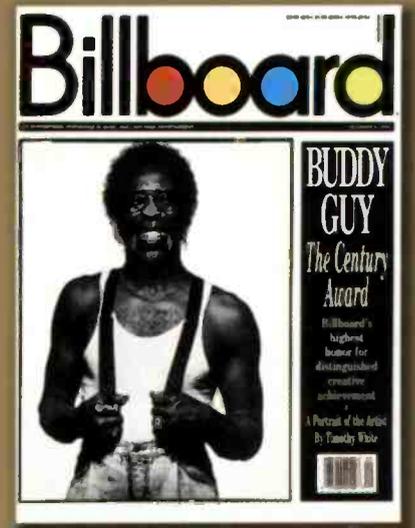
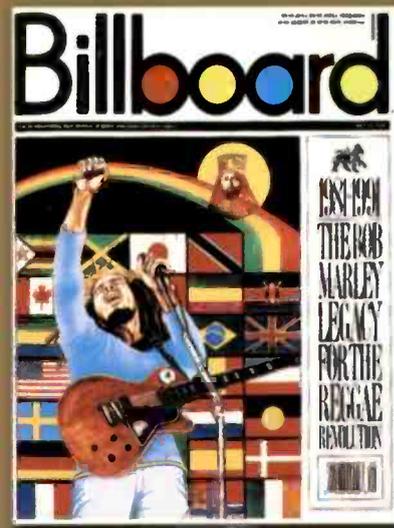
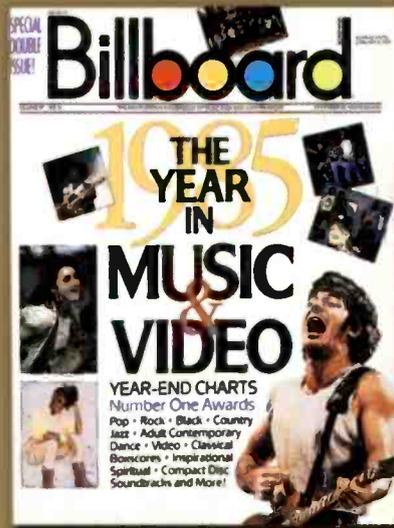
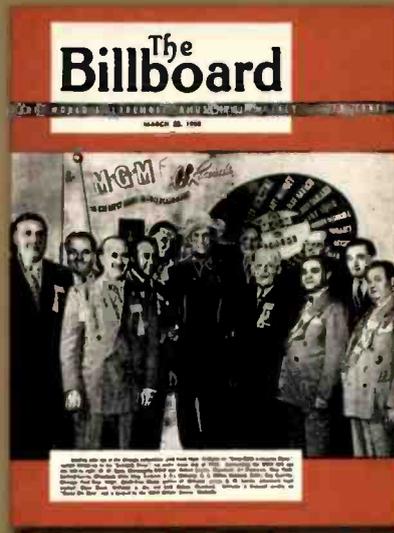
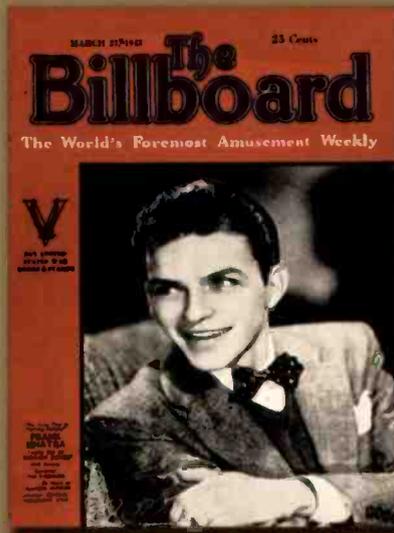
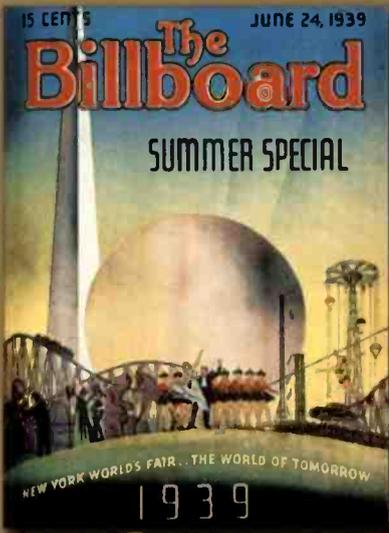
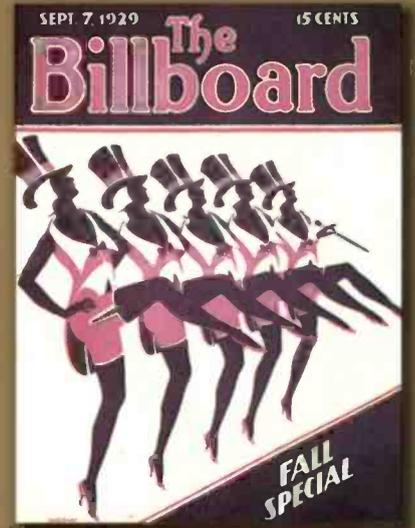
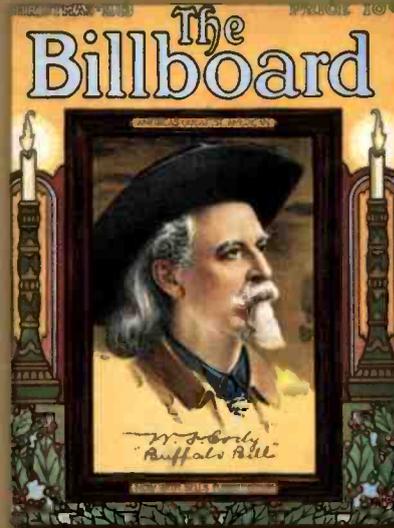
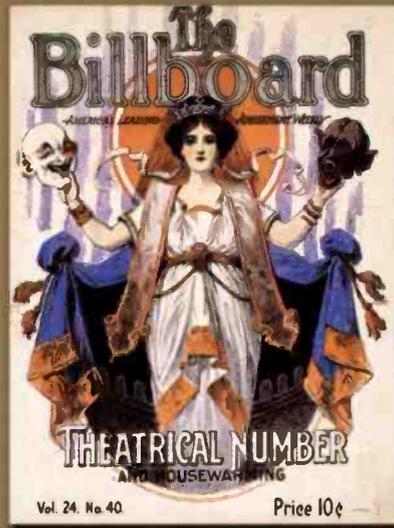
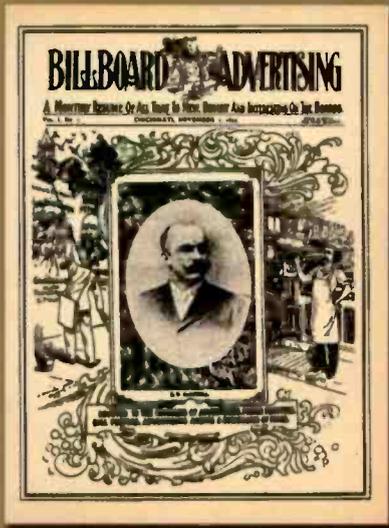


Billboard

100th Anniversary Issue 1894-1994

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

Special Collector's Edition



**in a 100 years time
no one will be
reading Billboard**

but they'll still be

Who knows how Billboard will be seen a hundred years from now. One thing we do know is that Billboard's informed and influential style which has helped shape the music and entertainment industry of the last hundred years, will be as essential in 2094 as it is today. EMI is proud to have been part of your history and so, as we move into the next millennium together, shares a special sense of just what this anniversary means.

Congratulations.



