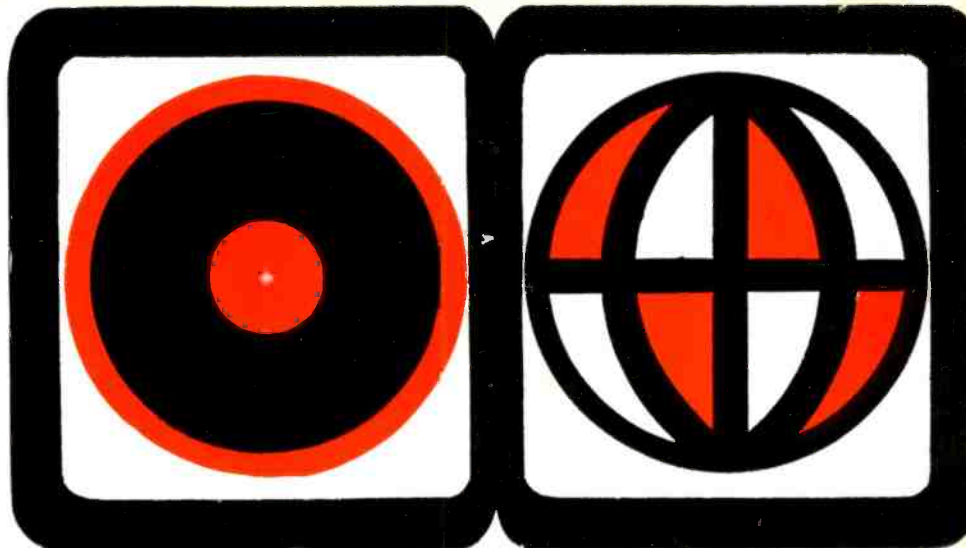


record world

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Music & Record
Industry*

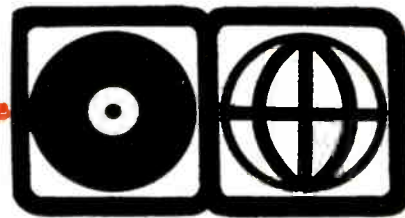


Vol. 21, No. 1039

PART II

May 6, 1967

**JUBILEE
COMES
OF AGE**



Jubilee Industries, Inc. 
1790 BROADWAY, NEW YORK, N. Y. 10019 (Area code 212) 757-8570
EXECUTIVE OFFICE

MEMO

FROM: THE PRESIDENT

TO: THE CHAIRMAN OF THE BOARD

I would like to take this opportunity to thank the people in our industry who have participated so graciously in this, our 21st Anniversary. They have helped make my tribute to you an unforgettable experience.

I say this as a proud son and a proud business associate.

Words come easily to me at this time for I am sure you realize that the relationship we have shared from father to infant, father to adolescent, father to young man, and finally, father to a grown man, has been something most extraordinary.

Let me further say at this time that I have already started preparation for my next tribute to you on our 50th Anniversary.

Steve

NEW YORK—Jerry Blaine—
 “Silents” movie player . . .
 leader of his own band during
 the Big Band Era . . . adept on
 many musical instruments him-
 self . . . head of one of the
 original independent distribu-
 tion set-ups in the U.S. . . .
 label chief . . . movie producer
 . . . and still on top as President
 and Chairman of the Board
 of Jubilee Industries, Inc.

— has come a long way.

But not so far that he still
 doesn't joke (?) about giving
 it all up to get “a wig and
 another band.”

It is just 21 years since
 Blaine formed Cosnat Distribu-
 ting Corp. “with a small office
 on 42nd St. and a little block
 house [shipping department] on
 11th Ave.,” as he puts it. But
 Blaine had been in the record
 business for years. With his
 band, officially titled Jerry
 Blaine and His Streamlined
 Rhythms, he had recorded for
 the American and Blue Bird
 labels, from 1932 to 1941.

He came close to a hit record
 once with “The Dipsy Doodle,”
 but his former arranger, Larry
 Clinton, had the big one on
 this tune with his own orches-
 tra.

In 1936 the Andrews Sisters
 joined the Brooklyn Paul White-
 man, and, as Blaine has re-
 called, “We had a little diffi-
 culty. The girls wanted \$100 a
 week and a room at the Park
 Central Hotel . . . They took
 less. We're still friends and
 they kid about it. A couple of
 years later they made ‘The Beer
 Barrel Polka.’”

Sinatra, Haymes with Band

Frank Sinatra and Dick
 Haymes also sang with the
 Streamlined Rhythms, as did a
 \$15-a-week vocalist named
 Helen Fogelman whom Blaine
 convinced should change her
 name to Helen Forrest. A fel-
 low named Glenn Miller was
 another of Blaine's arrangers.

“Suddenly, while I was play-
 ing at the Lowery in St. Paul,
 they drafted half my band,” he
 remembered recently. “Then I
 went with Continental Music
 Co., a subsidiary of the C. G.
 Kahn Instrument Co. They
 were distributors of string and
 reed instruments and were
 starting a record company
 called Music Appreciation Rec-
 ords, which consisted of classics
 without any name or labels but
 performed by ‘name’ artists and
 wrapped in paper. It became
 such a big promotional item
 they didn't know what to do
 with it.

“I had the U. S. for all de-
 partment stores, and knew
 every department store man in

the country. It was supposed to
 be only a music store thing,
 but it got out of hand. We took
 ads announcing the operas and
 symphonies for the first time at
 these prices, and sold carloads.
 Eventually, the company
 couldn't afford me: I was on a
 commission basis. One day the
 president called me in and
 said, ‘You're making more
 money than I am!’”

“When the public got to ap-
 preciate the classical music,”
 Blaine continued, “they moved
 on to RCA and Columbia, and
 our job was done.”

Joined Cosmopolitan Records

Then (around 1942) Cosmo-
 politan Record Co. was formed,
 and the man in charge, Harry
 Banks, heard about Blaine and
 hired him as Vice President of
 Sales. Blaine then had to set
 up distributors, and many of
 the old-line distributors were
 put into business by Blaine.
 Most had been juke box, game
 or cigarette vending distribu-
 tors, and among them were
 Milt Salstone of MS Dis-
 tributing Co. in Chicago and
 James H. Martin of James H.
 Martin, Inc. also in Chicago.

Joe Schribman, who became
 Rosemary Clooney's manager,
 was an assistant in sales at
 Cosmopolitan, and Morty Palitz
 and Sy Rady were in the A&R
 department. “At Cosmo we had
 such artists as Joan Edwards,
 Tony Pastor, Hal McIntire and
 the Four Chicks and a Chuck,
 but our biggest seller was
 ‘Tubby the Tuba,’ on two 10-
 inch records and narrated by
 Victor Jory. This became a clas-
 sic.”

Blaine left Cosmopolitan Rec-
 ords, which ultimately folded,
 and went to National Records,
 again as VP Sales, where Sid
 Talmadge, now of Record Mer-
 chandising of Los Angeles, was
 bookkeeper.

When Cosnat Distributing
 Corp. was formed (“I gave my
 kid brother Ben \$6,000 to start
 a distributing business—Ben
 had been in the service, was
 a song-plugger before”), Blaine
 related, “There were only a few
 indie labels. We opened with
 the Cosmo and National lines.
 My first hit in distributing was
 ‘Open the Door, Richard,’ in
 January, 1947, on the National
 label. We made it with Herb
 Abramson, who was A&R man
 at National before he formed
 Atlantic Records.

