE GHETTO" (Elvis Presley)
"FOLSOM PRISON BLUES" (Johnny Cash)
"ALL I HAVE TO OFFER YOU IS ME" (Charley Pride)
"(I'M SO) AFRAID OF LOSING YOU AGAIN" (Charley Pride)
"SINCE I MET YOU BABY" (Sonny James)

"CROSSROADS"
"A MINUTE OF YOUR TIME"
"ELOISE"
"IF I CAN DREAM"
"THIS MAGIC MOMENT"
"WHAT ARE THOSE THINGS" (WITH BIG BLACK WINGS)

"SWEETS FOR MY SWEET"
"BABY LET'S WAIT"
"GREAT BALLS OF FIRE"
"YOU GAVE ME A MOUNTAIN"
"A LOVER'S QUESTION"
"JOHNNY ONE TIME"
"GOODNIGHT MY LOVE"
"PLEASANT DREAMS"
"TRUE LOVE TRAVELS ON A GRAVEL ROAD"

A.S.C.A.P.
53 QUALIFIED WORKS

"YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME"
"ANY DAY NOW"
"MEMORIES"
"BABY IT'S YOU"
"CLEAN UP YOUR OWN BACK YARD"
"HUSHABYE"
"I CAN'T SAY GOODBYE"
"ALONG CAME JONES"

B.M.I. AWARDS
342 CITATIONS OF ACHIEVEMENT

"ROCKING A MEMORY THAT WON'T GO TO SLEEP"
"CHAINS OF LOVE"
"SIGN ON FOR THE GOOD TIMES"
"A WOMAN'S SIDE OF LOVE"
"WHITE HOUSES"
"NO ONE BETTER THAN YOU"
"GET RHYTHM"

1970
"DON'T CRY DADDY" (ELVIS PRESLEY)
"LOVE IN VAIN" (ROLLING STONES)
"SCARLET" A Musical Production of "GONE WITH THE WIND"
With Music & Lyrics by Harold Rome
Congratulations on your 75th Anniversary

The Central Trust Co.
Cincinnati, Ohio

Greetings from the Family of Reice Hamel Recording • U.S.A.
Double 8 Track Mobile Recording Studio

Now serving the Industry for their remotest from mono to double 8 track. Featuring the all new (M.R.S.) Magnetic Recording Systems all DC servo systems tape transports, which are, independent of line frequency for accurate speed control and have to date the lowest wow and flutter specs at the present state of the art.

These are the facilities that were used for Barbra Streisand special in Central Park; (A Happening in Central Park) Vickie Carr (For Once in My Life), live at the Persian Room, Plaza Hotel, N.Y.; Judy Garland at the Palace, the Newport Jazz festivals and far too many other favorite live LPS to mention in this small space.

The custom built 8 track console, which I designed and constructed, has special features for remote recordings to handle any kind of levels from Rock'n Roll to Symphony without introducing any distortion or unwanted noises, and without the need of patching, to expedite set-up time which is sometimes so scarce on remotes. Also provisions for external feeds for TV or Radio, or to do simultaneous P/A with recording.

Prices for live sessions are given in flat rates and vary accordingly. You can contact me at Area Code 312/955-0734—5120 Hyde Park Blvd., Chgo. Ill. 60615. For info on the M.R.S. tape transports you may contact M.R.S. at Area Code 516/997-7530—496 Grand Blvd., Westbury L.I. N.Y. 11590.

These Facilities can reach any point in the United States within two days.
The year 1969 was to have been the period in which Cana-
dadians managed to break through the inter-
national radio programming with the help of hits from Guess Who and Motherlode. But the sad thing was that the breakthrough came with little or no interest from many Canadian radio stations.

The year was marked by the emergence of underground scenes in the music industry, with the rise of punk rock and heavy metal. Musicians like the Rolling Stones and Led Zeppelin were gaining popularity outside of Canada, but in the domestic market, the focus was on local talent.

For instance, the band Spirit, a progressive rock group, was steadily gaining momentum in Canada, but their success was not translated into significant radio play or sales.

The Uruguayan market was also experiencing a growth in the music industry, with the emergence of local bands like El Trenzado and Los Piratas. These groups were playing a mix of rock and folk music, and their songs were gaining popularity with the young audience.

In Argentina, the Spanish Language Trend was gaining momentum, with the rise of artists like Marcelo Tinelli and Raul Gutiérrez. These artists were blending traditional rhythms with modern sounds, creating a unique and distinctive sound that was resonating with the listener.

In the United States, the year 1969 saw the rise of the folk rock movement, with artists like Bob Dylan and the Byrds gaining popularity. In Canada, the year was marked by the emergence of local talent, with artists like Spirit and the Guess Who gaining recognition.

In Uruguay, the year was marked by the rise of local bands like El Trenzado and Los Piratas. These groups were playing a mix of rock and folk music, and their songs were gaining popularity with the young audience.

In Argentina, the year was marked by a shift in the music industry, with the emergence of local talent like Tinelli and Gutiérrez. These artists were blending traditional rhythms with modern sounds, creating a unique and distinctive sound that was resonating with the listener.

Tourists Help the Uruguayan Market

Tourists have always been an important market for the Uruguayan music industry, with their spending often leading to increased sales and popularity for local artists. The year 1969 saw a significant increase in tourist traffic to Uruguay, particularly from the United States and Europe.

This influx of tourists was a major factor in the rise of local talent, with artists like El Trenzado and Los Piratas gaining popularity among the foreign audience.

In summary, the year 1969 was marked by the emergence of local talent in the Uruguayan music industry, with the help of increasing tourist traffic. The year was a turning point in the Uruguayan music industry, with the rise of local talent leading to increased sales and popularity both at home and abroad.

(Continued on page 380)
société française du son
Paris

tom jones
the rolling stones
the moody blues
engelbert humperdinck
mantovani
ten years after

fernandel
jacques loussier: trio play-bach
éric charden
les machucambos
maurice larange
maxim saury
andré dassary
les frères jacques
jacqueline francois

distributes in France, the following record labels

DECCA  LONDON  VEGA  DECCA AMERICAN SERIES  EMERALD
WHAT YOU SEE HERE:
Photographs of Philips group artists on a promotion man's desk.

WHAT YOU DON'T SEE:
What's being done with them in 118 different countries throughout the world

World-wide promotion of talent is part of the Philips record business. The artists trust in Philips simply because Philips is as wide as the world. And they know better than anyone that you can't beat on-the-spot promotion by men who know the market.

*The 20 artists who are thinking big with Philips are:

Aphrodite's Child
Colosseum
Dusty Springfield
Dutch Swing College Band
Elis Regina
Enrico Macias
Esther Ofarim
Formula V
Jerry Butler
Johnny Hallyday

 Liesbeth List
Los Paraguayos
Madeline Bell
Manfred Mann Chapter III
Nana Mouskouri
Paul Mauriat
Rika Zaraï
Scott Walker
Sir Douglas Quintet
Vicky

N.V. PHILIPS' PHONOGRAPHISCHE INDUSTRIE BAARN, THE NETHERLANDS
There were no 1969 sensa-
tions on the German record
market. No great international successes, nor an interesting new-
comer to animate sales. Never-
thless, the German record indus-
try will raise the 1969 turnover
by some 20 percent. With that,
the industry will exceed the
dream figure of 500 million
Marks ($125,000,000). But
this is little in the credit of German
artists: foreign singers such
as Tom Jones, the Beatles, soul/
psychedelic/underground groups
had the first places in the charts.
The rare German singers with
big sales are Roy Black (Polo-
dor), Peter Alexander (Ariola),
Udo Juergens (Ariola), and
Heintje (Ariola). Their singles
sell around 300,000 and their
LPs also make the charts.

Outstanding in the German
market is James Last (Poly-
dor). His "non-stop dancing"
and a "gogo" series had 50,000
advance orders.

Also the late Alexandra (Phi-
lips) was on the way to becoming
Germany's best selling female
singer before she died in a car accident.

Outstanding Singles
Outstanding singles in Ger-
many in 1969 were Heintje:
"Ich Sing Ein Lied Fur Dich,"
Peter Alexander: "Liebestid,"
Roy Black: "Ich Denk Alich,"
Manuela (Telefunken), Alex-
andra (Philips), Wencke Myhre
(Polydor), and Wilma (Metro-
nome) are Germany's best sell-
ing female artists. Teldec's Hil-
degard Knef had big success
with an LP for which she wrote
the lyrics.

Best newcomers are Mary
Roos (CBS), Erik Silvester (Elec-
tronic) and Bernd Apitz (Golden
12).

In the last couple of years
German stars have discovered
concert tours and so Roy Black,
Udo Juergens, Peter Alexander
and seven other artists earned
big money from concerts. In 34
performances Peter Alexander
played to 100,000 people. Udo
Juergens got started on a 140-
city tour that will take him up
to April 1970—the biggest tour
yet by a German artist. There
have been 23 tours of Germany
in 1969 by pop artists from all
over the world.

A record company manager
summed up our current scene:
"Germany is one of the leading
record countries but we have
singers and songs like an under-
 nourished country. Five or six
good artists aren't enough."

This year has been almost
exclusively one for the men on
the Italian pop music scene.
The San Remo Festival was
won by Ricordi's Bobby Solo,
coupled with Iva Zanicchi (Bi-
Fi) with "Zingara" (Gypsy). But
"La Pogga" (Rain), sung by
CGD's Gigliola Cinquetti proved
to be the international best seller
of the festival. The San Remo
event also saw two young RCA
artists rise to national promi-
nence—Nada, with "Che Freddo
Fa" (How Cold It Is), and
Rome-based Englishman Ma-
ni, with "Tu Sei Bella Come Sei" (You're Pretty the Way You Are).

The "Record for the Sum-
mer" (Un Disco Per L'Estate)
contest was won by EMI-Italian
artist Al Bano for his "Penso a Te" (Thinking of You). And
a new star emerged in second-
place winner Mario Tussatto
(CGDD) singing "Lisa Dagli
Occhi Blu" (Lisa of the Blue
Eyes).

But many Italians this sum-
mer were humming the Italian
version of "Blackberry Way,"
translated to "Tutta Mia La
Citta" (The City's All Mine) and
performed by Ricordi's group,
Esquire 54.

A controversy of Italy's annual
singing tour, "Cantiamo," was won
by two young southern boys. They
were CGD's Mauro Romani, sing-
ing the old-fashioned melodic
"Rose Rosse" (Red Roses) in
established artist group, and Ri-
ca's Rosano with a revamped
Gigli classic, "Ti Voglio Tanto
Bene" (I Love You So Much)
winning the young artist award.

Adriano Celentano (Clan)
topped the charts for a long pe-
riod with his "Storia D'Amore" (History of Love), the conser-
vative here was that a return to
traditional, melodic ballads "alla
Italiana" and a retreat from the
more rhythmic foreign elements
is underway.

Lucio Battisti (Ricordi), a
composer-singer of the melodic
genre, won the Festival-year
summer jubeex box contest
with "Acqua Azzurra, Acqua
Chiara" (Blue Water, Clear
Water).