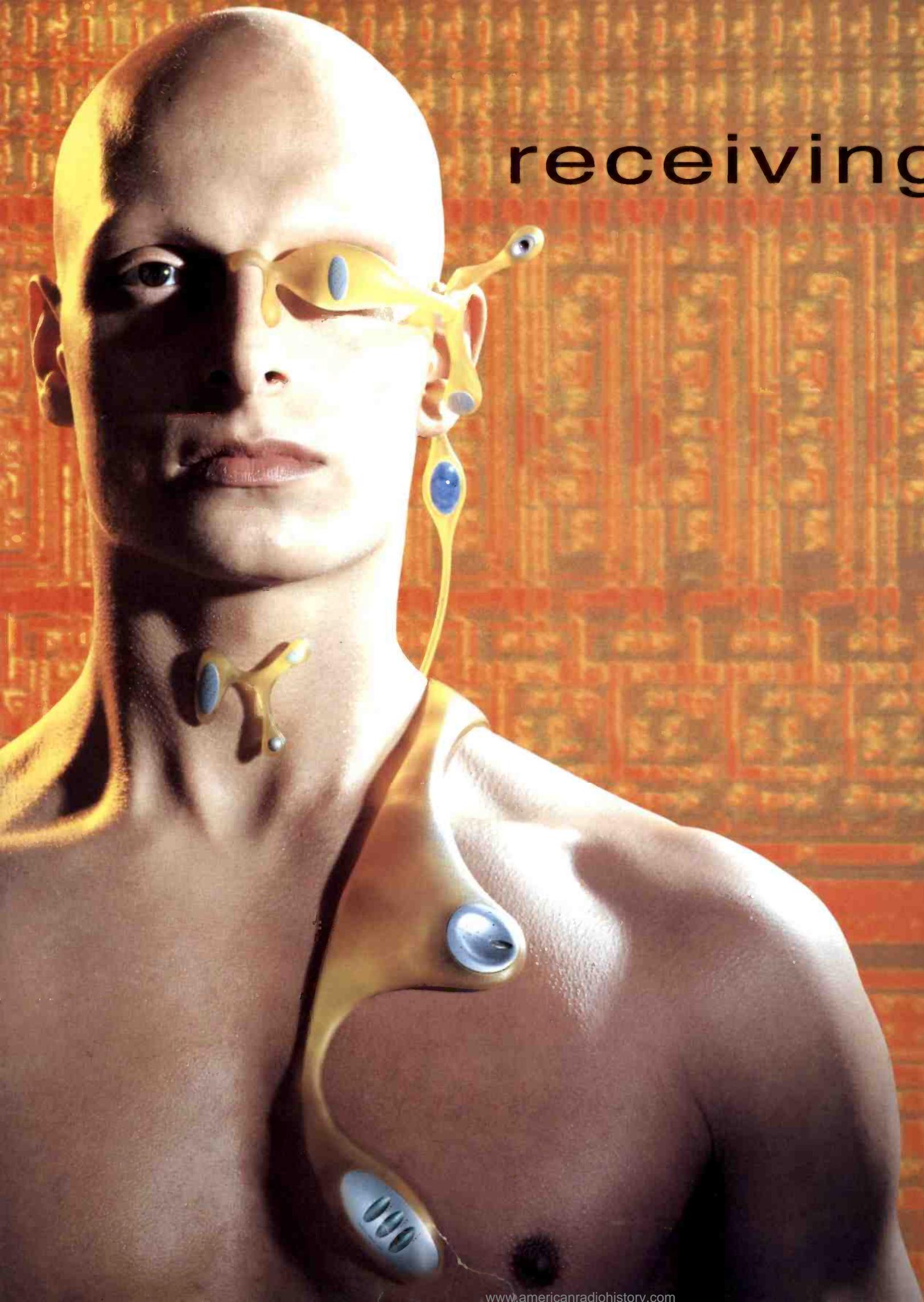
THE SOUND OF THINGS TO COME

MIDAS (Media Independent Data Access System).

POWER - Heartbeat. ACCESS - Voice activated. DATA SOURCE - Global media network.

FORMAT - Macro-A.V. DATA LINK - GEOS (Geostationary Earth Orbiting Satellite). SYSTEM - Neural optic linking.

receiving it.



THERE'S ONLY ONE OF CONSEQUENCE

The Billboard

THE THEATRICAL, MOTION PICTURE
AND SHOW WORLD REVIEW

NEW YORK

November 1, 1994

To Our Readers:

Welcome to the life and times of Billboard. Within these pages is the social saga of a century-old publication, along with the tale of how American culture helped teach the planet how to entertain itself. History is typically made by amateurs. The boldest ideas regularly come from those who are oblivious to conventional solutions and from zealots who have strayed from the polite trajectory of their existences in order to fulfill a consuming passion.

In this special edition of Billboard, readers will meet many such personalities—people who invented their own jobs by abruptly hastening down roads less traveled. Many became huge successes, a few earned fame extending far beyond the bounds of their avocations, and some remain unsung. But all began as odd ducks in a peculiar pond, eager to test the mettle of their emerging talents and obsessions.

The United States in the 1880s and '90s was a country easing into its adolescence. The populace was starting to take periodic respites from its nation building in order to assert the inalienable right to leisure—particular leisure that esteemed the tastes of the common folk. Meanwhile, innovative and labor-saving products and tools were pouring out of robust manufacturing plants in a self-proclaimed effort to alleviate the average toiler's burdens while lengthening the span of his or her off-hours.

Advances in printing and pictorial engraving facilitated the dissemination of illustrated mail-order catalogs by Sears, Roebuck & Co. and Montgomery Ward to rural America, stimulating an appetite for more lavish visual information about ordinary life and the wider world. The inception of color lithography and phototechnology, and the development of thousands of new shades of colored ink, led to an explosive leap forward in the graphic arts.

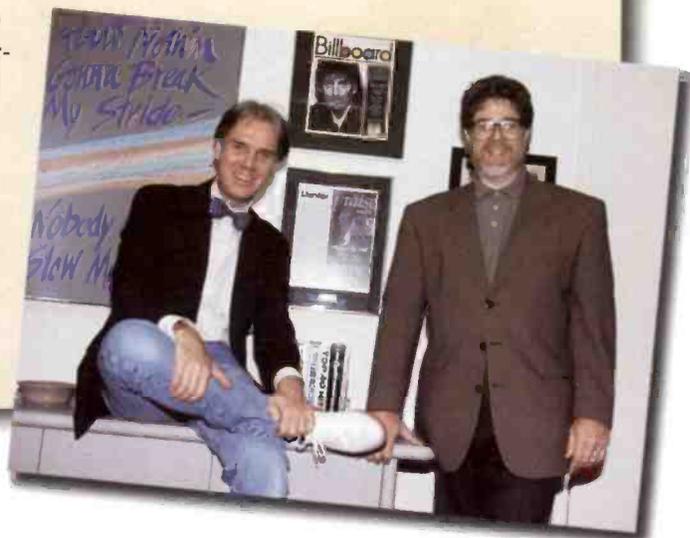
Carnivals and circuses seized the public's interest with full-color handbills and collectible "advertising cards" emblazoned with sights from their sideshows and featured attractions. Newspapers, which had routinely rejected pictorial ads as gauche and intrusive, now took note of the excitement such carnies promotions created and incorporated similar visual elements in their daily editions to boost circulation.

Among the most stirring inventions were direct-mail solicitation, coherent window displays, and mass-scale billposting—utilizing the painted billboard and the new electric sign, among other devices. So wild and flagrant were some of these new visual assaults that licensing and space-leasing laws had to be enacted to rein in profligate postering and sign painting, but more sedate professionals were simultaneously entering the trade. Maxfield Parrish, a young illustrator of children's books, for example, would soon become one of America's finest billboard artists.

But we're getting ahead of ourselves. It was autumn 1894 when a new trade publication called Billboard Advertising was instituted to help bring order and savvy business acumen to this thrillingly unruly sphere. There was an organic need for it, you see. And 100 years later, in a world so different and yet so similar, it seems there still is. So we invite you to explore and rediscover an uncommon century of entertainment. Our story, yes, but your story too.

Timothy White
Editor In Chief

Howard Lander
President & Publisher



Seit hundert Jahren bringt uns Billboard schon

Musiknachrichten; seit Tausenden von Jahren dient die

Musik als universell verstandene Sprache und trägt

Ideen wie auch Leidenschaften rund um den Globus,

von Bach in Peking bis Reggae in Rotterdam. Mit

For a hundred years, Billboard has given us

music news; for thousands, music has served

as the universal language, carrying ideas and

passions across the planet, from Bach in

Beijing to Reggae in Rotterdam. With today's

technology, an unsigned California band can

create a following in the Caribbean, and a new

album can reach fans in Tokyo at the same

time it premieres in Tacoma. Together, music

and technology will continue to bring people

closer together well into Billboard's next

century and beyond – which is our idea of

perfect global harmony.

den heutigen technologischen Möglichkeiten kann

eine unbekannte Band aus Kalifornien Anhänger

in der Karibik finden, ein neues Album kann die

Fans in Tokio gleichzeitig mit der Vorstellung

in Tacoma erreichen. Musik und

Technologie werden auch weiterhin die

Menschen einander näher bringen, weit

in das für Billboard ä nächste

Jahrhundert hinein – und das ist

unsere Vorstellung einer perfekten

globalen Harmonie.

Gedurende de afgelopen honderd jaar

heeft Billboard ons muzieknieuws gebracht.

Muziek is voor duizenden een universele

taal en heeft ideeën en emoties over onze

planeet verspreid, van Bach in Peking tot

reggae in Rotterdam. Met de stand van de

hedendaagse techniek is het mogelijk dat een

oncontracteerde band uit Californië aanhang

vindt in het Caribisch gebied en een nieuw mu-

ziekalbum de fans in Tokio bereikt terwijl het

tegelijkertijd in Tacoma in première gaat. Ook in

Billboard's volgende periode van honderd jaar en nog

lang daarna zullen muziek en technologie de mensen

dichter bij elkaar blijven brengen. Wij zien dat als de

perfecte wereldharmonie.

Durante cien años Billboard nos ha venido ofreciendo noticias musicales; y

Billboard (ビルボード) が音楽関連のニュースを提供し始めてから百年になります。音楽は、誰にも

durante milenios, la música ha sido el lenguaje universal que ha

理解のできる世界共通の言語として、思いと心を、数知れぬほど多くの人々のために地球上の様々な

transportado ideas y pasiones a través del planeta, permitiéndonos

土地へ伝えてきました。ドイツ生まれのバッハを北京で聞くことができるかと思えば、ジャマイカ

disfrutar con Bach en Beijing y Reggae en Rotterdam. Con la tecnología

で発祥したレゲエがオランダのロッテルダムで演奏されるといった具合です。現代のテクノロジー

actual, una banda californiana sin contrato discográfico puede tener

をもってすれば、名も無いカリフォルニアのバンドがカリブ諸島に熱心なファンを獲得することも

seguidores en el Caribe, y un álbum nuevo puede ser escuchado por

でき、また、ワシントン州のタコマで新しいアルバムの発表会をするのと同時に、東京のファンに

sus aficionados en Tokio a la vez que se estrena en Tacoma.