“I found the song while in
 California, where everyone was
 talking about it. I remembered
 an artist named Dusty Fletcher,
 whom I'd heard in New York
 at the Paradise Restaurant. I
 went home and we worked for
 two days with Dusty on it, parts

Jerry Blaine:

They Were Very Good Years

one and two. It sold over a mil-
 lion. The original was by an-
 other artist on the Black and
 White label, but it never left
 California.”

Jubilee Bows in '47

Jubilee Records also was
 started in '47 in conjunction
 with Cosnat, and with this la-
 bel's first album, Kermit
 Schafer's “Radio Bloopers,” an-
 other hit was born. The pack-
 age sold almost five million
 copies and started the label's
 successful “Blooper” series
 which, along with the arrival
 in '58 of Rusty Warren and her
 risqué comedy LPs, established
 Jubilee as one of the first and
 foremost diskeries in humorous
 recordings.

Jay-Gee Records, Inc., the
 wholly owned subsidiary of
 Jubilee Industries, Inc. (the
 name of which Cosnat adopted
 in 1966), produces records to-
 day not only under the Jubilee
 banner (which recently brought
 forth the much-publicized
 Adam Clayton Powell LP,
 “Keep the Faith, Baby!”), but
 also on the Josie, “R,” Toot and
 Port labels and via the com-

pany's half interest in B. T.
 Puppy Record Corp.

Cosnat opened its first dis-
 tributing branch in Philadel-
 phia around 1950, followed by
 another in Newark, N. J., short-
 ly afterwards, and then Cleve-
 land and Detroit. “We had nine
 distributorships at one time,”
 noted Blaine, by now in busi-
 ness with his brothers Ben and
 Elliot, who studied law, and,
 ultimately, his son-in-law, Ir-
 win Lisabeth, who manages All
 One Stop Distributing of New
 York, and his son Steve (see
 separate stories).

Biggest Year in '57

“We had our biggest year in
 1957,” he informed. “Our net
 was \$5,600,000 in distribution.
 After this, things started to
 slide. This was the peak year
 in independent distribution.
 Then the one stops started to
 assert themselves. They weren't
 satisfied with the juke box busi-
 ness. They made it so you could
 buy all the records at one place.
 More and more they began to
 take over the retail end. Even-
 tually, I opened a very success-

Jerry Blaine

As President, Chairman of the Board, Jubilee Industries, Inc.



Jerry Blaine:

The Years Get Better



*Jerry Blaine
As Leader of the Streamlined Rhythms*



BIG BAND DAYS: Jerry Blaine and band singer Phyllis Kenny.



*THE THRILLING THIRTIES:
Jerry Blaine and
His Streamlined Rhythms.*

ful one stop in Detroit."

In May, 1960, Cosnat went public "because we needed the money—we had over-expanded in other places. We then expanded our distribution to Cincinnati, Pittsburgh, Chicago and Los Angeles, when we should have gone more into production."

Monarch Purchase

"In California, I met Nate DuRoff of Monarch Pressing there who happened to mention that he'd been offered a million by Paramount and Randy Wood for his plant. Not really wanting to buy it, I asked if he really wanted to sell it. He said yes. First thing I knew, in the summer of 1960, right after I went public, I paid him \$1,250,000 for Monarch," Blaine stated.

"Since we were in the distribution business and had the foundation—you don't start building with the roof—I thought: we have the plant, we have the distribution, now we go into production. (As a former orchestra leader, I have

always been interested in production.) We have expanded the plant in Los Angeles, and once it is completed to our specifications and hopes we will expand in the East and Midwest." DuRoff remained as operating head of Monarch, "an autonomous operation, except when it comes to expansion," and he recently became Executive VP of Jubilee Industries, Inc.

The kind of service Blaine wants to set up for his customers is "one of completion. All they would have to do is give us a tape or a master, and we will press, warehouse, ship and even bill for the label or labels."

A couple of years ago, Blaine also produced a motion picture, "The Candidate," with Mamie Van Doren and June Wilkinson.

Blaine went out of the distribution business in March of 1966 because, he says, it was no longer profitable. He proclaims that he would go back into distribution only "if we were strong enough to control the territory, have total distribution."

FRIENDS FROM WAY BACK: Jerry Blaine, Randy Wood, President of Dot Records (one of the first labels distributed by Cosnat Distributing Corp.) and Bob Austin in the mid-1950s.



Jerry Blaine: The Vintage Years

He opines that eventually there will be no indie distribs, "or if there are, they will be more or less brokers for the little guy. There will be one very strong guy—what I call a broker—who will handle all the small people for those who don't have their own branches. They will own the inventory and he will operate as sales representative for them."

Right now, Jubilee Industries, Inc., is taking the following direction: "I would like to diversify and not put all my eggs in one basket."

"We could be the United Artists of the record business," he goes on. "With our backing, young people can have chances they've never had before. If they have a 50-50 participation in the business, they have a chance for equity."

For Jerry—although now a grandfather a half-dozen times over via his twin daughters and son—can still remember when three ambitious youngsters named Jerry Blaine, Ginger Rogers and Buddy Rogers entered a contest and won parts in a 1925 movie called "Salome of the Tenements."

Atlantic's Best Wishes

Jerry Blaine was one of Atlantic's earliest distributors and has been one of Atlantic's closest friends for many years.

We will always remember the warm and happy association that existed for so long between Jerry Blaine and Atlantic and we offer our sincere best wishes for his continued success.

Ahmet Ertegun
Nesuhi Ertegun
Jerry Wexler
ATLANTIC RECORDS



ALIZA KASHI, frequent guest on "The Merv Griffin Show" on TV, appears with producer Joe Sherman in Jubilee's fully equipped New York recording studios at work on her new record for the label.



The Last Branch: Cosnat, Los Angeles



Jerry Blaine and Adam Clayton Powell mapping Jubilee's "Keep the Faith, Baby" album.

Dear Jerry,
We are pleased to take part
in this tribute to your
Celebration of 21 years of
leadership in our great industry.

Marvin M. Jacobs Ed Berson
Joe Goleski Carl Pendracki
Jack Millman

Music Merchants Inc.
Detroit, Michigan

**Congratulations,
Jerry – all the
best from Best**

Len Silvers

Steve Brodie

**BEST RECORD
DISTRIBUTING**

Congratulations

Dick Gersh



richard gersh associates, inc.

Public Relations

200 west 57th street, new york, n.y. ci 7-4161

affiliates: los angeles-toronto-london

**Congratulations
and Best Wishes
On Your
21st Anniversary**

New Deal

Record Service
Corporation

45-18 Court Square
Long Island City, New York

Al Levine

and

Lou Klayman

We at **B. T. Puppy Records** would like to congratulate the staff of **Jubilee Industries, Inc.** and **Jay-Gee Records Co., Inc.** for their tremendous contribution in helping us build **B. T. Puppy Records** into one of the hottest independent labels in the business.

Principals:

Seymour Barash, President

Steve Blaine, Executive Vice-President

Mickey Eichner, Vice-President

The Tokens, (Producers)

William Rigler, Secretary

Elliot Blaine, Treasurer

B. T. PUPPY RECORDS, INC.

Steve Blaine:

Like Father Like Son

NEW YORK—Steve Blaine, President of Jay-Gee Records, Inc. (with its roster of many labels), produced his first record when he was 15, and in an industry where youth usually has its fling, Steve's was one of the youngest.