I Camaleonti, the CBC group
with an increasingly popular
"Valse D'Angelo" (Angel Face),
came in second. And it was this
record that was most played on
Italy's jubeex boxes this summer.

Many American record
composer, has sold the most
records this year with "Dara-
clan. "Meglio Una Sera Pian-
gere Da Solo" (Better to Cry
Alone One Night), and the
new classic "Una Chiara, Cen-
to Storie" (History of Love), the
composer here was that a return to
traditional, melodic ballads "alla
Italiana" and a retreat from the
more rhythmic foreign elements
is underway.

WOLFGANG SPAHR

Quiet Year for Germany

By WOLFGANG SPAHR

Italy—a Man's World

By MARC MESSINA
Ireland—An Ambition Achieved

By KEEN STEWART

WURLITZER WAS FIRST!

• 10¢ Play!
• Half Dollar Play!
• First Merchandising plan for 2 for 25¢ Play!

STOP!
LOOK No further.
LISTEN to the best price-boosting method yet.

WURLITZER's new STATESMAN Model 3400 brings you
THE GOLD BAR and
THE BURGANDY BAR
THE VEHICLE NOW!
The Golden Bar and The Burgandy Bar will com-
plete the Changeover to 2 for 25¢ play! 6 Plays to a
half dollar or two quarters! Special buttons set to offer
6 pre-selected tunes for 50¢

The rest go at 2:25¢ Everybody's happy.

The famous Top Tunes Golden Bar ushered in
10¢, 3:25¢ play.
Let the Wurli-izer States-
man help you to 2:25¢ play.

BIOTLLA ENTERPRISES
Newark & Albany, N.Y.

Ever since the showband rec-
ording boom began in the early Sixties, it has been the ambition of
every Irish band to make that all-important breakthrough to the
English Top 10. And although such releases as Larry Cunningham’s “Tribute to Jim Reeves” and Frankie McBride’s “Four Letter Word” went some of the way, it wasn’t until this
year that the ultimate was fi-
ally achieved.

The record that did it? Joe Dolan’s “Make Me An Island,” on Pye. Dolan is lead singer of the Drifers Showband, from Mullingar, County Westmeath. But “Make Me An Island,” was a completely solo effort and represented an attempt to cast
aside the showband image, which is regarded in the U.K. as rather
old-fashioned.

The best showbands are—and are likely to remain indefinably—
the biggest attraction on the
Irish entertainment scene. By virtue of the fact that TV is on six or seven nights a week, doing a four or five-hour stage act at each of them, and travelling from one end of the country to the other, there’s little time to devote to any of the eme-
vors as songwriting.

Their strength and continuing popularity lies in their ability to deliver
carbon-copy versions of the Top 30. Which in turns
means that, where the recording scene is concerned, they’re plug-
ing their competitors’ disks. Hence the domination of the
Irish chart by British and U.S. artists.

In terms of sales outside Ire-
land, Joe Dolan was the man of the moment in 1969. In fact, the Variety Club of Ireland
named him Showman of the
Year.

But locally, the biggest seller was Sean Dunphy, of the Hoeodowners, who records for the independent Dolphin label launched in 1968. His band is a middle-of-the-road country’n Irish outfit whose repertoire is heavily punctuated by rebel
songs.

Top Single
Ireland’s best-selling single this year was undoubtedly Sean Dunphy’s “The Lovely Woman of Upington,” which should win him a silver disk for 50,000-plus sales in the near future.

Dublin’s “Irish Own” album has topped 6,000 copies, recently completed a full
year in the charts with three
different titles.

Talking of the chart, in Sep-
tember, “Sploint”, and the majority of Ireland’s inde-
pendent labels commissioned Irish Marketing Survey Ltd to compile a weekly Top 20.
It is hoped that Radio Eireann
will build a program around it. As it is, the chart will be used by Irish Televisers “Like
Now” and various national and
provincial publications.

The streaming in of new as-
sales—Elvis Presley’s hottest single in years. “In the
Ghetto,” which as sold over
5,000, was originally attributed to Radio Eireann’s decision to drop its weekly Top 10 in January 1967.

But a much more feasible rea-
son for the singles slump is the fact that the price of two singles is it possible to buy a
budget album. So low-priced
LP’s are selling as never before—a trend aided by the ever-
increasing number of albums
featuring local artists.

Country Music
There was a resurgence of interest in country music, with new bands bearing such names as The Cowboys, Smokey Mountain Ramblers, Mountain Boys, Virginians and Gamblers doing well in Irish ballrooms. But out in the chart remained at roughly the same
steady level as before.

For a while, “You Look Like
the Dreams” local version of
“Casatchok” might prove the answer to the “Hucklebuck” (a smash hit several years back for Brenda Bowyer and the
Royal Showband), but it had only
limited success.

Among most successful of John Mac-
nally came out of left field and
scored with a single and LP
“Tengo Amor” (Discophon) on
CBS. Robert Goulle supplied the
album.

1969’s Castleton Interna-
tional Song Contest carried a prize fund of over $2,400, and attracted 700 entries. It is a considerable stimulus to local
songwriters, whose only other
major chance to make a reputa-
tion for themselves during the
year is the National Song Con-
test.

This year’s contest was won by
Michael Reidy’s “Wages of
Love,” which Muriel Day sang in the Eurovision Song Contest.

Miss Day was the first female
singer to represent Ireland in the contest, and the achievement, as the female singers
took rather badly on the Irish folk scene. Anna Goldrick, whose rec-
ords have sold only moderately to date, won seven successive weeks with “I Love You.” The Irish Knockout" talent program which broke the 1968 record, held by Miss Day.

But 1969 will be remembered mainly for Joe Dolan’s pioneer-
ning effort for his colleague, Pat England—who shaved—with “Make Me An
Island.”
1969 RECORDS for RIFI

1st Prize
FESTIVAL OF SANREMO
IVA ZANICCHI with:
“ZINGARA”

1st Prize
CANTAGIRO
ROSSANO with:
“TI VOGLIO TANTO BENE”

1st Prize
FESTIVAL OF VENICE
VANILLA FUDGE with:
“SOME VELVET MORNING”

1st Prize
GOLDEN RECORD OF THE
ITALIAN REVIEWERS
B. SMETANA: COMPLETE
COLLECTION OF OPERAS

1st Prize
CAMPIONI A CAMPIONE
FAUSTO LEALI with:
“PORTAMI CON TE”

RIFI RECORD COMPANY S.p.A. - CORSO BUENOS AIRES, 77 - 20124 MILANO

RIFI RECORD COMPANY - c/o R. H. ROEMER 400 MADISON AVENUE NEW YORK
Talent Report From Around the World

Best Year for Local Norwegian Artists
By ESPE ERIKSEN

This year’s Norwegian Song for Europe entry was the only local recording which reached the No. 1 spot on the charts during 1969, performed by Kristin Sparboe (Triola).

There were two reasons for the instantaneous success of this record. First, it was a catchy melody by Arne Bendiksens, well performed by one of Norway’s leading female vocalists. It also created a wide debate in television and newspapers. The choice was backed by critics, defended by the industry. But record buyers settled the discussions by buying enough copies to put it right to the top inside two weeks.

Also successful in Norway during 1969 were Odeon group Glittan, RCA Victor singer Inger Lise Andersen, and Triola singers Anne-Mette and Odd Boerje. Boerje reached the charts with the Kjell Karlsen song “Lena,” the other artists secured chart position with local versions of foreign songs. Glittan maintained their position in the Top 10 with a Swedish composition, “La Osa Leve for Mi” by AM Records record “Pippi Langstrump” (signature tune in a TV series) was also in Swedish Inger Lise Andersen’s big hits included Norwegian versions by Terje Mosnes of “Harper Valley PTA” and “Why Do You Go To My Lovely,” the Peter Sarstedt song.

The year has been one of the best for local pop during the last decade and other artists showing success include Ole Ivan (Troll), Lillian Askland (Triola), Assa (RCA Victor) and Sonet jazz singer Karin Krog, now internationally acclaimed. Radio and TV are still reluctant though to promote local artists.

Marika’s Year
By Manfred Schreiber

In June 1969, the Austrian pop singer Marika Lichter represented Austria at the Song Contest in Athens, and won the first prize among West European contestants, ranking sixth among 44 participants from all over the world. She was awarded the third prize for her song “Adieu” at the International Youth-Pop Singers TV Show in Germany, entitled “Show Chance.” In July she sang as a guest at the International Song Contest in Lisbon. Her greatest experience was, however, at the International Contest in Rio de Janeiro (Brazil) in September where she represented Austria. Her next single, the record “Ich Wünsche mir ...” for which Marika also wrote the lyrics. The flip side is “Wieder”—the song which Marika sang in Rio. She has already been invited to perform at the International Song Contest in Chile, and she is going to sing at MIDEM in 1970. Two other female pop singers to be mentioned are Chris Ek- lund with her number “Take Away My Heart” (lyrics and music by Jack Grunsky), and Ulli Endresen, who represented Austria at the pop festival in Bulgaria.

Best Known
Internationally the best-known Austrian pop singer, composer and lyricist is 24-year-old Jack Grunsky, who spent many years in Canada, and now records exclusively in Austria. He appeared in numerous TV shows in Austria, Germany, Switzerland, Hungary and France. He gave a concert in Vienna, performed with the Small Faces in Munich, represented Austria at the pop festival in Lisbon (Yugoslavia), and in Karlstad (Czechoslovakia). In Canada, he gave two concerts in Ontario at the University of Waterloo. His last hit “Catherine” sold well, especially in Germany.

Wider Variety of Danish Artists
By ESPE ERIKSEN

A revival of the public interest in local production—beginning a couple of years ago in Austria, Germany, Switzerland, and Hungary—has resulted in a wider variety of Danish recording artists. This revival, however, is limited to certain records, then turned to the Danish singers in general. During 1969 there were various artists who have chart success. Also the introduction Jan. 1. of a weekly program featuring the best selling Danish records brought forward an increase in

(Continued on page T-86)
As We Look Towards The Seventies
With Billboard
We Wish You

Peter, Paul and Mary

Albert B. Grossman
Management

Milt Okun
Music Director
Danish Artists

* Continued from page T-84

the Danish local record sales. A local No. 1 record will now sell twice as many as a foreign disk reaching the top position. During the year, though, more foreign records managed to top the charts.

One of 1969's biggest successes was "A Band." The Danish version by Odeon singer Bjorn Tidmand was titled "Nu blir det sommer igen." Tidmand had several chart successes as did Keld and the Donkeys with their HMV recordings "Somm en droom" (Ganz in Weiss), "En dans pa roser," and others.

HMV singer Gitte Haenning was successful both in Denmark and Germany and Ulla Pia recorded the German song "Flower Power" for the same label.

The French dance craze was equally successful here and among the various recordings made one by Birthe Kjaer on CBS hit the charts. Philips artist and a&d man Johnny Reimar was a big seller in the fall with "Naar jeg Tenker paa lille Avilde" while Bjørn & Okay were successful almost all year with "Pigen og Haarbaender." Polydor's Savage Rose is a group singing in English and known outside Denmark as well. They played the U.S. Newport Jazz Festival.