同じアルバムを届けることも可能なのです。2世紀目に入ったBillboardの歴史の中で、音楽とテクノ

Música y tecnología unidas continuarán acercando a las

ロジーは、あい携えながら、これからも長く人々を調和させていくことでしょう。これこそ私たち

personas hasta bien entrado el segundo siglo de existencia

の考える、世界の完璧なハーモニーなのです。

de Billboard, e incluso después — sin lugar a dudas, el

ejemplo perfecto de armonía mundial absoluta.

Depuis cent ans Billboard nous tient

au courant sur la musique; pour des

milliers de personnes, la musique

sert de langage universel,

propageant les passions et les

idées à travers la planète, de Bach

à Beijing au Reggae à Rotterdam.

Avec la technologie moderne, un

petit orchestre inconnu de

Californie peut se créer des

admirateurs aux Caraïbes, et un

nouveau disque peut atteindre

ses fans à Tokio au moment

de sa sortie à Tacoma. La

musique et la technologie

continueront de rapprocher

les peuples, bien au-delà

du deuxième siècle de

Billboard — et c'est bien

là notre idée de parfaite

harmonie globale.

Billboard har i hundra års tid försett oss med musiknyheter. För tusentals människor har

musiken tjänat som ett språk utan gränser, som ett medium för idéer och djupa känslor, från

Bach i Beijing till Reggae i Rotterdam. Med hjälp av dagens teknologi kan en okänd kalifornisk

musikgrupp nå en lyssnarkrets i den karibiska övärlden, och en ny skiva kan köpas av fans i

Tokyo samtidigt som premiären äger rum i Tacoma, USA. Musik och teknologi kommer att

forsätta att bringa människor närmare tillsammans, långt in på Billboards nästkommande sekel,

och även därefter — vilket motsvarar vår syn på perfekt global harmoni.

Da secoli, Billboard ci ha inondato di notizie sulla musica; da sempre, la

musica è stata il linguaggio universale che ha trasferito sulle sue ali, da una

parte all'altra del mondo, idee e passioni, da Bach a Pechino al Reggae a

Rotterdam. Grazie alla tecnologia di oggi, un complesso musicale

californiano sconosciuto può creare un seguito di ammiratori nei Caraibi, ed un

nuovo album può raggiungere altri ammiratori a Tokyo, nello stesso momento in

cui presenta la sua premiere a Tacoma. Insieme, la musica e la tecnologia

contribuiranno a far sentire la gente sempre più vicina sia nel prossimo secolo di

Billboard che oltre — ed è quello che pensiamo sia la perfetta armonia universale.

在過去的一百年裏，Billboard 為我們提供了很多音樂消息。對於成千上萬的人來說，音樂就像

一種世界性的語言，從北京的巴哈到羅特丹的瑞甘，音樂將思想與情感傳遍整個大地。今日的科

學技術，可以為一個加州的無名樂隊在加勒比海找到知音，也可以將一首新歌在塔卡瑪首唱的同

時將它的唱片送到東京樂迷的手中。在下一個世紀及其後，音樂與技術會繼續通過 Billboard 將

人們團結在一起 -- 這也正是我們完美的全球和諧的理想。

MCA

MCA

Music Entertainment Group

MCA Records MCA Music Publishing MCA Concerts FMI Winterland

Billboard

100th Anniversary Issue November 1, 1994

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About The Cover: TOP ROW (left to right): First Issue, Nov. 1, 1894; Theatrical Number, Sept. 14, 1912; Buffalo Bill, Christmas 1913; Fall Special, Sept. 7, 1929. CENTER: Summer Special, June 24, 1939; Frank Sinatra, March 27, 1943; Hank Williams, March 25, 1950; The Beatles, August 29, 1964. BOTTOM: Quincy Jones, Elton John, Grateful Dead, July 25, 1970; The Year In Music & Video, Dec. 28, 1985; Bob Marley, July 13, 1991; Buddy Guy, Dec. 4, 1993.

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or Lennon and McCartney, or Goffin and King,
or Jagger and Richard...



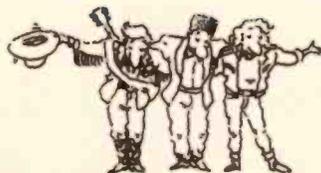
James Hennegan



W.H. Donaldson

...these two changed music forever.

EMI Music Publishing salutes James Hennegan and W.H. Donaldson, founding publishers of *Billboard*,
and all the men and women who've helped turn their dream into the music industry bible.



EMI MUSIC PUBLISHING

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THE WHITE HOUSE

WASHINGTON

August 11, 1994

Congratulations to the writers, staff, and supporters of Billboard magazine as you celebrate your hundredth anniversary in print.

Since its inception, Billboard has provided consistent and informative reporting for the many artists, fans, and dedicated professionals who keep the music industry running every day. Skillfully reporting the rapidly changing trends that shape the entertainment world and enrich our culture, your magazine well deserves its reputation as a source of reliable and insightful writing.

Each of you can be proud of knowing that your rankings and reviews have set an international standard for excellence in music, video, and home entertainment. Billboard's longevity is a tribute to the quality of the staff and readership who have supported this fine magazine since 1894.

Best wishes for much continued success.



Bill Clinton

While
Artists
and
Genres
Change

and
Wax-coated Zinc Discs
become
Shiny Compact Discs

While Charts
and
the way we do Business
Evolve

One of Music's
Most Powerful Voices
Stands the Test of Time

Congratulations Billboard
on 100 Years of Capturing
the Tone and the Pulse
of the Industry

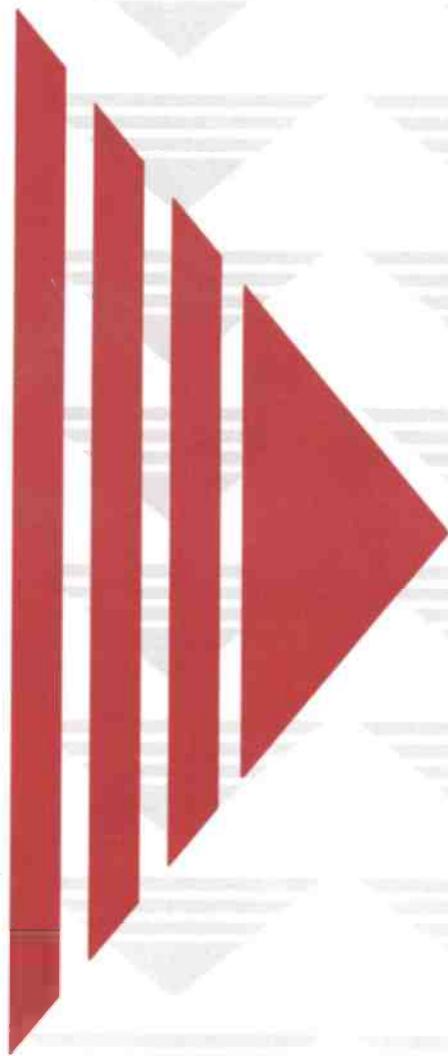
ARISTA



Congratulations Billboard: You've

FIN

inally Made The



Hot 100!


BMG

INTERNATIONAL



ASSES... BUT WHAT'S NEXT?
POLYGRAM TO FIND OUT!



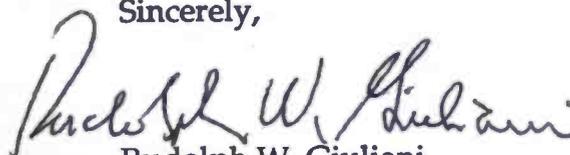
THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N.Y. 10007

July 25, 1994

Dear Friends:

Thank you for giving me the opportunity to send my best wishes to the readers of *Billboard* magazine on the special occasion of the magazine's 100th anniversary. I congratulate *Billboard* on its accomplishments in covering the international music, video and home entertainment fields, and I wish *Billboard* and its readers much success in the future.

Sincerely,


Rudolph W. Giuliani
Mayor



ANYONE IN THE MUSIC WORLD FEELS IT. EVERY DAY.



IT'S A SPECIAL
PASSION



ABOUT THE
MUSIC



ABOUT THE
ARTIST

ABOUT THE
FANS



IT'S A VISION WE SHARE
WITH YOU.
EVERY DAY.



CONGRATULATIONS BILLBOARD ON 100 YEARS OF MAKING THE VISION A REALITY.

BILLBOARD

ADVERTISING

WHERE
ALL THE WORLD
MAY SEE.



MIDSUMMER SPECIAL

On The Boards 1894-1920

BY KEN SCHLAGER

It made perfect sense that William H. Donaldson and James H. Hennegan would create a publication to cover the billposting business. Donaldson was a salesman for his father's lithography company, which specialized in printing advertising posters. Hennegan also worked for a family printing firm.