At that not-so-tender age, Steve was a student at Port Washington High School in Long Island and also singing in those corridors was a group called the Chancellors. Steve cut them on the Port label (from Port Washington) for Jay-Gee and the record went on to sell 26,000 records in New York. And although the disk was just a regional hit—still an oldie but goldie locally—the record's record was an impressive one—15 years old or no 15 years old.

Decided on Jay-Gee

Steve was inactive for the most part after that, until after he completed his six-month army hitch a few years later. At that point, Steve decided to enter Jubilee Industries to concentrate on the Jay-Gee labels, which had also been relatively inactive for a while.

That was about eight years ago.

And how things have changed. Jay-Gee, which had been primarily an album company with Rusty Warren and the Blooper disks company staples, is now a jumping singles factory with an eye on the teen market and with its many labels jumping to the tunes produced by some of the industry's top independent producers.

Steve, who along with Mickey Eichner, had been doing just about everything for Jay-Gee from traveling to sending out bills, is now a swinging overseer. Where once he produced most of the company product, he now has other people doing 85% of the production work.

This is part of his record philosophy, explained to *Record World* recently, of surrounding himself with the best people around. And he added, "I still sell. If I didn't, I'd be nowhere."



JUNE WILKINSON is shown while visiting New York promoting the Cosnat Corp. motion picture, "The Candidate." Also shown: Mickey Eichner and Steve Blaine. Not shown: June's co-star, Mamie Van Doren.

Steve Blaine



The Jay-Gee labels currently include Jubilee, Josie, Port, "R," B. T. Puppy (partly owned by the Tokens who produce the Happenings), Toot (the newest label, just about to spring with Ersel Hickey, produced by Trade Martin and Ed Miller) and Rainy Day, an even newer label for which all product will be produced by label co-owners Chip Taylor and Al Gorgoni.

Label Pubberies

Label pubberies include ASCAP house, Josie, and BMI houses, Jay-Gee and Benell, and Steve plans to be stepping up publishing activity from now on.

But, even with the singles action, Jay-Gee is still a big album headquarters with 18 staple items in the catalog and some other newsmaking packages. Rusty Warren is still cutting one comedy package a year, and there's a new label contractee, with recording sessions behind and before him.

Steve Blaine: Bright Ideas Abound



"KNOCKERS UP!"; Rusty Warren receives a gold record from Jerry Blaine and Steve Blaine for her first big comedy album.

That's Adam Clayton Powell, whom Steve got the bright idea to record a few months back. The first album was the controversial, renowned "Keep the Faith, Baby." Powell is on his way back to the studios to cut his follow-up package.

Singer Aliza Kashi is also due on disk soon.

Among Steve's prides is the new recording studio the label offices have been using since last summer. Steve feels the completely equipped studio is an invaluable attraction for producers who can spend long hours working without fear of mounting bills.

Steve is now making plans for an expansive entry into the movie-making field, an area where he could use contractees, publishing assets and innumerable other interests at the same time.

The young Blaine and wife

Marsha have two children, Michael and David.

Jay-Gee Personnel

Jay-Gee personnel includes Elliot Blaine, International Manager; Mickey Eichner, Vice President; Steve Wax, Southern Regional Representative, Harry Goldstein, West Coast Operations Manager; Stan Ediss, Midwestern Representative; Joe Smith, Southwest Regional Representative; Merv Harmon, West Coast Representative; Bob Stephens, Editing Director; Jane Gans, Production; and Irwin Schwartz, Comptroller.

On working with his father, Jerry Blaine, Steve told **Record World** "There is no better teacher in the record industry than Jerry Blaine. He knows and has worked in every facet of the business."

Like father, like son.

JERRY—



CONGRATULATIONS!

May your success continue
through your life

Amos Heilicher

Our Warmest
Congratulations

Frank & Sid

I Remember You When!!!

Congratulations Jerry,
On Your 21st,
Continued Success!

Sid Talmadge

Dear Jerry

We Are Very Pleased
To Have This Opportunity
To Extend Our Sincerest
Congratulations and
Best Wishes To You On
Your 21st Anniversary

Globe Albums
Globe Productions

CONGRATULATIONS!!!

To Our

Blue-eyed

Bald-Headed

Boss

NATE DUROFF

ERNIE NISHinaka

**Charles Bolden
Marv Bornstein
Ernie Brewer
Jim Doyle
Harry Goldstein
Ben Gurvin
Ken Higa
Fran Ichikawa**

**Izzy Lopez
Tosh Maruno
Max Messerschmidt
Ken Minobe
Richie Mizuno
Dave Rothstein
Eddie Sheftel
Percy Smith**

Eddie Tobin

MONARCH RECORD MANUFACTURING CO.

A Division of Jubilee Industries

Elliot Blaine:

NEW YORK — "We never wanted to go home!"

That's how Elliot Blaine sums up the early days of Jubilee, when the three Blaine brothers were learning that their collective abilities, bound together with deep family loyalty, could win them an enviable place in the record industry.

"In those days, it was business, of course, but it was an exciting business," recalls the youngest of the three Blaines. Today he works behind a desk bigger than the stages of most nightclubs, supervising the business of a major independent record company, but the lessons and experiences of his first years in the business are still vivid to him. And his carefully-manicured hands would be just as willing and able to make up an order or move stock today, if necessary, as they were 21 years ago when he joined his brother Jerry.

Though he was playing the piano in the Borscht Belt at the age of 14, Elliot felt no strong commitment to the music industry as a youth. After completing service in the Army in 1946, he entered college as a pre-law student. But shortly afterward, Jerry, then national sales manager for Cosmopolitan Records, asked Elliot to work with him at Cosnat, and Elliot obligingly switched to night school.

Handled Everything

"I was secretary-treasurer, and I administered the actual running of the company," he explains. "I handled buying, credit and shipping—and I worked as shipping clerk, too. At the same time I was the counterman and handled pickups!"

All - Around Exec



At that time, they were located at 760 10th Ave., in an office 12 feet wide. "We worked a six-day week. There were five salesmen working out of the office, and a bookkeeper-steno, a full-time shipping clerk and us. We did everything."

Early in '47, their first big hit, "Open the Door, Richard," achieved its phenomenal success. Fortunately, Elliot had already set up systems and procedures, such as daily inventory control, which enabled the tiny staff to fill orders promptly. Nevertheless, he understates, "It was a lot of work!"

"Efficiency and low overhead was our key to success then, as it is today," he says. The factor that seems most important to outsiders—the boundless enthusiasm for work that is apparently a family trait—goes unmentioned, perhaps because he takes it for granted.

Nothing discouraged the close-knit, hard-driving team, much less stopped them. One time a record broke, orders poured in, and just as their inventory was exhausted, a blizzard immobilized the metropolitan area. Deliveries, they were told, were out of the question. "So," Elliot says calmly, "I rented a truck with Ben to drive to the National plant in Jersey to pick up records so we could do business the next day." The story further explains the brothers' determination when you realize that the records they loaded and unloaded in the sub-freezing wind were not today's compact 45s, but fragile, heavy shellac 78s.

First Jubilee Seller: 'Essen'

"The first Jubilee record that sold was a Jewish comedy record—number 3501—called 'Essen,'" he recalls. This satire on the Catskill resort hotels' constant invitation to "eat, eat" was a modest indication of Jubilee's present eminence in the comedy record field.

"The business grew, and we had to build a big shelf over the bookkeeper to store our papers—we were afraid it might fall down sometime and bury her—and then we took over a corner store in the same building. We had a tremendous record, two versions, number 128 and 228, called 'You Can't Be True, Dear.'"