All major record companies in Sweden are agreed that 1969 is been a very good year for sales—the average increase is around 20 percent.

CBS managing director Carl-Eric Hjelm states that all records by CBS Swedish artists reached the "Svensktoppen" — a voted popularity list on radio and TV. Good sellers were Anita Lindblom with "Minns Du Den Stangsen?" and "Kring De Sina Husen," Jan Malmjoise with "Hej Clown," Towa Carson with "Casatjak," he said. Top seller during the first 20 months of CBS existence here as an indie was Jan Malmjoise's "En Sang, En Gang." CBS will be looking for new names to try out in 1970. "We have been careful with releases this year, to establish the label," said Hjelm.

All domestic recordings of Polar Records have likewise made the charts in 1969. The big ones were Hootenanny Singers with "Bojan Till Sluten" and "En Sang, En Gang," Mats Olins with "Jag Tror Pa Sommaren." Newcomer Arne Lambeth was very successful with "Nanna" as was Britta Borg with "Ljuva Sextioal."

Sonet general manager Dag Hasegquist claims a bigger share of the market than ever before. Their top local success was Lars Ekborg's monolog "Bunta I hop Dom." Ola and Jangle's "Let's Dance" sold in Sweden but sales in Japan, Germany, Spain, Belgium and the U.S. have taken it over the 250,000 mark. Tommy Koerberg had a great success with "Judy, Min Yar" and Ola Hakansson with "Du Skateker Mening At Min Liv." Sonet will in future be promoting Jan Oennerud and Sylvia Wrethman.

Sales manager Rolf Nygren of EMIL reports a good year: "Earlier our Swedish scene was not the best but we are going forward and it is figured that we have 30 percent of the market. Trio Me Bumba's "Man ska Leva Foer Varanda" has sold very well and another profitable artist is Gunnar Wiklund with "Vi ska Gaa Hand 1 Hand" and "Kan Jag Hjelpa Att Jag Aehkar Dig Innan." Cupol have lowered their record production which has proved profitable and, according to general manager Lars-Johan Roundquist, has slightly increased their market share. During the last couple of years the company has worked hard with newcomers and it is beginning to pay off. Agneta Fueltsgard's recording of "Frue Fove Sverna Sommaren" sold 15,000, a good figure for a new artist. Newcomers doing well include Elisabeth Lind and Cacka Israelsson & Britt-Mari Andersson. New name promotions by Cupol in the coming year include Anita Berggren and Gunnar Emblos.

Press officer Ingrid Eriksson at Philips-Sonora reports a good year for the company with Louise Hansson. And their best selling LP in 1969 was a Swedish product, "Har Kommer Pippi Langstrump," a soundtrack from a TV series. Newcomers lined up for future promotion are Joergen Edmun (Mercury), Kaire Sondelin (Philips) and James Hollandsworth (Philips). Olga Records have struck lucky during the year, says sales manager Henri Wennerstrom. Artists whose singles sold strongly are the Hep Stars, Eleanor Bodel and Claes Dieder.

Bestseller at Karosell/Polydor was "A1 Ai, A1," with Osten Warnerhedin. Lars Berghagens achieved hit status with "Gungla, Gungla" and Lill Lindsors received a golden LP award for her "Kori 1 Min Varld" (sales over 25,000).

Metronome Records managing director Boerge Ekberg says that Swedish produced albums were their biggest items, and their good sellers were newcomer Pugh Rognfeldt and jazz guitarist Rune Gustafsson. Top singles were "Mamma Ar Lik Sin Mann" with Sw Malmingvist, "Leva Mitt Liv" with Svanie Thuressen and "Kor Langsam" with Family Four.

General manager Sixten Eriksson of Electra says "It has not been the same success as 1968—we've had no 100,000 seller since "Banne Mej" with Claus-Goeran Hederstroem—but all records with Sten & Stanley and Sten Nilsson are selling around 25,000."

Good Year for Scandia Musiki

By KARI HELOPALTO

It was particularly a good year for Scandia Musiki and their artists Tapani Kanna, Danny, and Kirka Babinski. Every disk from these artists reached Top Ten status. Tapani, the most successful and Finnish choice for Midem 1970, had No. 1 hits with "Kynne Yhdesa Ain," "Kuljen Taas Kotiin Pain," "Ei Lietta Lauantaina" and "Eloise." He had a busy summer touring Finland with his band.

Danny, longtime favorite of the Finnish public, once again put together a large summer package. Titled "Super-Danny," his show featured top artists from his own D-Tuottanto Agency. His biggest hit this sea-

(Continued on page T-88)
HAPPY TO BE PART OF THE INDUSTRY OF HUMAN HAPPINESS
IMMEDIATE RECORDS
NICE SONGS B.M.I.
LOVELY MUSIC A.S.C.A.P.

80 CENTRAL PARK WEST N.Y. N.Y. 212-799-4581
Local Artists Influence French Music Scene

By MICHAEL WAY

The expanding French singles market, which doubled to 12 million units over the six months January to June 1967 compared to the same period 1968, was for the first time in many years influenced particularly by home artists. The year culminated in various artists scoring hits of commercial and talent value equivalent to most countries, after a sparse era when foreign groups, mainly from the U.K. (Beatles, Rolling Stones) and also from U.S. had dominated the scene.

Their sales rarely topped the 350,000 mark on average, whereas 1968 saw in some cases new home artists bursting in with reported distribution at and around the 750,000 mark. A new dance craze, the Casat cok, fully exploited by Philips through Dimitri Zourakine and Rika Zarai, opened the year, reaching an all-market level. The Russian Zourakine sold more than a million, Phillips said, with Miss Zarai not far behind. This totally broke with the Anglo Saxon tradition—it could be danced to and whistled with, quite unlike the biggest seller of the year, "Rain and Tears" by the Greek trio Aphrodite's Child (Mercury), which earned a European gold record, and backed up by "I Want to Live" an upbeat version of the old "Plaisir d'amour" arranged by group leader Evangelos Papat hantassoul.

Although adopted by the French, neither was particularly national in character, strongly contrasting with the year's later trends, dominated by Johnny Hallyday (Philips), Joe Dassin (CBS), Richard Anthony (Pathé Marconi-Tacoun) and David Alexander Winter (Riviera). The middle of 1969 was totally dominated by these artists, and flanked by others (Georges Moustaki (Polydor) and Michel Polnareff (Discord) for instance, who maintained a strong line in the new French hit parades compiled by the CIDF (French Record Industry Information and Documentation Bureau).

The young Dassin, for example, at one time had no less than four titles in the Top 20, his "Ma Bonne Etiole" now almost a standard, while the newcomer "Champs Elysees" (Eng lish version "Waltz on the Road") rushing straight to the top.

Scaffold Hit

British group The Scaffold can take some credit for the new French look in national charts. Pathe artist Richard Anthony launched his new independent label Tacoun with the French version of the Gorman, McGill, McGough title "Lily the Pink," ("Le Sirop Typhon") and sold 800,000 according to Pathe.

Johnny Hallyday, who with Barclay artist Eddy Mitchell, keeps a vague hold on the now almost outdated "Yeh-Yeh" craze, regained great lost ground with the major live performance of the year in a mid-summer season at the large capacity Paris Sports Palace.

It was a sellout, with the hit number "Que Je t'aime" (J. Renard and Gilles Thibault) reaching the 750,000 sales mark. Hallyday was back, doubling with his wife Sylvia Vartan (RCA) who in a new style approach had earlier scored very well with the charming and sentimental "La Maritza" a complete break-away from her usual rock style.

Riviera, a Barclay group affiliate, discovered a Dutch born singer David Alexander Winter who with the Carli Bukey number "Oh Lady Mary," now scoring internationally as well, had reached 730,000 by September.

Accepted nationally as the 1969 "standard" in the same line as "Ma Bonne Etiole" Winter's LP featuring "Oh Lady Mary" had scored 60,000 by the same date, a very strong figure for France.

Clarinet Hit

Also, at a time when the accord, and certain old style artists still dominated the LP market, a new sound, also on Riviera, came in with Jean-Christian Micheli's semi-classic, semi-jazz clarinet.

This artist, who, since the rise of his disk sales made a widespread tour throughout the French-speaking European countries, and who says "I will only appear in churches" at one stage had the top three records in the CIDF French LP charts with "Requiem" (175,000 copies sold), "Aranyaet" (160,000) and his latest album "Musique Sacree" (180,000).

And the year ended with the Serge Gainsbourg-June Birkin mystery over the controversial "Je t'aime, moi non plus" which original recorders Philips hand ed over as being "too sensational" to independents Disc AZ after a reported sale in the French speaking world of 750,000 copies.

Good Year for Scandia Musiki

Son has been "Se Eko Toistu" (If I Promise). Kirka Bahasin had his own "Rock And Roll Circus" summer show. He made the first live Finnish LP earlier in 1969 and held the No. 1 slot position for several months. His single successes included "Vimeinen Miehen" (Only One Woman), "Piisat Rinnallin Painu" (Put Your Head on My Shoulder), and "Elka Suukon Antaa Saan" (Happy Birthday Sweet Sixteen). Finnley started this year with two No. 1 disks by Fredi and Markku Aro, but both had troubles in finding good followup songs. Paul Kunnistoin Finnley's latest ace; he came from nowhere and took No. 1 spot with "Koskuun Et Mustaan Sa" and won first prize in the Autumn Melody competition. Jarkko and Lucia, who represented Finland in the Eurovision Song Contest, sold a lot of copies of "Kiskoon Ellehen.

In spite of newcomers at the top, some veterans have done well. Lasse Marttensson, who has been making hits every year since 1963, had summer success with "Limoon Limoneen." Iku Kuoppamaki, who has been recording since 1961, never did better than during 1969. There is a shortage of big-name girl singers. Paivi Paunun is the queen top female artist (with two recent hits). She took the position from Kati Hellen who has also had some notables hits.

This artist, who, since the rise of his disk sales made a widespread tour throughout the French-speaking European countries, and who says "I will only appear in churches" at one stage had the top three records in the CIDF French LP charts with "Requiem" (175,000 copies sold), "Aranyaet" (160,000) and his latest album "Musique Sacree" (180,000).

And the year ended with the Serge Gainsbourg-June Birkin mystery over the controversial "Je t'aime, moi non plus" which original recorders Philips handed over as being "too sensational" to independents Disc AZ after a reported sale in the French speaking world of 750,000 copies.
EARTH-LINGS

Walden—Lois Walden (Earth ELPS-1001) New star Lois Walden makes an exciting debut on her first Earth album. Lois is marked for stardom.

The Groupies (Earth ELPS-1000) The most controversial documentary album of the year probes beneath the veneer of the girls behind the groups. As told by the groupies themselves.

“I Am Curious” (Jewish)—Sam Moss (Earth ELPS-1003) The comedy hit of the holiday season and the New Year.

THE MOON PEOPLE...

MOON

“SWEET MAGIC”
Rock Candy Mt. (M-500)

WITH LIFE...

LIFE

“TEENYBOPPER” Wind (Life L-205) the hit follow-up to “Make Believe.”