Donaldson saw a need for a publication that would inform the roving bill posters of industry happenings. What's more, the new publication could help the Donaldson and Hennegan family printing firms stay in touch with their major clients.

The new magazine, *Billboard Advertising*, was launched in the fall of 1894 with 2,021 advance subscribers. As declared on its ornate opening page, it was "devoted to the interests of advertisers, poster printers, bill posters, advertising agents and secretaries of fairs."

That first issue was dated Nov. 1, 1894. It was eight pages proud and carried a cover price of 10 cents (90 cents for a full year's subscription). The magazine was headquartered at 11 W. Eighth St. in Cincinnati, Donaldson and Hennegan's hometown.

The cover of the first *Billboard Advertising* carried a grainy black-and-white cameo of one R.C. Campbell, a Chicago advertising executive described within as "an infallible expert and reliable authority on that particular branch of the science of advertising embraced by the billboard."

This "science" was further explored in columns headlined *Bill Room Gossip* and *The Indefatigable And Tireless Industry Of The Bill Poster*, wherein readers learned that the bill poster "loves to be out on the street at night, when, should he discover a fire, he can bill the front of a building and then turn in an alarm."



The Billboard Building at 25-27 Opera Place, Cincinnati, 1912.

Another item in that first issue described the heavily posted precincts of Pittsburgh, where one hustling bill poster affixed "a half-sheet on the carcass of a horse while the body was still warm."

So much for science.

A full-page ad in the new publication could be bought for \$140; classifieds ran from 25 cents for one insertion up to \$1 for six appearances. "A line in *Billboard Advertising* will keep your name before the largest advertisers in the country," boasted the

magazine. Early advertisers were lithographers, engravers, printers, bill posters, and manufacturers of inks, brushes, and poster pastes. Among the big advertisers: Donaldson Lithographing and Hennegan & Co.

Born as a monthly, *Billboard Advertising* pledged to go weekly by the following November. The promise was not kept until almost six years later. The founders of the magazine were nothing if not optimistic. By December, they promised a spectacular 16-page New Year's issue; the Jan. 1, 1895, issue stalled at 12 pages, but it did carry *Billboard's* first color cover (on its reverse was a half-page display ad claiming: "A New Discovery... A Scientific Remedy For Catarrh!").

The new magazine was dense with information. In column after gray column, it tirelessly promoted the benefits of outdoor advertising. It also was shameless in promoting the benefits of advertising in its own pages. And it often reported glowingly on the doings at the family firms—without ever acknowledging their connection to the publication.

But if its ethics were not up to modern journalistic standards, the new publication did not shrink from controversial issues—including one that still dogs today's media: censorship.

"Prudes Down South" warned the headline of an early dispatch from Chattanooga, Tenn., where a poster depicting "a woman in tights" was the target of a protest by the local Women's Christian Temperance Union ("an institution which appears to be perpetually going about seeking something with which to meddle").

Several issues later, "Prudes On The Prowl" related the news that "a picture of a ballet girl has



Billboards on a New York hotel in 1909.

been objected to because her skirts were short, as if a ballet girl can have any other than short skirts.”

Still, Billboard’s founders were hardly paragons of progressivism. Consider this August 1895 item about the Associated Bill Posters’ Association’s new stenographer: “She is a blonde, petite and winsome. Her name is Maggie.”

Along with sexism, there was racism. An early house ad depicted a slouching black man with exaggerated lips and tattered clothes alongside a walkingstick-wielding white gent in top hat and tails. The image seemed incongruous with the intent of the promotion.

None of this kept the young magazine from growing. By its first anniversary, Billboard Advertising had become the “official organ” of the bill posters’ trade group. It was now running a steady 16 pages; the one-year subscription was up to \$1.

While it was primarily devoted to the bill

posters, the first hints of an entertainment bent started slipping in by June 1896, when a Fair Department, with an entire page of news on outdoor attractions, was introduced. Cook’s Royal Roman Hippodrome & Equine Paradox began advertising in Billboard, as did Delavoie & Frits, The Original Clown And Policeman Trick House Act. And then there were the high-flying LeRoy Sisters, billed as “The Dauntless Queens Of The Air.”

In February 1897, Billboard Advertising was renamed The Billboard, a handle it would carry until 1961. (Through the years, the magazine also was affectionately referred to by its nickname and telegraph handle, “Billyboy.”) Listings of fairs and ads for outdoor attractions began to dominate. There were diving animal acts, hot-air balloon rides, baseball-playing “Nebraska Indians,” and such extravaganzas as Capt. Bob Cook’s Water Show & Fireworks Co.

The ad for the latter act, promising “All The

Latest War Spectacles” including the “Blowing Up Of The Maine,” appeared in the July 1898 issue. The issue’s cover is pure, four-color jingoism: an American and a British soldier shake hands amid flags and rifles above the phrases “One Tongue. One Purpose” and “Civilization—Freedom—Peace.” It was an odd display for a magazine that to this point was apolitical.

In fact, other than that cover, the issue made no reference to the Spanish-American War. It did have this item, headlined “Became Insane,” about a Columbus, Ohio, bill poster named George Miller: “For some time he has been failing, and during May became violently insane... Miller is given to convivial habits, and alcohol is partly to blame for his loss of mental power... One of his delusions is that he is a rajah and his wife is the queen of England... his friends hope for the best.”

DONALDSON’S DEPARTURE

Meanwhile, all was not well behind the scenes at Billboard. Although the magazine seemed to be an obedient house organ for the Associated Bill Posters, Bill Donaldson had run afoul of the group and his partner, Jim Hennegan. In November 1898, on the magazine’s fourth anniversary, Donaldson quit the staff. In an item headlined “Wanted—An Editor,” it was explained that the association “demanded [that Donaldson] institute a policy in the conduct of this paper that would have ruined it.”

The depth of the conflict was apparent in the article’s closing paragraph, which read: “The pack of knockers and snapping curs that have been howling house-organ at Billboard whenever the chance offered will now have to frame a new hue-and-cry. This ought to hold them for awhile.”

(The brief article also solicited applicants for the positions of editor and advertising manager with this proviso: “Good salaries will be paid both, but good does not mean fancy.”)

But for Billboard, the crisis had just begun. Growth had stalled and the bills had piled up. Billboard was facing bankruptcy. With its creditors in pursuit, the magazine was limping toward an early death.

And that’s when Bill Donaldson came back on the scene to buy out Hennegan’s share of the paper (for \$500, according to family lore) and assume all of the debts.

Back in the saddle, Donaldson moved swiftly to break from the Associated Bill Posters and steer Billboard in a new direction. In the issue of May 1, 1900, he declared that the bill posters’ group “has tirelessly tried to kill The Billboard.” He further accused the “gang” running the trade group of pressuring members to withhold advertising from the magazine.

The next week, in the issue dated May 5, 1900, Donaldson boldly recast Billboard as a weekly. By midyear it was calling itself “The Official Organ of the Great Out-Door Amusement World.” The break with the bill posters was complete. Billboard was saved.

happy 100th



The Atlantic Group

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Donaldson clearly saw show business coverage as the future of Billboard. Promoters of traveling attractions were his family's best customers and had become Billboard's bread and butter, too. As an added benefit, entertainment news would prove far juicier than earlier reports on poster-paste recipes and association elections.

Soon, the magazine was regularly placing such entertainment figures as Kearny P. Speedy, Champion High Diver Of The World, and Major Mite, The Midget, on its cover. (Buffalo Bill Cody, whose Wild West Show was a major attraction, made his cover debut the previous year.) Inside, there was a new column, Foot Light Flickerings, with items covering the always colorful, often tragic

lives of the actors, acrobats, aeronauts, animal trainers, and assorted others who were entertaining turn-of-the-century America. Here was the birth of gossip, and lots of it.

The magazine gushed with sensationalism. An item headlined "Death of 'Kid' Hanner" in the issue of Oct. 6, 1900, graphically depicted the demise of the daredevil Hanner, who drifted into "the top branches of a seventy-foot elm" while hanging from a trapeze beneath a hot-air balloon. With a large crowd looking on, Hanner "fell to the ground and was horribly crushed."

Not all the violent endings were accidental. The Oct. 27, 1900, issue told the story of the actress Zora Card who "drew a revolver from the folds of

her dress" and shot theatrical agent Joseph Pazen. After her arrest by Chicago police, Card accused Pazen of being part of a conspiracy to run her out of town. "My action was in self-defense, and I am very sorry I did not kill him," Card was quoted as saying.

DISCOVERING NEW STARS

By 1902, Billboard's cover was bannered with the words "Dramatic, Operatic, Burlesque, Circus, Billposters." This fairly summed up the entertainment scene of the day—as well as the magazine's new priorities. Inside, the first two pages still covered bill posting, but beyond lay the new

Founder William H. Donaldson BY W.D. LITTLEFORD

I was 11 years old when my grandfather William Henry Donaldson died while alone in his Sarasota, Fla., home. His dear friend, Charles Ringling of the famous circus family, had found him and notified my grandmother who, at the time, was visiting us at our home in Fort Thomas, Ky. I well remember the funeral services because of the legions of relatives, Billboard employees, and show business, as well as personal, friends in attendance.