Somewhat surprisingly, a diploma from Brooklyn Law

Elliot Blaine

School hangs on the wall of Elliot's office in the Jubilee penthouse today. "Don't ask me how I did it," he chuckles. "At night I printed promotion postcards by hand with a \$12 printing outfit. I didn't get much sleep, but I did manage to go directly to law school without having to complete the undergraduate work."

he has a comprehensive grasp of the company's aims and accomplishments in the artistic area. And he has a sense of history unexpected in a businessman.

Played Major R&B Role

Jubilee, he believes, had a major role in opening the general record market to R & B,

Elliot Blaine:

'Blood, Sweat & Tears'

He received his law degree in 1951, but has never practiced law. Since then he has devoted himself exclusively to the business. "Jerry taught me everything I know, by association with him and by my own observation," says Elliot. "So I was able to take over administration, buying, and so forth, and share some of his burdens." Elliot was in charge of the nine branches throughout the U.S. until Jubilee's emphasis was shifted to producing and manufacturing.

Jerry: Washington of Disk Biz

Understandably, Elliot has high regard for his brother Jerry's ability. "Somebody once called him the George Washington of the record business, and I think that's true. Long before the record business was ready for them, Jerry predicted a lot of the big changes that have taken place. One-stopping, for instance, and central warehousing to service local sales offices. And mobile distributing units."

Thanks largely to the "good tight organization" set up in the beginning, Jubilee's transition from distributor to manufacturer was accomplished smoothly.

"We don't panic," remarks Elliot. "Each of us knows every phase of the business because we were all in it. Every one of us put time in, and we've all had experience with deejays, because in the beginning of a business you have to do everything yourself. So today we still have a good tight organization where you can depend on people to do the job."

Elliot's agile business mind and his gusto for solving administrative problems have focused his attention on what's wrongly called the "non-creative" side in recent years, but

which laid the foundation for the rock revolution to come. As New York distributor for National, Cosmopolitan, Coral, Brunswick and other then-called "race" labels, the Blaines had a lucrative, dependable market in Harlem. But they were convinced that record by such artists as Joe Turner, the Orioles, and the Ravens would sell in the pop marketplace as well. Eventually they were able to persuade Broadway record stores to stock a few experimentally. Then, sparked by New York sales, "Open the Door, Richard" became a national hit among buyers who'd never listened to such music before.

Later, there was "Ragg Mopp," another early R & B record for which the Blaines were able to create a demand beyond the "race" market. The repercussions are being felt today by a generation whose parents were teenagers when those records were hits.

The new lines of communication between the world of R & B and the general pop music market worked in the other direction, too. R & B artists saw new horizons in pop music and many changed the course of their careers. Billy Eckstine turned from R & B to pop with such hits for Jubilee as "Cottage for Sale," "Prisoner of Love" and "Don't Take Your Love from Me."

Similarly, Jubilee helped to tap the hitherto unexploited market for comedy records with "Pardon My Blooper," one of the all-time best-sellers. Jubilee followed up with a strong succession of comedy albums. Their latest achievement is a gold record for the equivalent of a million sales in Canada for Rusty Warren's "Knockers Up!"

Not even when struggling

their hardest did any of the brothers doubt their eventual success, Elliot believes. He attributes this to "the way we do things here"—the spirit of co-operation and the willingness to put one's whole self into the work at hand.

Josie Named After Mother

This he feels is a legacy from their late mother, who guided their childhood in Brooklyn and taught them to work hard and stick together. Not a musician herself, she was, Elliot says, "musically inclined," and communicated her interest to her sons. Their "Josie" label is named in her memory.

Since they started out to-

gether, the brothers' modest family enterprise has turned into a sizeable, publicly-owned company. Its goals and activities today are those of a record manufacturer, not those of a distributor as in the beginning. Basically, however, the organization and division of responsibilities is much the same. Each of the three continues to do essentially what he did at the beginning, but on a larger scale and with a more experienced hand.

"This company we built, I don't mind telling you, out of blood, sweat, and tears," Elliot says. "And we're proud of it. But we're always growing, and always listening."

Repercussions Felt Today

Although We're Your Newest Distributor,
We Have Known And Respected You For
More Than 21 Years.

Best Of All Forever!

Jack Nelson—Gen. Mgr. Norm Goodwin—Pres.

PRIVILEGE
DISTRIBUTORS
INC.
"It is our privilege to serve you"

To One Of The GREATS!

**Congratulations
On Your
21st Anniversary**

A & I

Record Distributing Company

1000 Broadway

Cincinnati, Ohio

Joe Nathan, General Manager

Congratulations

Jerry,

**We Are Happy To
Take Part In Your 21st**

Anniversary

Celebration

Essex Records

Distributors, Inc.

**Best Wishes
On Your 21st**

Seaway Distributing

Cleveland, Ohio

Congratulations,

Jerry—

may your success

continue to grow


Sun Plastics Company, Inc.
900 PASSAIC AVENUE EAST NEWARK, N. J.

Dynamic LP Stereo Record Pressing Co., Inc.
900 PASSAIC AVENUE EAST NEWARK, N. J.

To Jerry Blaine:

**THANKS
For All The
Great Years!**

Jerry,

*Thank You For Your
Contribution To The
Progress Of The Record
Industry.*

*Congratulations And
Continued Success.*

Consolidated One Stop

13254 Linwood
Detroit, Michigan

Tom Mutter - Charles Gray





Ben Blaine

Energy Plus....

Ben Blaine:

NEW YORK—A big, physically powerful man, Ben Blaine seems to contain resources of excess energy left over from his football-playing days. Since that time, most of that energy has been channeled into the music industry.

"I'm a salesman, what more can I tell you?", says the director of New York promotion for Jubilee. "Promotion is another kind of selling."

Sitting restlessly in an office, Ben gives the impression that he'd rather be out doing his specialized form of selling—bringing Jubilee singles to the tough-minded New York area stations. It's a difficult market, but the rewards are commensurately high, and Ben Blaine would be dissatisfied with a smaller challenge. Sometimes Jubilee's promotion needs take him to other parts of the country—"If they need me somewhere else," he says, "I go."

His Approach: Hard Work

More than three decades in the music business have made him familiar with its subtleties, but his approach remains simple: hard work. He began as a song-plugger for Miller Music during the '30s. The character of the industry was totally different from what it is today, but he considers his experience vital to his present activities. Contacts and friends he made



Mickey Eichner & Ben Blaine

during his song-plugging days have turned out to be industry policy-makers today.

Then, he says solemnly, "I had to go to work for a friend." After a moment his blue eyes twinkle and he adds, "The Army." It was another experience which was to pay dividends later. "I learned to get along with all kinds in the Army," he says, recalling his six years service. "I learned that it doesn't matter if a person is black or white or purple, if he's a good person."

After finishing his hitch, he went to work in 1946 as a salesman for Apollo Records, covering the Bronx, Long Island and New Jersey, and later joined Cosnat as promotion man.

... Experience, Enthusiasm & Know-How

Ben Blaine:



STAFF MEETING: From left, Mickey Eichner, Bob Stephens, Elliot Blaine, Jerry Blaine, Steve Blaine and Irwin Schwartz.