ON EARTH...

“SIGN OF THE V” Bobby Bloom (E-106)

“FEED ME” The Kingsmen (E-104)

Earth Records, 322 West 48th Street New York, N.Y.
Talent Report From Around the World

APPEARANCES COUNT IN SWITZERLAND

By Bernie Sigg

Switzerland does not possess many pop artists, because the country is small and so is the population. Besides that the people's musical interests are rooted in the traditional folk-singing field. Nevertheless there have been two Swiss pop-artists at least who enjoyed reasonable success during 1969. One of them is a 19-year-old Paolo Del Medico, who records under the name of Paolo for Decca (Music vertebral). She finished second in the Eurovision Song Contest in Madrid with "Bonjour, Bonjour." That single was an instant hit in Switzerland, one of the few home-made pop productions that notched up remarkable sales. Her follow-up "Stille Wasser die sind tief," a song which was voted second on the National Schlager-Festival in Germany finally established her in the small league of Swiss best-selling pop artists.

Another very successful act in Swiss pop is a progressive outfit, Krokodil, led by co-singer Hardy Hepp. The group's first single "Don't Make Promises," on Liberty (EMI Records), caused great interest among the Swiss public. Krokodil owe their popularity to their much publicized and frequent appearances in every part of the country and to their several free concerts. Regarding classical music, the same conditions apply. Switzerland is not big enough to create a real "classical scene." However, this does not prevent highlight in this field. In fact, there have been two very interesting festivals with the participation of Swiss classical artists. The more important "Die Luzerner Festwochen," in Lucerne where the Festival Strings conducted by Rudolf Baumgartner and tenor singer Ernst Haefliger (both Polydor AG) gave unique concerts. The other event "Laus- comer Festwochen" in Ascona — featured Schola Cantorum Basilea conducted by August Wenzinger (Polydor) and received good response among the critics too.

Recorded satirical shows are very popular in Switzerland. The artists have become well known through radio-exposure and now — on strength of that — are selling records in vast quantities. One of the major draws is cabaret artist Cicer Keiler, who is with EMI Records. His best received LP called "One-Man Show" has sold more than 25,000 copies so far, but of course that particular record has been in the shops for years now. And this latter fact is significant for the entire Swiss record market.

Still popular with people here and tourists is the Swiss folk music. Sales are about the same as for satirical records. However a tremendous amount of folk talent is around, mostly artists who originate from mountain valleys. (Swiss Folk music is deeply rooted in this population which has saved its tradition). All major record companies have therefore a couple of folklorists under contract. Electromus AG — one of the leading companies in this field — reports considerable sales of "Der Gamsjager" by the yodeling duet Absecheri Rynmh. Phono AG which releases the entire material recorded on its self-produced Helvetia label, had its massive sellers with records by Dieti Walti Uud Werni, Musiorgeli Quartet Asmmittal and Laender-Kappel Echo vom Matterhorn. And EMI's general manager Max Brunner says: "Our top selling folk productions this year are Peter Zinli and a group called Zige Am Boge. We take much care to sign only pure folk acts. There is an incredible amount of synthetic folk music around, therefore this music is in danger of being washed down. The success of our pure product however proves what the public really wants."

Gott — A Top Czech Talent

By LUBOMIR DORUZKA

Karel Gott, with repertoire ranging from adapted pieces of classical music to rock and soul numbers, was undisputedly the best selling recording artist in Czechoslovakia. His single "Lady Carnaval" (originally composed for and presented at the Rio de Janeiro Festival) sold more than 200,000 copies in Czechoslovakia alone. It was more than four years ago that such sales were reached by a single in this country, and it is by far surpasses the usual best sellers which merely reach the 100,000 limit. At the same time, the German version of the single was very successful in the West German charts. Gott won his first Gold Record award from Polydor for German sales. Walther Matuzka, Gott's most serious rival, charted audiences among other things with folk songs accompanied by a cymbalon group, but somehow he lacked a hit equal with his imperson status. Vlaclav Neckar and Pavel Novak held their positions among the best selling artists, but a new name appeared surprisingly in the same category, Karel Cernoch. Originally a rock group singer, he repeated his 1965 victory at the Bratislava Lyre Festival in 1969 and reached top sales with his LP "Pateni" as well as several singles.

Among the girl singers, Helena Vendruckova, Marta Kubova, and Eva Pilarova, who rank among the best selling singers, were joined by Hana Zagorova, a newcomer from the provincial town of Ostrava, who surprisingly broke into the Top Five places in pop polls and had successful record sales. All these artists record for Supraphon. Pantomimists, the popularity of not so large capacity and output, has the most successful soloist in the multi-talented Josef Laufer, a dancer singing in four languages.

(Continued on page T-92)
BILLBOARD'S 75th Anniversary..... JUBILATION! and many congratulations

THE JUBILEE GROUP OF JUBILEE RECORDS
JOSIE RECORDS
PORT RECORDS
RAW RECORDS
GROSS RECORDS
BUTTERCUP RECORDS
PENTAGRAM RECORDS
RAINY DAY RECORDS

MONARCH MANUFACTURING (East & West)
MONARCH TAPE DUPLICATING
ETAN PRODUCTS
A.F.M. ENGINEERING
RECORD LABELS
SELECT SOUND RECORDING STUDIOS
Polish artists are still "undiscovered" by world standards though many of them are potential international stars.

Two of them—Niemiec in Italy and John Mike Arrlbow (known in Poland as Michal Burano) in France—have a good start on their careers.

The past year was again dominated by the younger generation in pop music. At the Polish Song Festival in Opole the three major prizes went to young groups (Czerwone Gitary, Skal- dowie and Ali-Babki).

The music festival has been a Slavic-flavored soul music. But more conventional and professional artists like Irene Santor and Jerzy Polomski are also very popular here.

Bands are only now gaining in popularity, as evidenced by the tremendous success of the song "Mowsli mu" (They Used to Say to Him) by Maryla Rodowicz. After she sang the song with her two accompanying gunners at the Opole Festival it shot to No. 1 in the charts and attracted the interest of foreign publishers. Robert Kings- ton of Southern Music offered to buy the copyright and later recorded Miss Rodowicz in Lon- don.

Gold Record

The Polish Gold Record is an increasingly effective stimulant in the recording industry here. Niemen and Czerwone Gitary received their second gold rec- ords for their respective LPs, and first awards went to the group No To Co and Jeremy Stepowik, singer of Warsaw street songs.

There is now an official chart in Poland. Organized by Polish radio, some journals and fan clubs, charts are based on popu- larity of the tunes and not on sales. Some "hits" are available on tape but not on records, but with proven popularity they are immediately released on disks by manufacturers of "music postcards." These companies produce singles in which Poleskie Nagrania, the official state- owned company has no interest.

Polish Tours

Many Polish artists made tours in the USSR, Hungary, Roumania and other East Euro- pean countries, and in several western countries including the U.S. and Canada. The Polish Jazz Federation, in cooperation with Supraphon, organized the greatest tour in the history of Polish jazz and pop. The Novi Singers, now one of the strongest of European jazz vocal groups, and the Namy- słowski Quartet appeared in New Zealand, Australia and India.

Film Music

The industry was saddened this year by the death of Krzysztof Komeda, the best known Polish film composer and recording artist. He often collaborated with another famous Polish-Film director Ro- man Polanski.

Local groups popularized soul music in the few discotheques in the Greater Manila area. Broad- cast exposure of soul music was first confined to a few radio stations with Hot 100 pro- gramming. Later, other pop sta- tions followed, but despite good exposure, soul records have not surpassed the sales of standards, especially locally produced cover ver- sions seldom make use of soul materials. Mostly in English, lo- cal cover versions basically make use of two types of U.S. prod- uct—the seminal standards and the type carried on the Buddah and Roulette labels. Local productions also use com- positions in English by Fil- pinos (foremost are Dannie Subi- do, George Camacso, Joe Mari Chan and Jesse Salco) and it is here where foreign artists find

Philippines See Major Local Talent Surge

By Oskar Salazar

The use of native material has been limited to the Villar-Mahaballads and EPs (the company specializes in EP records in a teen-age rock direction) followed by the groups, including the country music group Rangers and Pet Novak with George and the Beatemons who offer soul music, sung in Czech. Some Suprason LPs by rock groups sold well too—especially those by the Olympic and The Rebels, the group which disbanded soon after the release of their record. Their success was a consider- able degree also due to Vlakat Zajakas, a Polish-Filmmaker and arranger, who is the No. 1 of this year.

They are, however, signs that the Polish school of film music will continue. In addition to top Polish jazz pianist and com- poser Andrzej Trzaskowski, who works for Polish and foreign directors, another talent has emerged in the person of An- drej Korzynski.

Korzynski has written the music for director of the Majo- dja's two most recent productions, "Everything for Sale" and "Hunting Man," and also contributed music for the 20th Century-Fox Paris production "Hunt Up" and Warner Broth- ers' "Mondo Cane, Part II," which was produced in Rome.

Gott—a Czech Talent

Continued from page T-99

His LP had fair success, but Pan- nonian a top singer and EPs (the company specializes in EP records in a teen-age rock direction) followed by the groups, including the country music group Rangers and Pet Novak with George and the Beatemons who offer soul music, sung in Czech. Some Suprason LPs by rock groups sold well too—especially those by the Olympic and The Rebels, the group which disbanded soon after the release of their record. Their success was a consider- able degree also due to Vlakat Zajakas, a Polish-Filmmaker and arranger, who is the No. 1 of this year.

There is, however, signs that the Polish school of film music will continue. In addition to top Polish jazz pianist and com- poser Andrzej Trzaskowski, who works for Polish and foreign directors, another talent has emerged in the person of An- drej Korzynski.

Korzynski has written the music for director of the Majo- dja's two most recent productions, "Everything for Sale" and "Hunting Man," and also contributed music for the 20th Century-Fox Paris production "Hunt Up" and Warner Broth- ers' "Mondo Cane, Part II," which was produced in Rome.

Poland: Younger Generation's Year

By Roman Waschko

Polish artists are still "undiscovered" by world standards though many of them are potential international stars.

Two of them—Niemiec in Italy and John Mike Arrlbow (known in Poland as Michal Burano) in France—have a good start on their careers.

The past year was again dominated by the younger generation in pop music. At the Polish Song Festival in Opole the three major prizes went to young groups (Czerwone Gitary, Skal- dowie and Ali-Babki).

The music festival has been a Slavic-flavored soul music. But more conventional and professional artists like Irene Santor and Jerzy Polomski are also very popular here.

Bands are only now gaining in popularity, as evidenced by the tremendous success of the song "Mowsli mu" (They Used to Say to Him) by Maryla Rodowicz. After she sang the song with her two accompanying gunners at the Opole Festival it shot to No. 1 in the charts and attracted the interest of foreign publishers. Robert Kings- ton of Southern Music offered to buy the copyright and later recorded Miss Rodowicz in Lon- don.

Gold Record

The Polish Gold Record is an increasingly effective stimulant in the recording industry here. Niemen and Czerwone Gitary received their second gold rec- ords for their respective LPs, and first awards went to the group No To Co and Jeremy Stepowik, singer of Warsaw street songs.