We did not see a lot of "Bapoo," as he had been named by my older brother, Roger. In the early '20s, my grandfather had been spending most of his time in what was to us the fairyland city of New York, where he and my grandmother had given us the time of our young lives, staying at the Algonquin, riding doubledecker buses, seeing the great vaudeville show at the Hippodrome, and eating in the famous Hunter Room at the old Astor Hotel on Times Square—now 1515 Broadway, Billboard's home office. I recall walking with him and Roger from where he lived in the old Great Northern Hotel on 57th Street to his offices in the Putnam Building, where the Paramount Building now stands on Times Square. My brother and I never forgot the times we had to wait while he gave a dollar to an unemployed showperson.

What I remember most about his rare visits to Fort Thomas, across the river from Cincinnati, where Billboard's main office and printing plant were then located, was his insistence on walking the five miles between his office and our home.

I was told that my grandfather was a shy man, but also a practical joker. Acceding to his father's wish that he compile a family genealogy, he produced for each member of his extended family a leather-bound book—with 400 blank pages!

My grandfather was also an avid reader and letter writer, which explains not only the volumes of letters he wrote to his employees, but also the many missives to his family, including a gem of a 12-page letter advising my mother how to make a judgment on the young man who was then courting her—my father, Roger Littleford.

Grandfather died at age 61 in 1925. He had built one of the largest trade magazines in the world. But his reckless spending to build both better editorial content and an ever-wider circulation made it impossible to create the financial reserves needed to avoid a brutal, almost devastating retrenchment when the nation's worst depression hit in 1929.

My brother joined the company in 1933. I followed in the fall of 1934, when Billboard's very profitable, "lifesaving" 40th anniversary issue was being published.

Of course my brother and I were indoctrinated with stories about our grandfather. Again, he was described as a rather shy man, but one with a great sense of humor. He could work incessantly and mostly alone, but then disappear to be with his family. He had to be a gambler. Otherwise he would not have bought out his partner for \$500 in 1900 and recklessly converted to a weekly with the issue dated May 5, 1900.

It was thought that he could not read a balance sheet; decisions, including payment of dividends, often depended on whether or not there was money in the bank. He never paid himself a salary; he simply dipped into the till as he needed cash—for personal as well as business expenses. He measured the performances of others only by what they produced, never by the hours

they worked. He was known to give a raise to a new reporter after the first week on the job rather than tell him that he had the job. He disliked telling any employee how to do a better job; he preferred to write long letters. Sometimes to compliment a reporter for a good story, he would slip him a five- or 10-dollar bill.

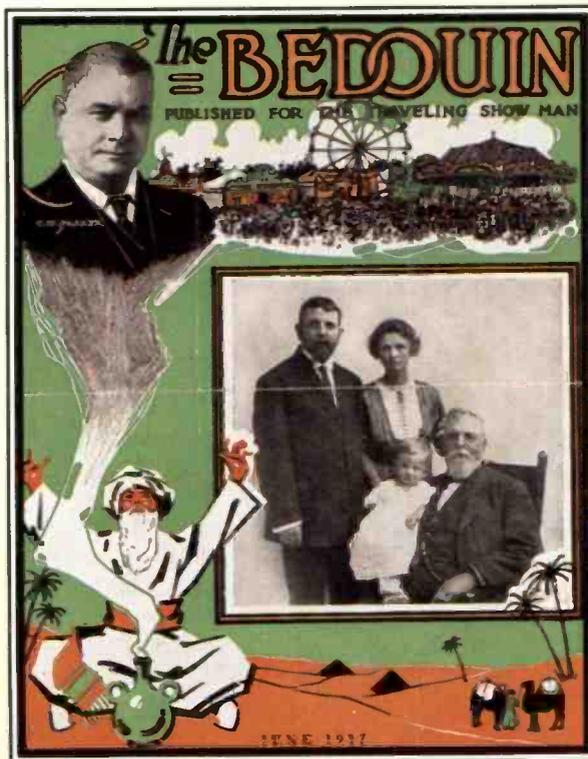
My grandfather wrote a lot for the paper, but never gave himself a byline. Although he wrote scathing editorials against censorship, he also railed against smut and sex in entertainment... He was a staunch supporter of show people organizing into unions... As early as 1912 he wrote that there was no excuse for actresses not getting out and working for women's suffrage... He was ahead of his time on racial tolerance, and he was the first to search out, report on, and encourage African-American performers. As early as 1920, William H. Donaldson started a special department for African-Americans edited by an African-American, J.A. Jackson. He also established a policy whereby writers were never to identify people by race, color, or creed. But he was ahead of his time; there's

little evidence the policy was enforced.

To his dying day, my grandfather never accepted the idea that motion pictures would take over from the theater and vaudeville. When motion picture advertising began to dominate the pages of Billboard, he arbitrarily limited motion picture ads to a quarter-page maximum.

A very complex man!

W.D. Littleford is chairman emeritus of BPI Communications. He was general manager of Billboard from 1943 until 1958, when he became president and chief executive officer, positions in which he served until the sale of the magazine in 1985.



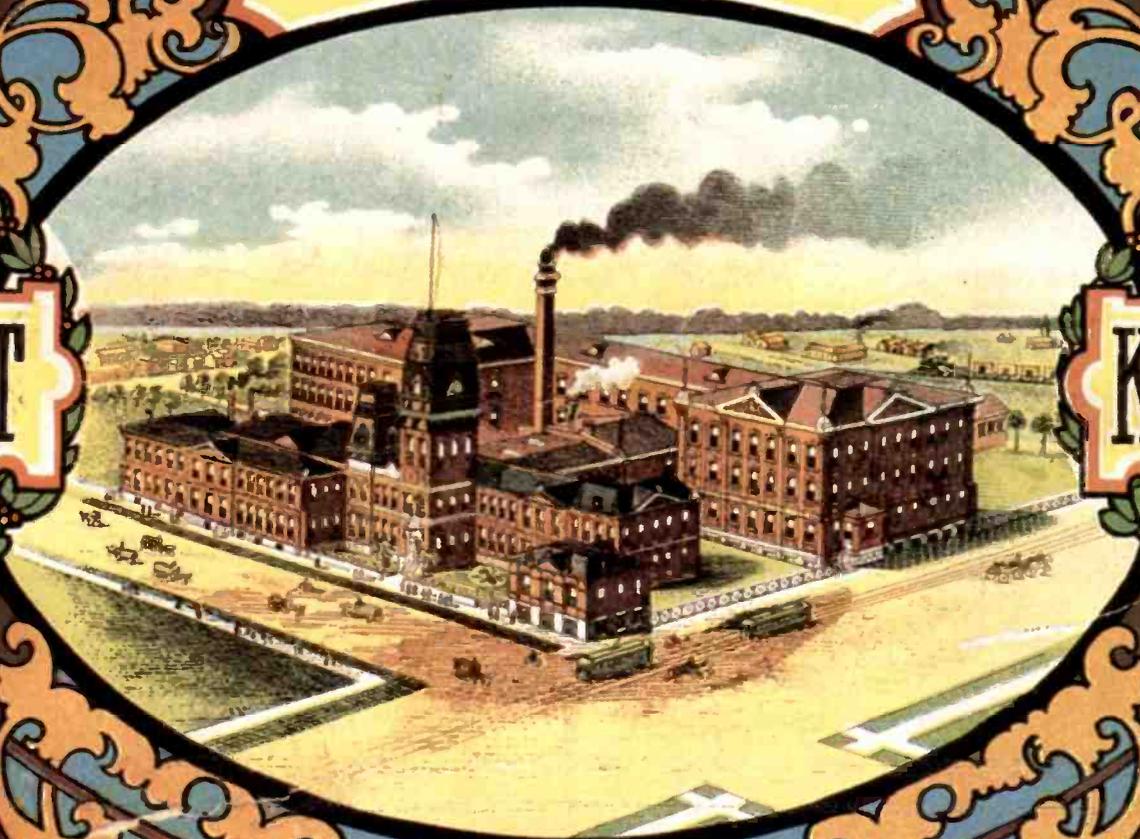
Four generations of Donaldsons as they appeared on the cover of *The Bedouin* in 1917.

THE
DONALDSON
LITHOGRAPHING CO.

OPPOSITE
CINCINNATI

NEWPORT

KENTUCKY



CREATORS OF FINE ART
PICTURE POSTERS
PRODUCERS OF FORCEFUL
BIG-TYPE POSTERS
PRINTERS AND BINDERS OF HIGH-CLASS
HAND-BILLS AND PROGRAMS.

meat: 14 pages with departments like Stage Gossips, Tent Troopers, and Street Fairs And Carnivals. The pages were crammed with long lists of fairs and attractions. Other pages carried news of show biz comings and goings, deaths and bankruptcies, openings and closings, raves and robberies.

Thanks largely to the growth of American cities and the rail lines that linked them, all kinds of entertainment were thriving. And while the entertainers at fairs and carnivals continued to labor in relative obscurity, the stage had created a new class of stars. Veteran performers, such as Sarah Bernhardt, John Drew, Maurice Barrymore, and Maude Adams, and the soprano Anna Held (and her husband/manager Florenz Ziegfeld), had become household names; their activities were followed closely by Billboard.