He has been with Jubilee since its inception. "In the first years of the company I pitched in on every job. We all did—we swept the floor and rolled up our sleeves and went out on deliveries." At the same time he was doing New York promotion for the company—this in the days when promotion men habitually sat up with their all-night deejay friends, or went for 24-hour-plus stretches making a "round robin" of all the deejays at all the stations. Like all the Blaines, Ben seems to have small need for sleep.

"I've been doing promotion for Jubilee ever since," he says proudly. "A lot of promotion guys are comedians, or maybe they talk about baseball. I talk about one thing—the record. When I have a record, I run with it."

His personal tastes are in no danger of interfering with his enthusiasm. "I like everything," he says. "There isn't any kind of music I don't like." Dixieland is his special favorite, but years of promoting and listening to Jubilee's wide-ranging product has made him aware of the potential of a wide variety of styles.

Apparently his wide musical tastes have been inherited by his 16-year-old son. "He digs everything from 'Madame Butterfly' to the Beach Boys," says Ben. He has two other children, a daughter, 20, and another son, 12.

Never Tempted to Produce

In an industry where many men with less experience are considered elder statesmen, Ben Blaine is unusual in his unassuming attitude toward himself. He has never been tempted to produce records himself, for example. "I felt maybe I wasn't capable," he says, simply. "Though maybe I am." And he is reluctant to speculate about trends in popular taste.

Though he played "just about every sport there is" in his younger days, Ben's demanding schedule limits him now to golf. "I play everywhere I can, every chance I get."

At certain moments, Ben bears a striking resemblance to actor Lee J. Cobb, famed for his performance in "Death of a Salesman." This brings to mind the fact that while the story of an unsuccessful salesman may make great theater,

there is excitement in the story of a successful salesman like Ben. And as anyone at Jubilee will tell you, Ben Blaine turns in a solid performance in "Life of a Promotion Man."

Congratulations Jerry

On Your 21st

Anniversary

Gerald Friedman,
Pres.

Southland Records Dist. Co.

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***Kent Beauchamp
Edward Yalowitz***

Mickey Eichner:

Business & Artistic Decisions....



Mickey Eichner

The dual role of directing A & R and national promotion for a hot independent company is probably the last one you'd pick for him—unless you knew Mickey Eichner and his accomplishments at Jubilee.

A modest, matter-of-fact young man, he looks too young to be vice-president of anything, and his quiet manner suggests the moderately successful young doctor rather than the hitmaking record industry exec he really is.

For under the unassuming style, Mickey is almost frighteningly competent, recalling facts and figures almost instantaneously, making sound business and artistic decisions with a speed remarkable even in this fast-moving industry. His temperament enables him to accept challenges calmly, tending to both A & R and promotion tasks with confidence and efficiency.

And with increasing success. Under his direction Jubilee signed the Tokens as both artists and producers in 1966, and came up with "See You in September" and "Go Away Little Girl," both by the Happenings, and both million sellers. In the past he was responsible for acquiring "Last Kiss," by J. Frank Wilson, "Cry to Me," by Betty Harris, and "What a Guy" by the Raindrops.

Began 10 Years Ago

Eichner's long association with Jubilee is another exception in the music business. It began 10 years ago with a summer job in the mail room while he was still in prep school. Later, while attending the University of Miami, he found himself doing local promotion during his spare time between classes, while continuing with the fulltime job during vacations.

After college he took on regional and then national promotion chores for the company, and at the same time became interested in record production. He became an A & R man and

in 1962 took over as director of both A & R and national promotion. In September of 1966 he was named Vice-President of Jay-Gee Record Co. and all of its subsidiary labels.

Instead of interfering with each other, Eichner believes, his two functions within the Jubilee organization reinforce each other.

"Promotion and A&R help each other," he says. "That's the way it should be. I talk with the deejays myself and I know what's happening — what they're playing and what the public wants. That's what the whole business is about — giving the public what it wants."

After Eichner the promotion man has gathered such grassroots information from the radio station personnel and from Jubilee's own regional promotion men, Eichner the A&R man takes over. "An A&R man is a lot like a casting director," he observes. "He has to bring the right people and all the elements of production together to make a hit sound."

"Whatever that is," he smiles.

Keyed to Current Taste

Recordings made under his direction are keyed closely to the current popular taste. They are "now," they are definitely "what's happening" at a given moment, they are created with a canny eye on "what the public wants" and do not strive to be startlingly original or avant-garde.

.... While You Wait

Mickey Eichner:

The Rewards of Dedication

A case in point is the current Jubilee single, "Ding Dong, the Wicked Witch Is Dead," produced by Steve and Bill Jerome under Eichner's supervision. "They walked into my office and told me about it," Eichner recalls, "and we decided right then to go with it. It was out in three days."

In this version of the kiddie classic from "The Wizard of Oz," complex chorale work by the Fifth Estate is set against an insistent rock beat with jubilant brasses, snappy snare drums and a piccolo, bringing together elements of today's most popular sounds.

"Today there is no room for



Jane Gans, Production

a halfway decent record," Eichner observes. "It has to be GREAT. You either have a hit or you don't." Radio stations are almost inundated with product, putting obstacles in the way of promotion that Eichner's own promotion experience enables him to understand.

Though he was aware of the difficulties inherent in the record industry long before his professional career began, Eichner made up his mind early to be a part of it. "I never considered any other career—I knew what I wanted to do and I went after it."

Like Medicine

"In this business, outside of your family life, your world revolves around records," he reflects. "I often compare it to the medical profession because it requires the same dedication."

Those words would sound

pompous when spoken by a man without Eichner's calm detachment about his work. He has a healthy appreciation of his own abilities, and apparently feels no urge toward self-promotion or away from self-criticism.

"I travel less than I should," he says, concerned. Modesty, he neglects to add that his longstanding relationships with deejays, program directors and promotion men probably make travel less urgent than for many in the business.

But some time on the road is necessary, and as an A&R man he must also spend time away from his New Jersey home to supervise late night recording sessions and tapings. "I go to every session. It's time consuming, but it works out."

He compensates for time spent away from his wife and two small children by involving them in his work as much as possible. "I have copies of all the hits—not just those from

Jubilee, but all of them—at home. The kids love to dance to them and they put on deejay shows together with their record player."

Eichner has found that bringing his business life into his home has enriched both. "We do a lot of entertaining at home—visiting deejays bring their kids and everything is put on a warmer and more personal level," he says. "It has worked out that some of these business friendships have become personal, family friendships over the years."

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on being 21 years young***



Nate DuRoff:

Monarch of All He Surveys

Nate DuRoff



LOS ANGELES—There have been many success stories over the last two decades in the record industry, and the story of Monarch Records, which became part of Jubilee Industries six years ago, is one of the brightest.

In the early 1940's the fledgling independent labels were still pressing their records with the manufacturing plants of the major labels who then controlled the industry. As the small independents grew and prospered they created the need for additional pressing facilities that could meet their specialized demands. One of the first independent plants to fill these needs on the West Coast was Monarch Record Mfg. Co., established in 1945 by Nate DuRoff and Nate Rothstein in Los Angeles. The young firm started in 2000 square feet of floor space in a store on West 9th St. with four 78 RPM presses.

'Noted for Quality'

The two partners adopted as their motto "noted for quality and service" and were ready to service the new companies that were destined to make the record business a major industry. The tiny plant experienced its first 24-hour-a-day operation when one of their early customers, Black & White Records, produced a smash hit "Open the Door, Richard." Monarch expanded and grew, pressing the first releases of such labels as Imperial, Dot, Chess, Sun, Atlantic, Jubilee, Cadence and Kapp for the 13 Western states. Later on, Monarch pressed a record called "The Lonely Bull" by a young trumpeter named Herb Alpert.