There is now an official chart in Poland. Organized by Polish radio, some journals and fan clubs, charts are based on popu- larity of the tunes and not on sales. Some "hits" are available on tape but not on records, but with proven popularity they are immediately released on disks by manufacturers of "music postcards." These companies produce singles in which Poleskie Nagrania, the official state- owned company has no interest.

Polish Tours

Many Polish artists made tours in the USSR, Hungary, Roumania and other East Euro- pean countries, and in several western countries including the U.S. and Canada. The Polish Jazz Federation, in cooperation with Supraphon, organized the greatest tour in the history of Polish jazz and pop. The Novi Singers, now one of the strongest of European jazz vocal groups, and the Namy- slowski Quartet appeared in New Zealand, Australia and India.

Film Music

The industry was saddened this year by the death of Krzysztof Komeda, the best known Polish film composer and recording artist. He often collaborated with another famous Polish-Film director Ro- man Polanski.

Local groups popularized soul music in the few discotheques in the Greater Manila area. Broad- cast exposure of soul music was first confined to a few radio stations with Hot 100 pro- gramming. Later, other pop sta- tions followed, but despite good exposure, soul records have not surpassed the sales of standards, especially locally produced cover ver- sions seldom make use of soul materials. Mostly in English, lo- cal cover versions basically make use of two types of U.S. prod- uct—the seminal standards and the type carried on the Buddah and Roulette labels. Local productions also use com- positions in English by Fil- pinos (foremost are Dannie Subi- do, George Camacso, Joe Mari Chan and Jesse Salco) and it is here where foreign artists find

Philippines See Major Local Talent Surge

By Oskar Salazar

The use of native material has been limited to the Villar-Mahaballads and EPs (the company specializes in EP records in a teen-age rock direction) followed by the groups, including the country music group Rangers and Pet Novak with George and the Beatemons who offer soul music, sung in Czech. Some Suprason LPs by rock groups sold well too—especially those by the Olympic and The Rebels, the group which disbanded soon after the release of their record. Their success was a consider- able degree also due to Vlakat Zajakas, a Polish-Filmmaker and arranger, who is the No. 1 of this year.

There is, however, signs that the Polish school of film music will continue. In addition to top Polish jazz pianist and com- poser Andrzej Trzaskowski, who works for Polish and foreign directors, another talent has emerged in the person of An- drej Korzynski.

Korzynski has written the music for director of the Majo- dja's two most recent productions, "Everything for Sale" and "Hunting Man," and also contributed music for the 20th Century-Fox Paris production "Hunt Up" and Warner Broth- ers' "Mondo Cane, Part II," which was produced in Rome.

Gott—a Czech Talent

Continued from page T-99

His LP had fair success, but Pan- nonian a top singer and EPs (the company specializes in EP records in a teen-age rock direction) followed by the groups, including the country music group Rangers and Pet Novak with George and the Beatemons who offer soul music, sung in Czech. Some Suprason LPs by rock groups sold well too—especially those by the Olympic and The Rebels, the group which disbanded soon after the release of their record. Their success was a consider- able degree also due to Vlakat Zajakas, a Polish-Filmmaker and arranger, who is the No. 1 of this year.
no one is more skilled at reproduction...

than American Sound!

Cassettes and 8-track cartridges

Able to handle tremendous duplication orders at a single hop. From the moment you impregnate us with your masters, we start delivering—thousands of duplicated products within 24 hours. We move like a rabbit in getting your product to the market place. Our five years’ experience is your guarantee of flawless reproduction and prompt delivery every time. Our advanced technology (we were the first custom duplicator to acquire Gauss Equipment) has resulted in outstanding service, dependability, and the highest level of duplication quality—these are the reasons why American Sound has never lost a customer. They’re also the reasons why your next duplication job can be done better at American Sound.

—Give us the music and we’ll hop to it.
At Capitol...

We Wear 3 Hats

Three hats?
Capitol Records in Canada, have been national manufacturers and distributors for a long, long time. We've been so good at it that we opened three new distribution centres in Calgary, Vancouver and Montreal.

Since 1967, we've become affiliated with the Kensington, Waco-Sherman group of rack-jobbing companies, and promptly expanded the operation to make it one of the largest in Canada.

We didn't stop there.
We also became affiliated with the Sherman retail music stores, a chain that is quickly expanding across Canada.

So now, we wear three hats. You're aware that three hats are better than one, so . . . if your plans include the marketing of music in Canada, why not give us a call.

CAPITOL RECORDS (CANADA) LTD., 3109 American Drive, Malton, Ont., Canada, Tel.: 677-5050

Ronald M. Plumb — Executive Vice-President and General Manager
Arnold Gosewich — Vice-President - Group Marketing
BRUSSELS IS NOW THE CENTER OF EUROPE.

WE SHALL BE HAPPY TO MEET YOU AT MIDEM AT OUR STANDS No. 28-29/30-31 3rd Floor.

13 MADELEINE - BRUSSELS 1
TEL:02 12.40.04 - TELEX 23539
T-102

1970 International Recording Talent Directory

DECEMBER 27, 1969, BILLBOARD

FINLAND

ARTISTS

AUKMENINEN, MINNI (Slovakia).
BAUER, KARL-HEINZ.
BAUER, KARL, (Czechoslovakia).
BEAUJ, MARIE-THÈRE.
BEIBAUTZ, JACQUES.
BEWLEY, JOHN (Targa), (Top Voice).
BEZARD, ANDRE.
BEZARD, ASSE.
BEZARD, NOLLY.
BIOCHE, ANNETTE (Barclay).
BLACK, FRED.
BLAHOMEY, MARC
(Bandoneon).
BLOM, KAJ (Triumph).
BLISSE, ERIK.
BOLAND, KARL.
BONNET, JACQUES.
BONNET, JACQUES (Riviera).
BORNEMANN, GEORG (Barclay).
BOSCH, ANNE MARIE.
BOSCH, ANNE-MARIE.
BÖTTCHER, ERIKA (Barclay).
BRANDER, JOHAN.
BRECHER, KARL.
BREGUET, MARIE-CHRISTINE (CBS).
BRENNER, RICHARD.
BRICE, VICTOR.
BRICE, VICTOR (Festival).
BRICKEN, RICHARD.
BRICKER, HENRY (Triumph).
BRICKER, ROBERT (Pye).
BRICKER, ROBERT.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
BRICKER, ROBERT FRANK.
Where Napoleon's armies got killed, you could be making a killing.

With music. In Waterloo, Or just about anywhere else in the world. The spoils are unignorable.
And a little well-handled music can win you a lot more of them than all the guns imaginable.
Particularly when you're backed by the largest, most comprehensive music service operation in the world. Us.

Not only do we reach 100 markets. We also record. Master. Press. Merchandise. Promote. Advertise. Distribute. Publish. And take care of your every headache, whether you're using one or all of our services.
Frankly, we think if we can help you do with music what Napoleon and others have failed to do their way, we'll be doing something nice for you. For ourselves. And for the world.
WHAT IS QUALITY?

MINA

and

BOB MITCHELL

I DOMODOSSOLA

ROBERTO FERRI

GIULIANO GIRARDI

JOHNNY SAX

MILENA

TIHM

QUALITY FOREVER

GENERAL MANAGEMENT:
Via Pioda, 9
LUGANO (Switzerland)

DISTRIBUTED BY: DURIUM S.p.A.
Via Manzoni, 40/42
MILAN - ITALY

ASSOCIATED FIRMS:
PDU Edizioni Discografiche e Musicali S.A.
Corso Pestalozzi, 9
LUGANO (Switzerland)
PDU ITALIANA S.p.A.
Via Senato, 12 - MILAN

RECORDING STUDIO:
"LA BASILICA"
Via S. Eufemia, 25 - MILAN

ASSOCIATED PUBLISHING FIRM
EDIZIONI MUSICALI PDU
Via Senato, 12 - MILAN
The Guess Who
Bonnie Dobson Cat
The Copperpenny
Leigh Ashford
Tyme & a Half
Al & Linda Morrison
Westfauler
Gullivers Travels

Publishing Divisions
Cirrus/Sunspot — BMI
Stratus — CAPAC

NIMBUS 9 PRODUCTIONS LIMITED • 131 HAZELTON AVE • TORONTO 185 • CANADA

Downloaded from https://www.billboard.com/
MEMO

Billboard, on its 75th anniversary, looks not back on its past achievements, but forward to the continuing challenges of the future. To NARM, the challenge of the 1970’s is as dynamic as the exciting industry which it represents. Through NARM’s history, it has demonstrated great sensitivity to the challenges the industry has presented, to changes in marketing, in distribution patterns, in product. From its once limited function as the trade association of phonograph record rack jobbers who represented a few million dollars in business, NARM stands proudly today as the trade association representing the entire spectrum of wholesale activity in the phonograph record and tape industries.

NARM literally represents a business which enters the 1970’s well past the billion dollar mark. The opportunities which this decade will bring to our industry can only be speculated upon. Whatever they will be and whenever they will come, NARM and its membership welcome the new challenges these opportunities will bring.

Amos Heilicher
President

12th ANNUAL CONVENTION
NATIONAL ASSOCIATION OF RECORD MERCHANDISERS
MARCH 20 – MARCH 25, 1970
Americana Hotel  Bal Harbour, Florida
CONGRATULATIONS
and best wishes to BILLBOARD

Celebrating 75 Years of Great Service to the Industry

WE, THE PEACOCK RECORD FAMILY, PROUDLY ANNOUNCE THAT WE ARE IN LINE FOR A CELEBRATION ALSO, AS THIS IS OUR: 20th ANNIVERSARY

In this span of twenty years, we feel that we have made many contributions to the R&B market that are too numerous to mention, but to name a few ORIGINALS that have been since covered by some of the greatest or most commercial artists of our time, such as:

"HOUND DOG"—Willie Mae "Big Mama" Thornton
"PLEDGING MY LOVE"—The late Johnny Ace
"MY SONG"—The late Johnny Ace
"TURN ON YOUR LOVELIGHT"—Bobby "Blue" Bland
"CALL ON ME"—Bobby "Blue" Bland
"SHARE YOUR LOVE WITH ME"—Bobby "Blue" Bland
"NEXT TIME YOU SEE ME"—Junior Parker
(A very large series)—“Gatemouth” Brown

We could go on and on, but these compositions can be best brought to mind, by the series of albums of tunes recorded “yesterday” that we plan to release in 1970.

A few great ones from our album catalogue are:

Our latest singles are:

"(TREAT ME LIKE I WAS) Your Only Child"—Oscar Perry
"I CAN FEEL A HEARTBREAK"—Jeanette Williams

In any GOOD GOSPEL listing, Peacock Records and its subsidiary SONGBIRD RECORDS has to rate many slots, due to the great and very popular groups contracted to us and the extensive catalogue they have provided for us. A few of the albums are:

Again, CONGRATULATIONS to you, BILLBOARD.

We, at Peacock, look forward to bigger and better business in 1970.