New stars were emerging, too, and Billboard's role in recognizing their talents was apparent. The Jan. 11, 1902, issue included an item on "the bright young comedienne [sic] Ethel Barrymore." Not yet 21, Barrymore (daughter of Maurice, sister of John and Lionel, niece of John Drew) was tabbed for stardom based on her performances, her bloodlines, and her beauty, "no small part of the actor's equipment."

Another newcomer was George M. Cohan, who adorned the cover of the Aug. 27, 1904, issue. At the age of 26, Cohan was about to star in his breakthrough musical, "Little Johnny Jones." The traveling company included Cohan's mother and



Will Rogers flanked by Ruth Etting and Jimmy Durante.

father, Helen and Jerry Cohan, and "a chorus of fifty pretty girls that can sing and dance." The show included two unforgettable tunes: "Yankee Doodle Dandy" and "Give My Regards To Broadway."

Broadway had become the spiritual center of the theater world, but most performers lived a life of constant touring. Billboard doggedly attempted to track their travels through Routes Ahead, a weekly listing that stretched on page after page with itin-

eraries for tent shows, mid-way companies, dramatic groups, musical ensembles, minstrel troupes, and burlesque acts.

At the same time, Billboard developed the Letter-Box, a mail-forwarding service for traveling performers. A precursor of today's E-mail, the Letter-Box listed the names of performers whose mail was waiting for them at Billboard's offices. It presented a monumental task to the publication, but the Letter-Box created a link between Billboard and the creative community that remains unbroken.

By 1904, it was clear that Bill Donaldson's gamble had paid off. Billboard regularly was running 40 pages; it still cost only 10 cents, but with column after column of amusement advertising, it was filling the Donaldson coffers faster than the bill posters ever could.

Billboard's ad pages still were packed with pitches for "Trotting Ostriches" and "French Fencing Girls" and other oddball attractions. But amid such novelties were hints of things to come. In the issue of April 27, 1901, the Edison Manufacturing Co. began advertising its "moving picture" machine (along with lists of silent films). The same year, the Rudolph Wurlitzer Co. chose Billboard's pages to advertise its new coin-operated music machine, the Tonophone. Seven years later, a full-page ad for Wurlitzer's player piano and other "automatic musical instruments with slot attachment" was illustrated with a money tree. The message was obvious.

THE MOGULS TAKE CHARGE

Advertisements for early silent films (offered for rent to exhibitors) began running regularly in Billboard in 1906. This was the era of the nickelodeons, storefront movie theaters where average Americans could watch short films for a five-cent admission. The ads for these early movies stressed action and clarity of image. In contrast to live entertainment, there were no stars to boast of. This perhaps explains why films were all but ignored at this point in Billboard's editorial columns.

In theater, marquee value was the name of the game. Even James J. Jeffries, the world heavyweight boxing champ, had a starring role on Broadway as Davy Crockett in 1905.



1906 cover featuring the young Buster Keaton.

Vaudeville, the other reigning form of live entertainment, also had its stars. The April 15, 1905, issue of Billboard reported on the mime Cecelia Loftus, whose salary had risen to \$3,150 per week. It was the highest salary vaudeville had known since the Four Cohans (George and family) had hit the \$3,000 mark some years earlier. Other rising stars in vaudeville included W.C. Fields, Ed Wynn, Eddie Cantor, George Jessel, and the monologist Will Rogers.

In addition to covering the stars of the era, Billboard also paid close attention to the handful of powerful impresarios and agents who dominated theater in the early years of the century. By 1906, the magazine had news pages with multidecked headlines reporting on the activities of Marc Klaw and Abraham L. Erlanger, who along with producer/managers Daniel and Charles Frohman and several other partners had formed a theatrical trust in 1895 to control bookings in New York and elsewhere. Their main opposition came from the upstart Shubert brothers: Levi "Lee" Jacob, and Sam (the latter's death in a 1905 train wreck on the way to a business meeting in Pittsburgh shocked the entertainment world). Other challenges to Klaw & Erlanger came from independents, such as David Belasco, whose reputation as a producer and play-

generations rise

generations grow

generations think

generations deny

generations make love

generations fuck

generations talk

generations scream

generations kill

generations still believe

generations buy in

generations sell out

generations regret

generations unite

generations revolt

generations come and go.

generations rise

generations grow

generations think

generations deny

generations make love

generations fuck

generations talk

BILLBOARD. ONE HUNDRED. ENOUGH SAID.

Capitol

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**BIGGEST
NECROMANTIC
EXPOSITION
ON EARTH**

BLACKSTONE

**GREATEST
MAGICIAN
WORLD HAS
EVER KNOWN**



ORIENTAL NIGHTS

BLACKSTONE'S TENFOLD PAGEANT OF THE EAST - A STAGE SPECTACLE, SUCH AS RIVALS THE REGAL SPLENDOR OF SOLOMON'S COURT AND IN KALEIDOSCOPIC METAMORPHOSES OUTBIDS THE AURORA BOREALIS-CORPS OF BEWILDERING, BEAUTIFUL NAUTCH GIRLS THE ENCHANTED CAMEL-THE PHANTOM STALLION-ALL AND MORE IN THIS COLORFUL EXTRAVAGANZA.

Magic show poster, early 1900s.

wright allowed him to stage major works.

Vaudeville had its kingpins, too. Key among them were B.F. Keith and E.F. Albee, who started as independents in Boston in the '90s but later built a trust with F.F. Proctor that controlled bookings on the booming vaudeville circuit. Other vaudeville powers were Martin Beck and the fast-rising agent William Morris. Burlesque, vaudeville's more risqué cousin, also had its power brokers and booking wars.

OF QUAKES & CHORUS GIRLS

Billboard now billed itself as "America's Leading Amusement Review"; it still was published in Cincinnati but also boasted offices in New York, Chicago, San Francisco, and London. Billboard correspondents reported from a seemingly infinite array of towns around America. Outdoor attractions and the booming amusement park field still provided most of the ad support, but editorially they took a back seat to theater coverage.

For the entertainment world, the biggest news of 1906 was Sarah Bernhardt's "farewell tour" of the United States for the Shuberts (over the years, the aging French actress would return for many such tours). Reports on the tour regularly came in from the field. One correspondent in St. Joseph, Mo., cap-

tured the tone of the reports with this dispatch: "Owing to a wreck, the Bernhardt special failed to reach this city from Denver, Colo., until 10:30 p.m., thereby delaying the opening of the performance until 11 o'clock."

This also was the year of the San Francisco earthquake, and Billboard ran a series of reports on the quake's paralyzing impact on the Bay Area's theater scene. The June 23, 1906, issue carried a two-page spread of photos depicting 23 theaters destroyed by the quake. (One month later, Billboard reported on a new attraction at Dreamland in Coney Island, which portrayed "the full devastation" of the quake.)

Later that year, when Harry Thaw assassinated architect Stanford White in a jealous rage over White's dalliance with Thaw's chorus-girl wife, Evelyn Nesbit, Billboard rushed to the defense of showpeople. "As a matter of fact," opined the magazine, "the actress has fewer temptations to forfeit her honor than the majority of shop girls, waitresses, stenographers and clerks... It is more difficult for a masher or a person moved to immoral desires to enter the realm back of the footlights than for living mortals to enter the region of the dead."

During this period, Billboard also turned its attention for the first time to music publishing. Advertising for sheet music began appearing in the