Monarch was one of the pioneers in the tape field. They founded Bel Canto Tape Co. which they subsequently sold to TRW Industries.

A&M Records is one of the many West Coast labels that grew and prospered with Monarch. In 1961, Jubilee Industries, headed by Jerry Blaine, purchased Monarch and its subsidiary firms with DuRoff and Rothstein remaining in charge and operating the plant. With the purchase came expansion moves such as the installation of a complete IBM system and conversion to automation in all plants.

Largest, Most Modern

Monarch is now the largest independent record manufacturer with three large plants, their own printing and processing plant and the most modern facilities equipped for a 24-hour, seven-day-a-week operation when pressing a hit.

Subsidiary firms include Etan Industries, Record Labels and A.F.M. Eng. Nate DuRoff still manages Monarch and its subsidiaries, and still adheres to the motto "noted for quality and service" that the firm started with over 20 years ago.

CONGRATULATIONS

Jerry

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Don Dumont

Howie Ring

Jerry Brennon

Dumont Record Distributing Corp.

30 Nashua Street
Woburn, Massachusetts



The Tokens

B. T. Puppy Records Happening!



The Happenings

NEW YORK—In the past year, B. T. Puppy Records, in which Jubilee Industries, Inc., has a half interest, has become one of the hottest "little indie" labels.

Principals of the Tokens' diskery are Seymour Barash, the group's lawyer, President; Steve Blaine, Executive Vice President; Mickey Eichner, Vice President; William Rigler, Secretary; and Elliot Blaine, Treasurer. Original contracts were signed in March of 1964 and were just renewed as of March, 1967, for another four years.

For the first two and a half years of B. T. Puppy's existence, the label was active mainly with records by the Tokens, with such chart disks as "He's in Town," "The Three Bells," "The Bells of St. Mary's," "I Hear Trumpets Blow" and "Greatest Moments in a Girl's Life."

Scored with "September"

Then B. T. Puppy scored a chart-topping success with "See You in September," by the Happenings, which was the label's first million-seller. The group's follow-ups were big, too: "Go Away, Little Girl," "Goodnight, My Love" and now the fast-climbing "I've Got Rhythm," which could be their best-selling record to date.

Not long ago the Tokens were given their release to go to Warner Brothers Records because, as it has been explained, the Tokens' main concern was the future of the very hot Happenings, and since the sounds of both groups were somewhat similar, they didn't want any conflict.

The label also is signing many new acts, including Randy and the Rainbows, who had a hit called "Denise" a few years ago; Danny's Group, whom a label spokesman calls "the next Mamas and the Papas"; and Shenny Brown, a saxophone player who will be used on instrumental singles and LPs.

And, of course, the Happenings are happening in a big way. They just had their first Coast-to-Coast TV exposure on the Smothers Brothers show.

Kerm!t Schafer and the Bloopers



KERMIT SCHAFER & JERRY BLAINE: Schafer receiving gold record from Blaine in commemoration of the sale of one million "Blooper" albums.

Some years back, radio announcer Harry Von Zell announced: "Ladies and gentlemen, the President of the United States, Hoobert Heever!"

And Kermit Schafer, radio and TV producer of long standing, was right there to coin the word "blooper" and to begin his epoch-making collection of these entertainment world bloopers. Since that momentous day, Schafer has had his monitoring system tuned in to particular types of shows which are most apt to result in bloopers—such as audience participation and children's programs.

Dictionaries Define

Some dictionaries have even defined the word blooper with reference to Schafer's long association with the word.

It was on the newly formed Jubilee Records that Schafer's bloopers first attained national prominence 20 years ago—what

nostalgia—or even camp—buff would not sigh fondly if admonished to "cast thy broad upon the water"? Known as the "Pardon My Blooper" series, Schafer's magnificent obsession spawned many more LP volumes of pioneer comedy wax and earned a gold record for the first comedy album to sell a million.

Soon Incorporated

Schafer, or "Mr. Blooper" as he is often called, soon found himself incorporated with the formation of Bloopers, Inc. Other additions to the corporation, aside from the additional Jubilee volumes of blooper comedy material, include a daily syndicated newspaper column; blooper books; a series of radio and TV commercials based on his blooper property; cocktail napkins containing bloopers; blooper toys; calendars; a song, "Pardon My Blooper"; and other merchandising off-shoots.

From his home in Miami Beach, Schafer continues to be active and still produces comedy LPs. Clearly, his life's work has been no blooper.

Best Wishes
and
Continued Success

A Friend

CONGRATULATIONS
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TO A GREAT GUY.

John Billinis

Rusty Warren:

It Pays To Be Risqué

It was Jerry Blaine's idea to use the title "Knockers Up!" for the first big comedy album of risqué comedienne Rusty Warren, now entering her 10th year as a Jubilee recording artist.

Rusty's very first album, "Songs for Sinners," had been released around the end of 1958, which was the year she came to Jubilee, her first label. But the "Sinners" package proved no sales sensation (although Rusty still thinks it's funny). A few months later Rusty was performing at the Golden Falcon in Ft. Lauderdale, Fla., where she met her business manager, Rose Marie Gross, and there she taped "live" three days in a row. Jerry was in town just after the taping and heard the Warren work. Although everyone else was rather frightened of the prospective "Knockers Up!" title for the album, Jerry Blaine believed in it.

And Blaine was right. While Rusty was still in Ft. Lauderdale they were selling the LPs in clubs. Since it is a resort town, people would come on down, hear Rusty, buy the LP and go back home and play it for their friends. In this way, the demand for the package—on which there could be no airplay, of course—grew.

Four Years on Charts

Jerry got behind the album and "Knockers Up!" was on the charts for four years in a

row. There have been about eight more LPs since—no more than one a year, because Rusty doesn't want to overload her fans; this way they're always waiting for the new one. Plus several LPs. There also have been four gold records, for "Rusty Warren in Orbit," "Rusty Warren Bounces Back," "Banned in Boston" and, naturally, "Knockers Up!"

Most of Rusty's LPs have been A&Red by Jubilee's Bob Stephens.

In 1962, she also won the NARM Award as Best-Selling Comedy Artist.

How did Rusty grab her "Knockers Up!" expression?

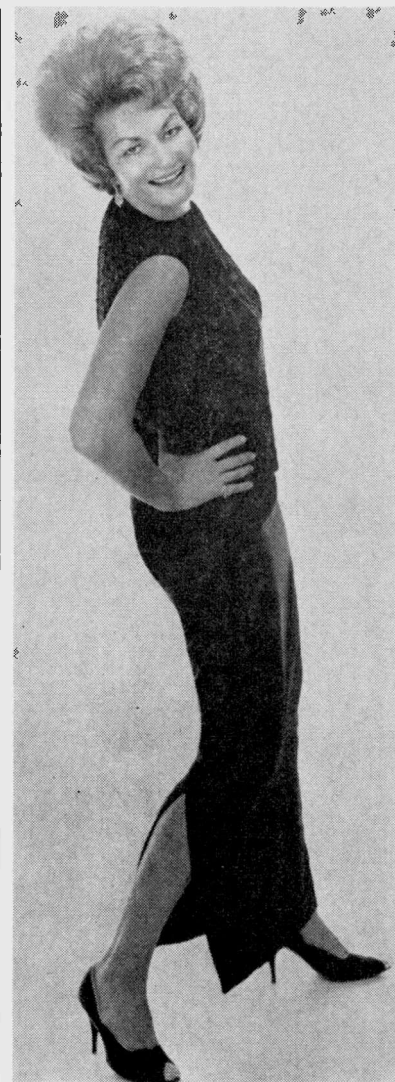
It had always been one of her favorite expressions in clubs. But some years back when she was playing a Dayton, Ohio, spot owned by Mike Longo—Longo's—she developed the phrase into what has since become her performing trademark: "The Knockers Up March." As owner Longo was seating a group of ladies this historical evening, and clowning on the job, Rusty got the inspiration to sing, "Ladies, get you knockers up, hup-two-three-four . . ." The words to this material haven't changed much since those days, either; although Rusty now works with more pieces.