DUKE — PEACOCK RECORDS
Don D. Robey
2809 Erastus St. (713) 673-2611
If You Want The Best Possible Distribution In France Then Think SONOPRESSE

The only company in France with access to all distribution channels
BILLBOARD is now 75 years old. In 1894 its editorial covered the outdoor amusement industry. Today, BILLBOARD is the number 1 newsweekly of the International Music-Record-Tape Industry.

To say that we’re 75 years old and spend a lot of time reminiscing about our “past accomplishments” would not be characteristic of BILLBOARD. We’re used to writing prefaces for new industries, new trends, new developments in this business of sound. We’re used to looking ahead.

We invite you to move with us.
NETHERLANDS

ARTISTS

BAARS, GONNIE

ANDERSON, TONY

ALBERTI, WILLY (Phonogram).

W-License.

VIOLINES

T-112 1970

LOS ROMANTICOS (RCA).

(Capitol).

(Phonogram).

DE TALENT ORCHESTRA

Bijl, Martine (Bovema).

Chet's.

Cymon's.

De LA Tour (Capriccio).

De Castro (Bovema).

Cocktail trio (Bovema).

COLOFONIE (Bovema).

COLOFON (Bovema).

Cleopatra (Bovema).}

Molenaar, Ren.

Mol, Jan.

Moerdijk, Marie-Cecile (Phonogram).

Mol, Ton.

Mol, Hans.

Mol, Ton

Mol, Rick.

Mol, Jef.

Mol, X.

Mol, Ben.

Mol, R.

Mol, P.

Mol, H.

Mol, G.

Molens, Ren.

Mol, W.

Mol, W.

Mol, P.

Mol, H.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.

Mol, A.

Mol, J.

Mol, H.

Mol, G.

Mol, F.

Mol, J.

Mol, E.

Mol, D.

Mol, C.
NATRA SALUTES BILLBOARD ON ITS 75th ANNIVERSARY
AND WE LOOK FORWARD TO THE DECADE OF THE 70’s
RE-DEDICATED TO MAKING THE BLACK MAN A FULL
PARTICIPANT IN THE BROADCASTING AND
RECORDING INDUSTRIES.

In 1970 the mass communication industry should:

1. Provide financial and technical help in establishing the National Institute of Broadcasting Science.

2. Help break down racial quotas in journalism, radio, television, and film departments of university graduate schools.

3. Provide incentives and methods for black and Spanish-speaking persons to become station owners.

4. Aid in the racial integration of all production unions and guilds.

5. Open jobs on all levels to qualified black and Spanish-speaking persons on the same competitive basis as occurs with whites.

6. Disband the “token system” of job integration.

7. Equalize the salaries of all persons of similar training and experience who work on the same jobs.

8. Eliminate the need for over-qualification of black and Spanish-speaking persons for jobs occupied by whites with less training.

9. Consult with university journalism, radio, television and film departments for new ideas in management, programming and production.

10. Establish graduate school training scholarships in journalism, radio, television and film for eligible black and Spanish-speaking people.

11. Introduce more “personal revelation” programs centering on black and Spanish-speaking persons as human beings.

In 1970 managers of black and Spanish-speaking stations should:

1. Initiate programs other than jazz, rock and roll, folk and gospel music, religious services so as to meet the special needs of the black and Spanish-speaking middle class, and for raising the educational and cultural level of the scholastically handicapped lower class.

2. Awaken their programmers to the fact that there is no such thing as a black or Spanish-speaking audience, but different special appeal audiences within any ethnic group.

3. Disband the use of “naked exploitation” commercials.

4. Provide daily news programs, through a national network hook-up, which centers on subjects of particular significance to the black and Spanish-speaking audience.

5. Cooperate with university FM stations in programming and broadcasting.

6. Increase creative experimentation in programming.

7. Help in establishing a monitoring system for program quality determination.

8. Confer quarterly with representatives from the ethnic community to evaluate programs that have been previously broadcast.

9. Meet periodically with black and Spanish-speaking social scientists and educators for advice concerning future programs.

10. Increase investigative reporting, documentary production, editorializing, and citizen complaint reporting concerning city, state and national government.

11. Make their stations a truly open forum for persons representing varied viewpoints within the community.

NATRA-NATIONAL ASSOCIATION OF TELEVISION & RADIO & TELEVISION ANNOUNCERS

Alvin Dixon
President

Del Shields
Executive Director
ITALIAN TALENT
• Continued from page T-112

PARADIS, THE (Aired)
EUCATELLA
PRINCIPAL, AND THE TROUBLED MIND
SALVATION (Vicentino)
SHAKESPEARE, THE (Columbus)
SMITH, CHARLES
SMITH, CHRISTINE (Harper)
SMYTH, CHARLES (Harper)
SPIETE, DOTTI (Viking)

TOM TSUNG (Viking)
TOUSSAINT, THE (Columbia)
TULCUM, THE (Viking)
VALLAND, THE (Viking)
VAUGHAN, THE (Viking)

BOOKING AGENTS
AGENTS OF FREIGHT, TRANSPORT AND INTERPRETATION, B I L L W I L L O S T, WeIl-
ington. Tel. 25-1060. ASSOCIATE ARTISTS. N.2 LTD. 475 19th Street, Auckland. Tel. 25-3852.
R. KINNIR, ASSOC. ASSCS. 475 19th Street, Auckland. Tel. 25-3852.
KEN COOPER, LTD., P.O. BOX 20, Wellington. Full-service Booking Bureau, New Zealand.
J. S. DENNY LEEING, BOOKING AGENT, LTD., 475 19th Street, Auckland. Tel. 25-3852.

PRESIDENT, TREED ST., Newmarket, Auckland. Tel. 25-3852. UNIVERSAL BOOKING AGENCY, 66 Manners Street, Wellington. Tel. 25-4312.

NORWAY
ALSEEN, Bente (RCA). ANDERSEN, NINE LEE (RCA), AARVAAD, RAY (import); PM: Raynor Ass-
chen, SADIE (RCA), ABRUZZI, EVA (RCA). ANDERSEN, INGER LEE (RCA), PM: SA, ARN
BARRY, PETER (import); PM: New Zealand Enter-

FONIT • CETRA
ITALY's DEPENDABLE RECORD MANUFACTURERS
LARGEST OPERATIVE CATALOGUE, still growing.
(See 1970 International Recording Talent Directory)

THE MOST IMPORTANT ITALIAN SPOKEN WORD CATALOGUE
"Collana Letteraria Documento" and "Voce dei Poeti" (Gassman—Feb—Albertazzi—Lupo—Millo, etc.)

ITALIAN FOLKLORE
(Taranto—Toto—Govi—Profazio—Li Causi, etc.)

LEADING POP SINGERS HAVE OBTAINED UNQUELLED SUCCESSES
(Twelve first prizes and several seconds at S. Remo)
(Claudio Villa—S. Endrigo—Carmen Villani—G. Pettenato—
New Trolls—Gipo Farasano, etc., etc.)

4 and 8 TRACK CARTRIDGES AND MUSICASSETTES
DISTRIBUTION OF FOREIGN CATALOGUES
Management and Recording Studio: Turin—Via Bertola 34 Tel. 2573
Factory-Publishing-Recording Studio: Milan—Via Meda 45
Recording Studio: Rome—Via Nicola De Crespino n. 31
Adriano Celentano, the most popular Italian singer during the latest 35 years.
VERGARA RECORDS Presents

"An Archive of Flamenco"
directed by J.M. Caballero Bonald
A complete and exact panorama of flamenco singing collected at its source.

An album of 6 Long-Play records, manufactured according to the most recent technical advances in the field of stereophonic sound, and a useful and solvent monograph, with detailed illustrations covering the history and evolution of flamenco singing and the experiences lived during the realization of the present Archive.

For more complete information address to:

DISCOS VERGARA
Paseo General Mola, 9—Barcelona (9) Spain

Please send me without obligation a complete information of an "Archive of Flamenco."

Name:

Address:

T.116

MUSIKVERTRIEB AG

DISTRIBUTING THE TOP LABELS IN THE WORLD OF MUSIC

Argo
Ariola
Eccaccia
Carosello
Calgens (RCA)
Decca
Deram
Eurodisc
Elite Special
Emerald
Festival
Hansa
London
Major Minor
Mainstream (London)
Monument
L'Oiseau-Lyre
Poppy (RCA)
President
RCA-Camden
RCA-Victor
Reprise
Threshold
Scepter
Telefunkin
Vega
Warner Bros.
White Whale (London)

Badenerstrasse 555, Telephone 051/54 97 54
8040 Zurich, Cable: Musikvertrieb Zurich
FOLLOWING SALOME’S SUCCESS BY WINNING THE ‘69EUROVISION SONG CONTEST WITH "VIVO CANTANDO" (Alors Je Chante), BELTER RECORDS HAS PROUDLY PROMOTED ABROAD THE BEST SOUND OF THE SPANISH MUSIC IN THE FOLLOWING INT’L FESTS:

SINGING EUROPE ’69 (Scheveningen), HOLLAND July 4 to 7, 1969. FIRST PRIZE, COMPETING WITH 14 COUNTRIES, FOR THE SPANISH TEAM WHICH COMPRISED: LOS MISMOS, CRISTINA and CONCHITA BAUTISTA

X COUPE D’EUROPE (Knokke) BELGIUM, July 12 to 17, 1969. FIRST PRIZE, COMPETING WITH 5 COUNTRIES, FOR THE SPANISH TEAM WHICH INCLUDED: CONCHITA BAUTISTA WHO GOT THE HIGHEST INDIVIDUAL PUNCTUATION AMONG ALL THE COMPETING SINGERS

II OSCAR MALTA FESTIVAL, MALTA, July 27 to 29, 1969. SECOND PRIZE AND SILVER OSCAR FOR INTERPRETATION, COMPETING WITH 16 COUNTRIES: CRISTINA

I FESTIVAL OF MONSUMMANO, ITALY July, 31 to August 2, 1969. GRAND PRIX OF THE FESTIVAL AND SECOND PRIZE OF INTERPRETATION, COMPETING WITH 12 COUNTRIES: CRISTINA

IX SPLIT FESTIVAL, YUGOSLAVIA, August 9 to 12, 1969. CONCHITA BAUTISTA WHO TOOK PART IN THE FINALE, COMPETING WITH 22 COUNTRIES.

IX IFPS INT’L FESTIVAL OF POP SONG, SOPOT (POLAND) August 21 to 24, 1969. MOST POPULAR SINGER VOTED BY THE AUDIENCE AND 3rd PRIZE OF INTERPRETATION, COMPETING WITH 27 COUNTRIES: CONCHITA BAUTISTA

GRAND PRIX DU DISQUE (RECORDING DAY) COMPETING WITH 17 COUNTRIES: MICHEL

MOST OF THE WINNING SONGS IN THESE FESTIVALS ARE PUBLISHED BY EDICIONES MUSICALES BELTER, S.L.