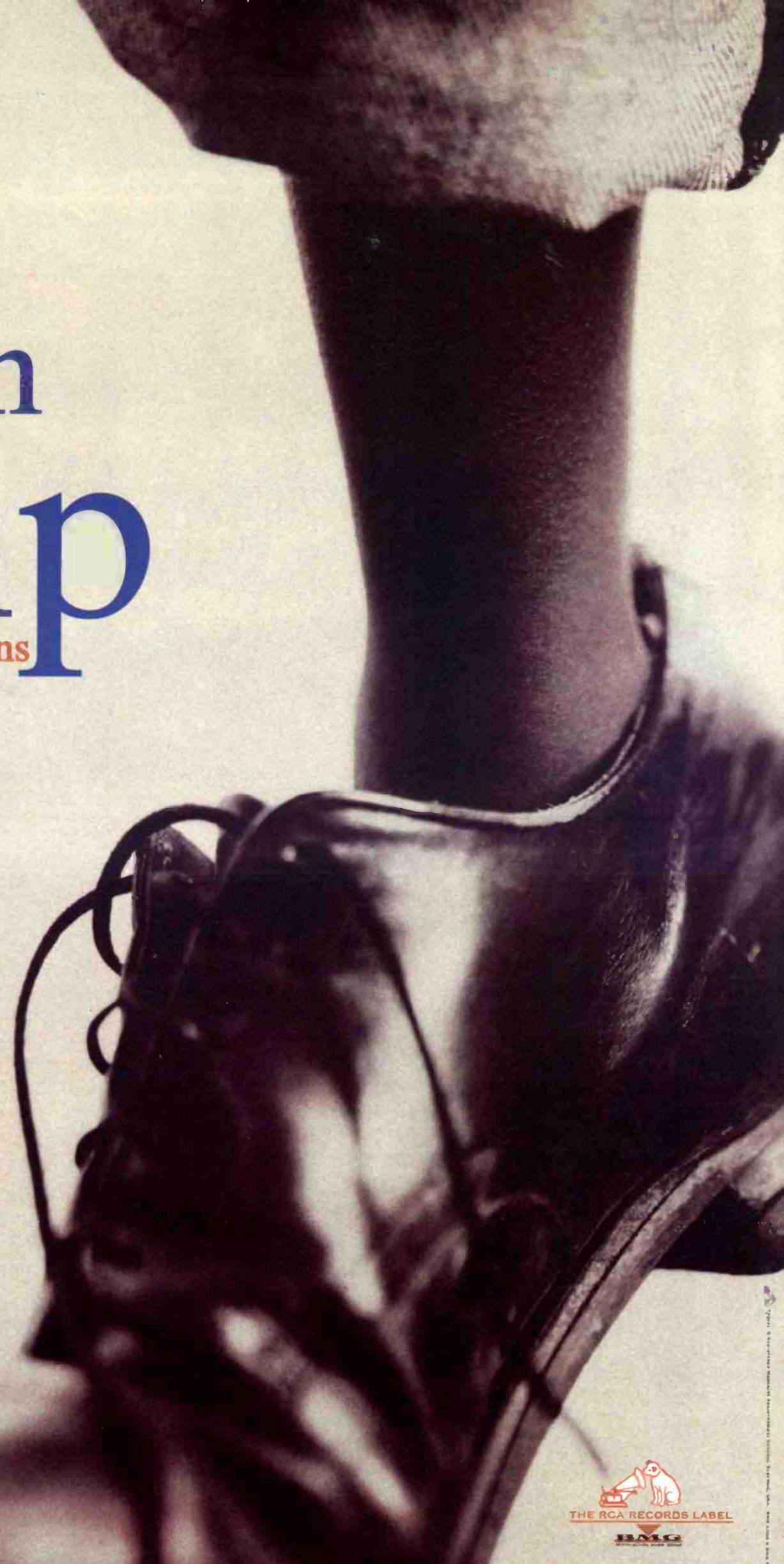
magazine as early as 1902. By 1905, photos of early music publishers, such as Leo Feist and Harry Von Tilzer, were featured on Billboard's cover. A May 13, 1905, item on Tilzer remarked: "The art of song writing is becoming as much a science as the trimming of a hat or the cutting of a suit of clothes." Later that year, the magazine introduced a Publisher's Notes column with reports from New York and Chicago. Within several years it would print entire pages of sheet music for songs available from the publishing houses.

EDISON'S POWER PLAY

The film business finally had its day in 1909, when Billboard ushered in a regular department to cover moving pictures. This was also the year that the great inventor and entrepreneur Thomas A. Edison sought to control the burgeoning moving-picture business by creating a syndicate called the Motion Picture Patents Co.

Edison and his associate, William Kennedy Laurie Dickson, had set off the penny peepshow craze in 1893 with the introduction of their kinesiograph. By 1902, the peeps began to give way to projected films; the private pleasure of film viewing had become a group experience. Movies were shown in amusement parks, penny arcades, vaudeville the-

It's
been
a
trip
congratulations



THE RCA RECORDS LABEL

aters, and nickelodeons.

But Edison, by failing to fully protect his patents, had allowed numerous competitors to spring up as the nickelodeons blossomed. To rein in this growth, Edison linked with many of the major film manufacturers of the day (including Essanay, Lubin, Pathe Frères, and Vitagraph) and then placed full-page ads in Billboard warning exhibitors that all other firms were in violation of his patents.

Not only did the syndicate attempt to shut out competitors, it also managed to stymie creative growth in the film business. Forget art, Edison's goal was to continue making inexpensive fare for the masses. This meant one-reel films (maximum 10 minutes) with unbilled actors.

The early days of the film business coincided with an era of both trusts and trustbusting, and sure enough, the March 20, 1909, Billboard reported that the U.S. Secretary of Commerce and Labor was to investigate Edison's syndicate. But Edison's power was amply displayed in an article in the same issue denying printed reports that Frank Winch, Billboard's New York manager, was in the employ of the syndicate. "Those who are familiar with The Billboard's unfailing policy of fairness and impartiality do not need to be told that this paper would not... tolerate a condition such as has been conjured," said the denial.

The syndicate was not without its challengers. The foremost was Carl Laemmle, whose Independent Motion Pictures Co. (IMP) would evolve into Universal Pictures. As early as 1908, Laemmle took out ads in Billboard extolling "the rock of quality" as the basis for motion-picture growth. Edison's syndicate would not be legally broken until 1917, but in the intervening years, rebels such as Laemmle were able to lay the groundwork for the modern film business.

BILLBOARD STATES ITS CASE

Billboard was well into its second decade. Issues of 50 to 60 pages were the norm. "W.H. Donaldson, Publisher" was the sole name at the top of the masthead. And a full page of clearly marked editorial opinion gave regular testimony to the publisher's faith in his product. In fact, Donaldson ushered in the New Year of 1910 with this elegantly phrased editorial stance (apparently in response to a boycott by angry advertisers): "The reason for our punishment is because we were not sufficiently eccentric to 'mind our own business.' But we have peculiar hallucinations, both as to what our readers expect of us as well as holding some fanatical impressions as to our own duty... [B]eing

the owners of our own paper, it might be, in some sections, reasonably granted that it was a matter for ourselves to determine what we shall print."

That same month (January 1910), Billboard stuck out its editorial neck to predict the next great source of amusement for Americans. "There is little doubt," wrote Billboard, "that the old-time balloon ascension will e'er long be superseded in public

quashed most competitors, so be it. One 1910 essay concluded with this nod to social Darwinism: "In any contingency, somebody is sure to get the worst of it. The very secret of all perpetuation is natural selection."

FILMS REIGN SUPREME

In its brief existence, Billboard had witnessed the fair and carnival boom and had amply documented the rise of vaudeville and the legitimate theater. But as 1910 drew to a close, in a full-page editorial in 20-point type Billboard declared that motion pictures had become "the most popular form of amusement for the masses that has ever been devised or invented."

Sure enough, the coming years saw a steady stream of theatrical moguls showing a keen interest in the film business. A July 20, 1912, Billboard story covered the formation of the Famous Players Film Co. by Klaw & Erlanger associate Daniel Frohman and Adolph Zukor, an associate of another entertainment powerhouse, Marcus Loew. Billboard was quick to point out that the new company would bring together "men who have long fought each other in the legitimate producing field."

But the larger significance of the new company (which later would merge with several other firms to create Paramount Pictures) was its plan to use "big stars" in films. One of the first pictures it handled, the French-made four-reeler "Queen Elizabeth," marked Sarah Bernhardt's screen debut. The challenge to Edison's film trust was growing; ironically, it was being fueled by key players in the theatrical trust.

The influence of Carl Laemmle also was on the rise. In December 1910, Billboard reported that the rebel film executive had signed Mary Pickford to his IMP studios. The 17-year-old Pickford had been billed in Biograph film productions as "Little Mary," but she came to be known commonly as "the Biograph Comedy Girl." Carl Laemmle planned to make her a star, but Pickford jumped to another studio the following year. (Changing studios became a habit for the shrewd Mary Pickford, who used her popularity to drive her salary to \$10,000 per week by 1915.)

Other stars, many with theatrical and vaudeville backgrounds, were starting to emerge on the burgeoning film scene. The English music hall comic Charles Chaplin made his first appearance in Billboard magazine in January of 1912. Ethel Barrymore's jump to film was reported in the issue of March 12, 1914.

VAUDEVILLE IN PICTURES

MIDGETS WED—Elizabeth Gray and Prince Llewellyn, one of the midgets in The Bear's act, are midgets in Boston, where they played last week. The dead was then killed a Justice of the Peace. —Photo, International Newsreel.

ELLEN TERRY BROADCASTS—The famous actress read a portion of "The Bible" over the radio in London, England, her first "broadcaster" by wireless. —Photo, Keystone View Co.

ZIEGFELD STAR HEADED FOR OPERA—Mary Lawrence, who was featured in the "Ziegfeld" for a year, left for Europe last week to study for grand opera. —Copyright, Underwood & Underwood.

MRS. SHEIK TO ENTER NO-BILITY—Joan Arden, former wife of Richard Valentine, now appearing in vaudeville, is to wed the Marquis de Sade in London. —Copyright, Underwood & Underwood.

BUSTER KEATON, SECOND EDITOR—When Buster Keaton appeared in vaudeville as a kid he looked just like the little one, pictured above between 1909 and his recent, Keystone Pictures. —Photo, Keystone View Co.

BARRYMORE BIDS SON VOYAGE TO BARRYMORE—Ethel Barrymore, famous star of the dramatic stage, came to appear in vaudeville, and her brother, Lionel, left on the S. S. Pacific. With Barrymore in town, President, who is to become his wife. —Photo, International Newsreel.

JACKIE COOGAN, SR.—Many vaudeville artists should recognize the man pictured in this photo. He is the father of the big wonder of the screen, tiny Jackie Coogan, and played in vaudeville for many years.