80,000 Club Members

"Today, there are around 80,000 members of the Knockers

Up Club, which is operated through Jubilee Records," says Miss Gross. "Rusty's fans pay 25 cents and receive a certificate of membership in her club. This club also was Jerry Blaine's idea, I think. Members are always seeking Rusty out wherever she plays, wearing pins and carrying banners they have made themselves and offering all kinds of knocker-oriented gifts. Such as cakes with huge knockers on them. She is always receiving gifts that have something to do with knockers. And Rusty sends every fan a Christmas card, including many devoted servicemen admirers in Viet Nam.

"When we appear in a town, we notify all fans and members within a 100-mile radius that Rusty is appearing nearby. She spends plenty promoting her appearances that many of the club owners do not even know about."



Rusty Warren

Rusty: '.... that's a name, not a condition!'

"And once a Rusty Warren fan, always a Rusty Warren fan," Miss Gross added.

Zucker Also Booked Blaine

Rusty's personal manager is Stanford Zucker, who also booked Jerry Blaine during his days as a band leader.

Although relatively unknown in Europe, Rusty and company have been working to remedy this. It is expected that the Rusty Warren records will be released in England shortly—two at a time—on the Jubilee label.

Rusty and Rose Marie, as President and Vice President, respectively, also have gone into personal management under the Marquis Enterprises banner and have Jubilee songstress Lee Meza to show for it. Marquis has offices at 144 So. Beverly Dr., Beverly Hills, Calif.; and 4914 E. Horseshoe Rd., Scottsdale, Ariz. Rusty now lives in Scottsdale, when engagements permit, which is too rarely, she feels.

An orphan adopted by a Navy warrant officer and his wife, Rusty was born in New York but raised and educated in Milton, Mass. She was graduated from the New England Conservatory of Music and worked under Arthur Fiedler for a while. She originally wanted to be a classical pianist, and while in college she also taught piano. During that period, she played piano during the summers—no singing yet—in local piano bars and resort areas.



Rusty Warren

When she found that she could sing, and also had this unique, audience-pleasing ad-lib ability, she decided to become Rusty Warren.

Well, perhaps not right away.

Was Ilene Goodman

"I started in this business under my own name, Ilene Goldman," Rusty admits. "But my agent suggested that I change it. So I took the name of the street where I lived in Milton, becoming Ilene Warren. The next thing I did was to change my hair from mousy brown to platinum blonde. However, it was too hard to stay that blonde, and my hair had so much red in it anyway, that I changed it to red-blonde. It wasn't long before people started calling me Rusty. And, darlings, that's a name, not a condition!"

Rusty has regretted nothing, not even her one flop album, predictably a clean one, "Portrait on Life," recorded for her mother. (Her latest LP is on a more familiar track, "Rusty Rides Again.")

The Rusty whom people want is the Rusty who sings out, baby, from her piano: "Come in, Dearie, nothing will happen to you this show. The first show I pick on a virgin. The second show I pick on a professional hustler. And the last show I become a hustler."

Jerry,
 Congratulations
 on Your
 21st
 Anniversary

Stan Lewis

Stan's Record Service

A Lion Among Men

By KENT BEAUCHAMP
 & EDDIE YALOWITZ

Royal Disc Distributing, Inc.
 Chicago, Ill.

Every once in a while there comes along a man in the music industry whose heart makes him a lion among men. Jerry Blaine is that lion and it was never more clearly illustrated to my partner, Ed Yalowitz, and myself than when we ventured precariously into our own record distributing business and opened Royal Disc in Chicago.

At that time, it was very unwise to consider record distribution and several of the lines that had been offered withdrew so that as we opened, we had a store without product and a cause without the effect.

It was at this low ebb that Jerry Blaine, whom we had known for years, decided to take a gamble and let us test our skills at moving the Jay Gee lines product with some concentrated, hard-hitting promotion in the Chicago area. However, as necessary as having the product was, it was really Jerry's constant encouragement, his endless phone calls on our behalf and invaluable tips on developing good business practices that certainly were the motivating factors in the successful development of our business.

Blaine Ability to the Fore

Through his close association with the Atco-Atlantic management, Jerry knew that a change in distribution of Atco records in Chicago was not only needed, but imminent. After a number of conversations with Jerry Wexler and Ahmet and Neshui Ertegun, Jerry persuaded them also to join our team in order to get the young, aggressive promotion and sales for their product they desired. The rest is really history as Atco led to Volt Records through Jerry Wexler, Len Sachs and Bob Kornheiser and on to Bert Berns' Bang and Shout Records, etc.

Once again the master architect had set a new structure in motion as he personally had done in the past with record companies, his own distributorships, one stops, pressing plants, publishing companies and motion pictures. Surely he is a king of men in our industry.

Important to Businesses

In the frigid depths of the music industry, we wonder if the Salstones, the Rosenblatts and even the James H. Martin's as well as countless other distributors remember the man who in no small way was so important to their businesses' success? We also wonder if the many individual and group talents that Jerry discovered, developed, recorded and even managed ever reflect back with even a modicum of soul to the guy that made 'em? Finally, we sincerely hope his family never forgets the strength of the rock they've been able to rely on all these many years.

Unbounding enthusiasm is his byword, helping others is his game—to know Jerry Blaine, and to be intimately associated with him, has been and continues to be one of the great thrills of our lives.

WE ARE HAPPY
 TO EXTEND
 OUR BEST WISHES
 TO JUBILEE
 INDUSTRIES
 ON THEIR
 21st
 ANNIVERSARY

THE
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Jerry,
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 Joining Our Great
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 Continued Success.

Bernie Block

CONGRATULATIONS

Jerry
 On Your
 21st

Anniversary

Short Hand
 Records

by

Dictation Disc Co.

Distributed by
 Jubilee Records

By **JULES MALAMUD**
NARM Executive Director

It's wonderful for me to have an opportunity like this, to be able to thank publicly the man who gave me my first chance in the record business—the man who opened the door for me into the exciting world of music and records that has become my life—Jerry Blaine.

Jerry was the first man I worked for in this business, the man who gave me my basic training. He is the man who put me on the road, doing radio promotion for Liberty Records.

To me, one of Jerry's outstanding characteristics is his lust for living. He is always in



Jules Malamud the mainstream—he never looks back on what used to be, or clings to the old without reason. A veteran of the phonograph record industry in both years and experience, he still has the vision of the young. He constantly generates excitement about the business—he has never become cynical about it, and a potential new hit or a new artist brings the same light into his eye that it did twenty years ago.

Never a lamenter for the past, Jerry is today still looking to the future, and what it promises to bring. He has been called by various generations of record people who know him, a "liver," a "swinger," "crazy," "groovy." They all fit, and it looks as if he'll be "with it" for a long, long time to come.