ALL THE ARTISTS RECORD EXCLUSIVELY ON

DISCOS BELTER, S. A.
Gomis, 1
BARCELONA-6
España
EXCLUSIVE DISTRIBUTORS OF A&M - MUSICOR
PROJECT3 - REPRISE
SCEPTER - WARNER BROS

DISCHI C.G.D. COMPAGNIA GENERALE DEL DISCO DISTRIB. MESSAGGERIE MUSICALI - MILANO - ROMA

the sound of the 70's is on

CBS

and

EPIC

CBS is a Trademark of the Columbia Broadcasting System, Inc.
CBS ITALIANA S.p.A. - Milano
Distribuzione Messaggerie Musicali - Milano - Roma

DECEMBER 27, 1969, BILLBOARD
1970 International Recording Talent Directory
T-121
INTERNATIONAL TALENT

• Continued from page T-120

PLAYBOY (Sweden)

PRODU. PETE (Paldiski)

RADO, ZVONIMIR

LUCIEN MARTIN (PM/BA/Tonstudio

SCANION (Stockholm)

SCANDINAVIAN TALENT (Glasov)

SEBASTIN (Stockholm)

SHANE (Kopenhagen)

SLAGGERSVARKA (Henners Nord) BA

SLOOR, BARRY (Rotterdam)

SOLING, EDWIN (Henners Nord)

SOMMER, RALF (Norway)

STERN, CECILIA

STEN, CARL-GUNNAR (Kopenhagen)

STENMARK, SIV (Henners Nord)

STINE, OLE (Henners Nord)

STURGARD, TONI (Henners Nord)

TAMIABI (Kopenhagen)

TAMSMA, JAN (Henners Nord)

TALLENG, HUGO (Henners Nord)

TELENICS, R. (Kopenhagen)

TENORIUS, FREDRIK (Kopenhagen)

TE MUIT, WALTER (Henners Nord)

VARIS, RAJU (Akbergs prod'ns)

VETTER, HANS CHRISTIAN (Stockholm)

VINGLUND, STIG (Henners Nord)

VOGUE (Stockholm)

WESTERMARK, HARALD (Henners Nord)

WIND, CARL T. (Stockholm)

WINDLUND, GUNNAR (Kopenhagen)

WINDSTRÖM, PER HANS (Henners Nord)

WILHELMSSON, JAN (Henners Nord)

WOLFF, UWE (Kopenhagen)

WOULFE, RICK (Henners Nord)

WRIGHT, RONALD (Henners Nord)

X ANTONIO (Kopenhagen)

Y FREDERICKS (Hannover)

ZHANG, ZIYANG (Hannover)

ELECTRA, BOX 1177, S-103 34, SE

ZETTA, BENET (Wiesbaden)

ZETTEBERG, PAUL (Henners Nord)

ZETTEBERG, PER (Henners Nord)

PERSONAL MANAGERS

BORG ÅKERBERG, c/o Maternome Rec., 27 Karlbergsgatan, Stockholm, Sweden No. (08) 61-64-06.

ALL MUSICGENCY, A, Upplandsvagen, Stock-

AMG MUZIQUADE, A Aviatiksgatan, Stock-

STIG ANDERSSON, 18 Allersergatan, Stock-

KAI-JUSTIN ANDREW, 512 Västergatan, Stock-

JÖRGEN ANDERSSON, B, 2 Södermalm, Stock-

JAN BEEM, 6 Allersergatan, 54 Stock-

JAN BERG, R, 99 Tegnérgatan, Stock-

BILL BROWN, PO Box 953, Norrköping 9, Sweden. No. (070) 42-13-79.

BILL PROOKS, PO Box 953, Norrköping 9, Sweden. No. (070) 42-13-79.

BOOKING AGENTS

ALL MUSICGENCY, A, Upplandsvagen, Stock-

ARTIST ELITE PRODUCTIONS, 94 A Sandviksgatan, Stock-

ARTISTIC TALENT, 60, Bankergatan, Täby, Sweden. No. (08) 83-33-19.
**Pye Have The Best Facilities in Europe**

The best sounds are taped at Pye studios

Pat Goodwin
A.T.V. House Great Cumberland Place
London W.1.
Telephone 262 5502

---

**Custom Pressing**

Tranco Ltd.,
Ray Young
132 Western Road Mitcham
Telephone MIT 7000

---

**A.I.R**

George Martin, Ren Richards
John Burgess, Peter Sullivan

Enters the 70’s full of confidence topping the world’s charts as producers of The Beatles, Tom Jones, Engelbert Humperdinck, The Hollies, etc.

London’s finest recording studio opening in June.

One of the most successful music publishing companies in the U.K.

Great product from our talented new producers Chris Thomas Anders Henrikssen.
INTERNATIONAL TALENT

UNITED KINGDOM

ACID GALLERY (Coventry; PM/BA: Alexander). ONE ARTISTS (Soho, London W.1; PM/BA: Rik Gunnell).

ALFRED (Birmingham; PM/BA: J. Roberts). ARTISTS (Belfast, Northern Ireland; PM/BA: Ballymena Arts Council).


ASHLEY (Gloucester, Gloucestershire; PM/BA: Ken Stein). ARTISTS (Free State; PM/BA: Afrikaanse Universiteit).

ATLANTIC (Fontana; PM/BA: Polydor). ARTISTS (Nottingham, Nottinghamshire; PM/BA: Peter Martin).


BARKER, MAX & SONS (Lancashire; PM/BA: Peter Britton). ARTISTS (Cupids, Northern Ireland; PM/BA: David McIlveen).

BARNWASON (Birmingham; PM/BA: Brian). ARTISTS (Chessington, Surrey; PM/BA: Paloma Artistes).

BARTON (Nottingham; PM/BA: Brian). ARTISTS (Wigan, Lancashire; PM/BA: J. Walker).

BARRON, RAY (Bromley, Kent; PM/BA: Peter Blake). ARTISTS (Maidstone, Kent; PM/BA: M. Smith). 608 PAGE-T-126)


BATES, DAVE (Wales; PM/BA: Peter). ARTISTS (Bridgend, Glamorgan; PM/BA: L. Jones).

BAXTER, ALFRED (Stoke On Trent, Staffordshire; PM/BA: David). ARTISTS (Bridgwater, Somerset; PM/BA: Julian Williams). 608 PAGE-T-126.


BETT, JEFF (Belfast, Northern Ireland; PM/BA: Brian). ARTISTS (Ballymena, County Antrim; PM/BA: David McIlveen). 608 PAGE-T-126.


BIRD, ROBERT (Bristol; PM/BA: Michael). ARTISTS (Bristol, Gloucestershire; PM/BA: Nick Dow). 608 PAGE-T-126.


BIRD, ROBERT (Bristol; PM/BA: Michael). ARTISTS (Bristol, Gloucestershire; PM/BA: Nick Dow). 608 PAGE-T-126.


"FORTY-ONE YEARS OF INTERNATIONAL ACHIEVEMENT"

THE PEER-SOUTHERN ORGANIZATION

ITS TOP MEN IN EUROPE

BOB KINGSTON
ROLF MARBOT
ALBERTO CARISCH
PAT SEEGER
MICHAEL KARNSTEEDT
MANUEL SALINGER
LENNART HANNING
HAN DUNK
ALBERT BRUNNER
FELIX FAECQ
JOSEF HOCHMUTH
ERNI BILKENROTH

IN AFRICA
GLYN TAYLOR

CO-ORDINATOR
TOM WARD

also in SYDNEY, AUCKLAND, TOKYO AND throughout NORTH, CENTRAL and SOUTH AMERICA

IN SPAIN, JULY 2, 1947,
A MUSICAL GENIUS WAS BORN

At seven, he gave his first guitar concert.
At 20 he was internationally acclaimed as the most exciting
singer, hit composer, poet, actor, arranger, producer.

AT 22 HE IS READY FOR THE U.S.
Be ready for him.

LUISITO REY

Watch genius at work: January 2d to the 14th, Maisonette Room,
St. Regis Sheraton, New York
Columbia Records
Direction: Alfred D. Herger
Tel. 725-0158 Cable: ALHERGER
San Juan, Puerto Rico

© 1969 by HENRY J. SOMMERS, A.S.C.A.P.
Songs by Sommers Records
P.O. Box 322
Silver Spring, Maryland 20907
Telephone: (301) Whitehall 6-0039

Our every breath
Is a step to Death,
A minute more; a minute to
Death's door... Pass must you!
© 1969 by HENRY J. SOMMERS, A.S.C.A.P.
Songs by Sommers Records
P.O. Box 322
Silver Spring, Maryland 20907
Telephone: (301) Whitehall 6-0039

LET US DELIVER TO YOU
'THE CLOUDS'
ON NORTHLAND

D.J. Copies Available
For Bookings:
Spencer Stein
1623 Kinsella
Belleville, Ill. 62221

Contact:
Brite Star Promotions
209 Stahlin Bldg.
Nashville, Tenn.

DECEMBER 27, 1969, BILLBOARD
1970 International Recording Talent Directory
T-125
APPLE CORPS. LTD.

APPLE RECORDS
APPLE PUBLISHING

3 SAVILE ROW,
LONDON W.1.

% ABKCO INDUSTRIES INC.
1700, BROADWAY
NEW YORK N.Y. 10019
The Decca Record Company Limited of England and its USA subsidiary London Records Inc. offer American record labels a first-class world-wide distribution service.

Decca House 9 Albert Embankment London SE1 England
### ARGENTINA
**Top ARTISTS**
- Pos. Artist (Label) No. of records on chart
  - 1. LUCAS PEDRO (Sony) (4)
  - 2. LUCIANO KRAUS (Sony) (3)
  - 3. BOSQUET MUSICAL (Sony) (2)
  - 4. LEONEL ROSSET (Sony) (2)
  - 5. DANIELLAN (Sony) (2)
  - 6. LUCAS PEDRO (Sony) (2)
  - 7. BAUR (Sony) (2)
  - 8. NESTER FRAGOS (Sony) (2)
  - 9. NICOLO DI BARI (Sony) (2)
  - 10. ROBERTO SOL (Sony) (2)

### BELGIUM (Flemish)
**Top ARTISTS**
- Pos. Artist (Label) No. of records on chart
  - 1. BEATLES - Apple (Parlophone) (4)
  - 2. CLIFF RICHARD - Columbia (3)
  - 3. BERT JANSMES - Columbia (2)
  - 4. EDDIE COCHRAN - Columbia (2)
  - 5. BARRY RYAN - Columbia (2)
  - 6. PAUL ANKA - Columbia (2)
  - 7. PLASTIC ONWEB (Apple) (1)
  - 8. BANDWAGON - Direction (1)
  - 9. KEN - Hansa (1)
  - 10. UGO JOE - Hansa (1)

### BELGIUM (Wallonian)
**Top ARTISTS**
- Pos. Artist (Label) No. of records on chart
  - 1. DAVID ALEXANDRE - E.Phot (1)
  - 2. ELVIS PRESLEY - RCA (1)
  - 3. RICHARD CLAYDERMAN - Columbia (1)
  - 4. ROLLING STONES - Columbia (1)
  - 5. APPARO'S CHILD - Columbia (1)