Never Missed

As NARM's Executive Director, and the official representative of the Regular Membership of the Association—the record merchandisers and distributors—I want to thank Jerry Blaine for his loyalty and support. Jerry has never missed a NARM Convention, and with his delightful Anne, has served almost as a co-host at every

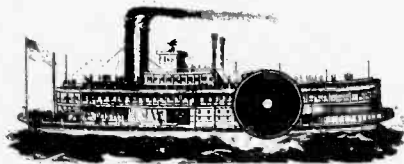
NARM affair. Who will ever forget the mink stoles at the NARM Banquets? And, what Jerry himself called the "beauty shop bit" at this year's convention in Los Angeles.

Jerry, it is a pleasure to number you among my dear friends, an honor to count you among my business associates and a delight to recall my memories of you as my first boss! Thanks again.

May God grant you many, many more healthy and "swing-in'" years in which to continue your work, Jerry.

Jerry Blaine:

Always in the Mainstream



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Ed Walker, General Manager

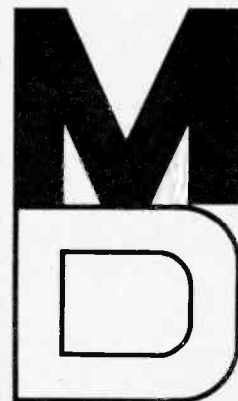
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you.*

*Congratulations
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on your 21st year.*



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Jubilee Goldies

Artist & Title	Label	No.
BELAFONTE, HARRY Venezuela	Jubilee	5158
CONY ISLAND Baby Baby You	Jubilee	5215
FOUR TUNES Dancing With Tears In My Eyes	Jubilee	5245
Marie, I Gambled With Love	Jubilee	5128
Sugar Lump	Jubilee	5132
Time Out For Tears	Jubilee	5200
GALLAHADS The Fool	Jubilee	5252
HARRIS, BETTY Cry To Me	Jubilee	5456
LUCAS, BUDDY Organ Grinders Swing	Jubilee	5111
MARCATO & MALKVIST Sole Sole	Jubilee	5479
MARYLANDERS Good Old 99	Jubilee	5114
I'm A Sentimental Fool	Jubilee	5079
McGRIFF, EDNA Heavenly Father	Jubilee	5073
It's Raining	Jubilee	5086
ORIOLES Barbara Lee	Jubilee	5000
Can't Seem To Laugh Anymore	Jubilee	5040
Crying In The Chapel	Jubilee	5122
Count Your Blessings	Jubilee	5172
Everything They Said Came True	Jubilee	5028
Hold Me, Thrill Me, Kiss Me/ Teardrops On My Pillow	Jubilee	5108
How Blind Can You Be/ When You're Not Around	Jubilee	5071
I Miss You So/You Are My First Love	Jubilee	5051

- 5000 - Too Soon To Know
- 5002 - GIVE MY HEART A BREAK
- 5005 - Tell Me So
- *5016 - Forgive & Forget
- *5017 - What are you doing New yrs.
- 5026 - moonlight
- 5028 - Everything they said came true
- 5040 - can't seem to laugh
- *5045 - oh holy night
- 5051 - I miss you so / you are my 1st love
- 5061 - Just a fool in love
- *5071 - How blind can you be
- *5074 - Trust in me / Shrimp boats
- *5082 - waiting / its over because...
- *5084 - getting food / barely
- *5092 - Don't cry baby / see see rider
- *5102 - you belong to me
- 5107 - Till then I miss you so
- 5108 - Hold me / Teardrops on pillow
- *5115 - Dem Days
- *5120 - I cover the waterfront
- *5122 - crying in the chapel

Artist & Title	Label	No.
I'm Just A Fool In Love/ Hold Me, Squeeze Me, Hold Me Tight	Jubilee	5061
It Seems So Long Ago/ Please Give My Heart A Break	Jubilee	5002
Moonlight / I Wonder When	Jubilee	5026
Shrimp Boats / Trust In Me	Jubilee	5074
So Much / Forgive And Forget	Jubilee	5016
Tell Me So / Deacon Jones	Jubilee	5005
Till Then / I Miss You So	Jubilee	5107
RAINDROPS The Kind Of Boy You Can't Forget	Jubilee	5455
What A Guy	Jubilee	5444
THE RAVENS Green Eyes	Jubilee	5203
On Chapel Hill	Jubilee	5217
REESE, DELLA And That Reminds Me	Jubilee	5929
Headin' Home	Jubilee	5247
In The Still Of The Night	Jubilee	6002
RONDO, DON Two Different Worlds	Jubilee	5256
White Silver Sands	Jubilee	5288
ROYALTONES Poor Boy	Jubilee	5338
See Saw	Jubilee	5362
THE SKYLINERS The Loser	Jubilee	5506
TIL, SONNY Fool's World/ For All We Know	Jubilee	5066

Josie Goldies

Artist & Title	Label	No.
CADILLACS Down The Road	Josie	778
Gloria	Josie	765
No Chance	Josie	773
Peek-A-Boo	Josie	846
Romeo	Josie	866
Rudolph The Red Nosed Reindeer	Josie	807
Speedo	Josie	785
Zoom	Josie	792
CHAPERONES Cruise To The Moon	Josie	880
CHIPS Rubber Biscuit	Josie	803
FREEMAN, BOBBY Betty Lou Got A New Pair Of Shoes	Josie	841
Do You Want To Dance	Josie	835
Ebbtide	Josie	872
Need Your Love	Josie	844
The Mess Around	Josie	928
JOHNNY & THE EXPRESSIONS Something I Want To Tell You	Josie	946

Jerry's Jubilee

There's no better time than now, with Jubilee celebrating its "Coming of Age," to point out that Jerry Blaine is receiving his just desserts . . . a heaping portion of JERRY'S JUBILEE.

As a salesman, Jerry has always been a leader.

- During the Big Band Era of the 1930s, it was his Streamlined Rhythm Orchestra that he led to much acclaim, selling millions of people on the aggregation via the networks, records and personal appearances in hotels and clubs around the nation.

- In the early 1940s, when he joined a stock brokerage firm, his salesmanship expertise continued to grow, this time on a different level.

- Always enamoured of the music business, Jerry had taken over both Cosmo and National Records in top sales positions by the mid-1940s, proving himself once again in a completely new stratum of selling endeavor. It was during this period that he catapulted such records as "Tuby the Tuba" and "Open the Door, Richard" into million sellers.

- In 1946, Jerry formed Cosnat Distributing Corp., one of the first and most successful in the major market of New York, developing further as a top-flight sales administrator. In those days, he raised the sales expectation of hits in this market to 100-150,000 level on singles.

- Around 1950, Jerry once again led the industry by opening nine distribution centers around the nation, making Cosnat the largest chain of indie distributors in the country.

- In the meantime, Jerry started Jubilee and Josie, which developed names such as The Orioles, The Cadillacs, Kermit Schafer's Blooper album series, Rusty Warren, etc.

- As the 1960s arrived, Jerry went public, acquired the Monarch Pressing Plant in Los Angeles, became a motion picture producer and today is President and Chairman of the Board of Jubilee Industries, Inc.

An uncontested salesman among salesmen, Jerry Blaine has never lost sight of the human element, growing also as a great personality and human being.

I know—I was there at the beginning.

Bob Austin

Dear Jerry,

What can I say, ...

I love you.

Rusty