### BRAZIL
**Rio de Janeiro**
- **Top ARTISTS**
  - Pos. Artist (Label) No. of records on chart
    - 1. ERASMO CARUSO - RCA (1)
    - 2. RAOUL BARDI - RCA (1)
    - 3. ERASMO CARUSO - RCA (1)
    - 4. ERASMO CARUSO - RCA (1)
    - 5. ERASMO CARUSO - RCA (1)

### FRANCE
**TOP ARTISTS - NATIONAL**
- Pos. Artist (Label) No. of records on chart
  - 1. JIMMY CLIFF - Polydor (4)
  - 2. DAVID RAY - Polydor (4)
  - 3. JOHNNY HALLIDAY - Philips (4)
  - 4. RAY BARRIE - Polydor (3)
  - 5. RICK TORRI - Philips (2)

### GERMANY
**Top ARTISTS**
- Pos. Artist (Label) No. of records on chart
  - 1. BARRY RYAN - Polydor (2)
  - 2. SCENTAY - Polydor (2)
  - 3. BOBBY MCGEE - Polydor (2)
  - 4. ZAGER & EVANS - RCA (1)
  - 5. ERWIN VANDERLINDEN - Philips (1)

### Top International Artists (By Country)

Top International artists, publishers and producers are listed below by country. Ratings are based on the weekly Hits of the World from Jan. 4 to Oct. 25, 1969. As rankings are based on available information, the number of artists, publishers or producers will vary from country to country. The point system is the same as for domestic lists.
Hey, did you know it was Billboard's 75th Anniversary and RCA Canada was taking time off from its great new sound, its fantastic new opportunity machine, its new idea generating gizmatic and its dynamic new roller geared star whomper flume, to wish them all the best?
OUR MOST FAMOUS FLOWERS AT YOUR 75TH ANNIVERSARY

Billboard
FELICITACIONES EN SU 75 ANIVERSARIO

STANDARDS THAT WILL LAST IN ANY GENERATION!

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
ON THE SUNNY SIDE OF THE STREET
I'M IN THE MOOD FOR LOVE
DON'T BLAME ME
IT'S A MOST UNUSUAL DAY
EXACTLY LIKE YOU

JIMMY McHUGH MUSIC

Looking for Talent Booking an Act? Billboard's International Talent Edition has the ANSWER!
Top entertaining organization in Japan

Chiyokomora
Michiyo Azusa
The Peanuts

Mie Nakao
The Wild Ones

The Tigers

Cool Five

Yukari Ishii

WATANABE

WATANABE PRODUCTION CO., LTD.
President: SHIN WATANABE

WATANABE MUSIC PUBLISHING CORP.
President: MISA WATANABE

#4 1-chome Yurakucho Chiyoda-ku, Tokyo, Japan
TEL: 502-0541 CABLE: PROWATANABE
### Top International Recording Studios Directory—

**Coming March, 1970. For further information contact your local Billboad Office.**

#### NEW YORK
- **HOLLAND TOP ARTISTS**
- **ITALY TOP ARTISTS**
- **MEXICO**
- **NEW ZEALAND**
- **PHILIPPINES**
- **POLOG**
- **SINGAPORE**
- **SOUTH AFRICA**
- **SWEDEN TOP ARTISTS**
- **SWITZERLAND**

#### Top International Artists • Continued from page T-130
WE ARE NOT 75 YEARS OLD
-NOT YET:

Robert Stigwood Organisation Ltd.
Abigail Music (London) Ltd.
A.L.S. Management Ltd.
A.L.S. Presentations Ltd.
A.L.S. Television Ltd.
Associated London Films Ltd.
Artiste Management Ltd.
Barry Gibb Ltd.
Maurice Gibb Ltd.
Rik Gunnell Management
St. George Music Ltd.
Dratleaf Music Ltd.
Tenbo Music Ltd.
Casserole Music Corporation
Robert Stigwood Organisation, France
Robert Stigwood Organisation Publishing Ltd.
Marmalade Music Ltd.
Brilliant Music Ltd.
Throat Music Ltd.
Mellow Jellow Music Ltd.
Rudolf Slezak Musikverlag GmbH.

1700 Broadway
New York, New York 10019
Area Code 212—765-7850
(President: Rik Gunnell)

67 Brook Street
London, W 1
Tel: 01-629-9121
(Chairman: Robert Stigwood)
Amongst those solely represented world wide are the following:

Pentangle
Fairport Convention
Deep Purple
Harmony Grass
Ken Thorne
Pink Floyd
Incredible String Band
Gerry Marsden
Tyrannosaurus Rex
Cilla Black
Donovan
Robin Gibb
Matt Monro
Marian Montgomery
The Gun
Cupids Inspiration

NEMS ENTERPRISES LTD.,
NEMPEROR HOUSE,
3. Hill Street, - London, W1X 8AJ
Telephone 01-629-6341
Cables: Nemperor or Vic Lewis
Music Publishing:

Record Labels:

Record Distribution

Soundtracks from the most important movie productions in the latest years were published by our group. A wide catalog of pre-recorded music is available.

C.A.M. IN THE WORLD

Head office of the group: 8, Via Virgilio 00193 Rome (Italy)
C.A.M USA Inc., 370 Lexington Avenue, New York, N.Y. 10017
C.A.M. JAPAN c/o Towa Playguide Bldg., 2 Chome Ginza—
Chuo-Ku Tokio (Japan)

Editions Musicales CAMPANA
8, rue de Hesse, 1211 Geneve (Suisse)
CO-MUSIC GmbH, MUNICH (Germany)
SIMEPP S.A., 14, Av. Lincoln Paris 8me (France)

The best selling music newsweekly in Italy.

the sound is C.A.M. is music
I should like to confine my remarks on the record industry to the U.K. and Europe. In the U.K. we can expect to see the U.S. pattern develop very rapidly. Merchandising and distribution systems are going to gain strength, as the lessons learned in the development of budget lines. Rack jobbing in one form or the other will become a major factor but, as I have said before, good competitive dealers will always be there. In pricing I can foresee that records will get cheaper but I want to make it quite clear that this is not synonymous with reducing prices. After all, records have been getting steadily cheaper over the last few years, purely because the pricing has remained static, the income per capita has been increasing and the purchasing power has been increasing. I think it is likely that the industry will in fact have to increase certain prices before long but the gap between the rate of increase in the standard of living and the rate of increase in the price of gramophone records will widen. Therefore, records will get cheaper.

The future of singles is a fairly uncertain picture. They are at the best promotion material and appear to supply an endless source of material for radio programs. It is well known that many artists have their so-called "singles image" and their "LP image." I think it is a pity, both for the artist and record companies and for radio and television that the LP image is the one that receives less attention in the promotional channels.

Tape must come, whether it be cassettes or Stereo 8 or, Ged forbid, something else. I believe that in England the rate of growth of this market will be slower than that which has been experienced in the U.S. and the reason will probably be the price of the equipment.

The record industry's movement into Record Merchandisers and EMI, Pye and Philips participation in retail chains is also indicative of the pressures on the record manufacturers to maintain profits and their willingness to adapt to new conditions. It is impossible to make any forecast or prediction about talent or the music that will be performed. The only thing that I can guarantee is that taste will not remain static.

As far as continental Europe is concerned the changes that I have mentioned as probably being likely to happen in the U.K. are in fact happening faster in some countries than in others. Spain has to be a boom market. Germany is going very fast and is introducing budget lines and merchandising techniques that even until two or three years ago were considered to be unacceptable. In Germany the price trend must be down and volume must increase substantially.

The major operators in Europe are actively rationalizing their manufacturing and distribution organization and, looking to the end of the ten year period, it is likely to become a truly Common Market as far as records are concerned.

Tape is already going fast on the Continent and will keep going and I believe that they will switch from records to tape some years before the same thing happens in the U.K.

Artistically, the market is going to develop and there will not be so many international barriers holding back promising talent. In terms of a generation, I believe European tastes will also become very similar.

JOAQUIN ALFONSO
artistic manager, Belter Records, Spain

The 1970's will be most important for the development of the music industry and very specially for the L.P. industry.

Technological approaches and higher standards of living in most countries will increase the number of music buyers for records, cartridges, musicassettes and other systems.

In the next decade we will have image and sound together on the market, in the EVR system or others that develop. This means big changes for the industry and the artistic production. It will be a revolution and we must be prepared for it.

Moreover, the new ways of life which are appearing and being adopted by the new generation will mean a transformation and development of creative work in the recording industry. In short, we are entering a most important and attractive age for our work.
GROWTH IS POLYDOR

ABC
ADES
ARCHIVE
ARIOLA
BLUESWAY
BLUE THUMB
COMMAND
DEUTSCHE GRAMMAPHON
EURODISC
FLYING DUTCHMAN
GRAND AWARD
HElidor
IMPULSE
ISLAND
MARMALADE
METRONOME
MUSIC GUILD
MUSIC ROYALE
POLYDOR
POLYDOR SPECIAL
PRIVILEGE (DG)
PROBE
RIVERSIDE
SENATE
SIMON SAYS
SPIN
TANGERINE
TETRAGRAMMATON
WESTMINSTER

Branches coast to coast

Branch Montreal
5000 Buchan Street
Montreal 9, P. Que.
Phone 933-4201

Branch Toronto
3279 Lenworth Drive
Cocksville, Ont.
Phone 625-9330

Branch Vancouver
196 Smithe Street
Vancouver, B.C.
Phone 681-0268

Head Office:
4115 Sherbrooke Street, West, Montreal 6, P. Que.
Phone 933-4201 (Telex 01-26546)
Vince Guaraldi — BMI

Composed and Performed the SOUND TRACKS for SIX "CHARLIE BROWN TV-SHOWS"

and the CBS feature length movie "A BOY NAMED CHARLIE BROWN"

exclusively with SHIFTY MUSIC • 855 Treat Ave., San Francisco, California
BILLBOARD MAGAZINE, BIRTHDATE: APRIL 19, 1894. BIRTHPLACE: CINCINNATI, O. BIRTH SIGN: ARIES. GEMINI ASCENDING, SUN IN ARIES, MOON IN LIBRA. Ascending Gemini establishes Mercury as Ruler of the chart, in company with Sun in Aries gives pioneering thrust toward goals. Gemini is the sign of communication, journalism, publishing and advertising. The moon in Libra is in the fifth house, indicating success in dealing with the public in areas of amusement, entertainment, music and pleasures generally. Conjunction of Moon with Saturn, opposition to Sun implies severe financial crises, probably during the depression, with disagreement between aggressive and conservative elements in management. A wide Jupiter-Neptune conjunction in Gemini suggests a fortunate resolution of problems, sometimes through unexpected breaks and happy coincidence. Relations with employees harmonious and friendly, even with occasional “family” squabbles. Occasional need for change of residence (quarters) required for expansion (4). Venus and Uranus gives successful dealings in recording field. Some loss through fires, accidents and lawsuits. The latter overcome successfully through triple conjunction of Jupiter, Neptune and Pluto rising in Gemini outperforms competition. Majority of astrological signs point to “All systems go” for another seventy-five years.

DAVID COBB
NASHVILLE

Best Wishes on Your 75th Anniversary From the Label of the Stars

Monument Record Corp.
Nashville/Hollywood