"RADIO GIRL" BECOMES RADIO MANAGER—Francis De La Cruz, who was the first girl to sing over the radio, became the first of her sex to manage a radio broadcasting station when she opened Station WDT last week in New York. —Photo, International Newsreel.

THE TEUTONIC CHARLIE CHAPLIN—Germany has a number of the great star comedians who have made the world's favor over the sea. This "Charlie" still sticks to the vaudeville job as an actor in his act. —Photo, Keystone View Co.

Page from a 1923 issue.

preference by flights in which the scientific means of propulsion are employed." In other words, the still dangerous "aeroplane" (many flier were killed in exhibitions) would soon be a common source of entertainment.

Other Billboard editorials of the period encouraged legislation to protect stage children, pushed for more independent film criticism, and lashed out at vulgarity in theater.

Billboard's position on the syndicates that controlled the theater and film businesses also was made clear. In numerous editorials, Billboard's editorial pages applauded the order and professionalism that the moguls brought to the once-chaotic entertainment business. Billboard praised the likes of Abraham Erlanger and Lee Shubert ("once an usher in a theater in Syracuse") for rising to the top "by sheer force of ability." If their power



DOWN FROM DAY ONE



STILL ONLY 10 CENTS

By 1914, Billboard claimed a circulation of 38,000 per issue—just 10,000 copies below the magazine's current circulation! Remarkably, after 20 years, the cover price still was 10 cents, although an annual subscription was up to \$4. Advertising prices had risen considerably; a full-page ad was up to \$175.

Billboard's complimentary mail-forwarding service had become an institution. The Letter-Box was forwarding 1,100-1,250 letters a day and claimed that "over 42,000 Artists, Agents and Showmen make their Permanent Address in care of The Billboard."

Billboard now had its own building (constructed in 1912) at 25 Opera Place in Cincinnati and had added offices in Cleveland, St. Louis, Kansas City, Baltimore, and Paris.

The magazine still was dotted with small, sen-

sationalistic items on the murders and accidental deaths that continued to dog the entertainment profession. But most of its pages were given over to departments with such names as New Theatrical Productions, Motion Picture News, Union Forum, and Carnival Caravans. There even was a listing of Popular Songs Heard In Vaudevil [sic] Theaters Last Week—a precursor of today's music charts. (Later in the year the feature was renamed The Billboard's Song Chart.)

The ads for carny attractions had thinned considerably, but big, bold film ads had taken up much of the slack. And true to their promise, new players like Frohman and Zukor were including the names of stars like John Barrymore in their Billboard ads.

THE BIRTH OF AN EPIC

The new players had brought the star system to the film business. Production was booming, new movie houses were springing up

everywhere, and new companies were entering the production field. As budgets grew and productions sprawled, the filmmakers looked westward for the wide-open spaces they needed to create their ever-more ambitious films. The March 21, 1914, issue of Billboard reported on Carl Laemmle's purchase of the Lankirsham Ranch in the San Fernando Valley as the new home for his redubbed Universal film studio. ("Universal City Opens With Eclat & Splendor," read the Billboard headline one year later.) At the same time, Adolph Zukor was setting up a massive studio in Los Angeles. Hollywood was born.

In 1915, another pioneer, D.W. Griffith, gave birth to another film milestone, the epic. Griffith, the son of a Confederate Civil War hero, had entered pictures as an actor at the Edison studio. He later joined Biograph, where he began to direct. Griffith was an experimenter who used the camera as no one before him. After leaving the confines of Biograph in 1913, he signed with Mutual and began work on his controversial masterpiece, "The Birth

William Morris: Dean Of The Golden Age Of Vaudeville

William Morris, for a quarter of a century internationally regarded as a theatrical institution that stood for congenial integrity, died suddenly at 12:30 a.m. on Wednesday, November 2, as he was playing cards at the Friars' Club with Walter C. Kelly, the "Virginia Judge," Louis Reil, burlesque producer, and Monroe Goldstein, theatrical attorney. He was 59 years old and had been ailing for years, but in apparent good health until he suffered a heart attack three years ago, when he underwent a perceptible change for the worse. Although he had been spending considerable time at his Saranac Lake lodge during the last several years, he virtually died in harness, having spent the night making new contacts and paying his respects to those that existed.

Mr. Morris was born in Schwartzenau, Germany, on May 1, 1873, and came to New York 11 years later. He worked at various menial jobs and went to night school to master the English language. When the publishing firm for which he worked when he was 17 years old failed he obtained employment through his uncle M.B. Leavitt, theatrical manager, with George Liman, booking agent. This was in the early '90s, and his efficient and courteous manner soon won him a host of friends in the theatrical profession. Upon his return from an extended trip Liman discovered that his clerk had managed to do considerable business during his absence, even to the extent of getting more money for the acts and booking a higher type than heretofore. Soon after he made Morris a partner in the organization. Young Morris became a power in vaudeville circles and the newspapers of the time referred to him as the "Napoleon of Vaudeville."

In 1907 he created a stir in theatrical circles by starting his own vaudeville circuit in an effort to break the "trust," dominated by Keith and Proctor. The circuit created by Morris spread to Europe as well, until he sold out in 1911 to Marcus Loew. Subsequently he opened an independent agency and booked the tours of Sir Harry Lauder, whom he managed long before the celebrated Scotch artist was knighted. Sarah Bernhardt appeared here under his banner and he brought on Annette Kellerman, great Australian swimmer, whom he publicized as the "most perfectly formed woman." Artists, name

and freak attractions that he managed and booked for theatrical engagements at one time or another included Gertrude Ederle, Paul Whiteman, Gene Tunney, Nora Bayes, the Dolly Sisters, Anna Held, Weber and Fields, Rudolph Valentino, Eddie Cantor, Maurice Chevalier, Al Jolson, Sophie Tucker and many others.

But the "Dean of the Golden Age of Vaudeville" saw the tide change, and a few years ago sold an interest in the business to Paramount-Publix, which resulted in the agency doing most of the booking for the circuit when

several acts and other attractions were used in each of the many units. This gave another prosperous era to the William Morris office, which has since bought back the Publix interest.

For many years Mr. Morris was active in the affairs of the National Vaudeville Artists' sanitarium in Saranac Lake, being one of the organizers of it and always ready to arrange a benefit show to aid its treasury. He was president and founder of the Jewish Theatrical Guild and devoted much of his time to its cause. As a stager of the world's greatest benefit performances he had no competitor and was the leading light in scores of such shows. Always an ace showman, he had a natural sense of publicity and way of exploiting talent in bizarre fashion. His status in Europe was as fine as it was here, and during his career he made over 50 transatlantic crossings. Among the theaters he operated himself were the New York Roof Garden, the American Music Hall

and the Plaza Theater. In addition to organizations mentioned above he was a member of the Lambs Club and many charity organizations.

Surviving are his wife, Mrs. Emma Morris; a son, William Morris Jr.; a daughter, Ruth, and a brother, Hugo Morris. His son flew in from the Coast upon being informed of his bereavement. Funeral arrangements included the remains lying in state at the Riverside Memorial Chapel, and services were held last Sunday at the Temple Rodeph Sholom with Rabbi Stephen S. Wise officiating... Hundreds of telegrams of sympathy from persons in all walks of life continue to pour in from all parts of the world at the home and office of Mr. Morris.

—Billboard, Nov. 12, 1932



William Morris seated center.

PRICE 10 CENTS

THEATRES ~ CIRCUSES

PARKS ~ FAIRS

The Billboard

America's Leading

Amusement Weekly

REGISTERED IN UNITED STATES PATENT OFFICE.

Volume XXI. No. 37.

CINCINNATI-NEW YORK-CHICAGO

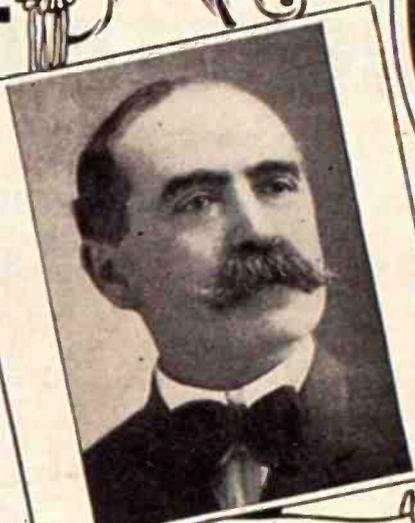
September 11, 1909.



JOHN W. CONSIDINE



MARTIN BECK



MORRIS MEYERFELD JR.



S. Z. POLI



GUS SUN



B. F. KEITH



F. F. PROCTOR



JAKE WELLS

SOME AMERICAN VAUDEVILLE MAGNATES.

1909 cover featuring proprietors of the major vaudeville circuits.

www.americanradiohistory.com

Of A Nation.”

The March 20, 1915, issue of *Billboard* greeted Griffith's new film with a 22-line rave that read, in part: "Much was expected of the picture, but none in the audience was prepared for such a revelation. The magnitude of the production, its bewildering detail, the dramatic possibilities it unfolded, and, above all other things, the wonderful message of peace it conveyed were elements of the greatest surprise. The demonstration of war's futility and the trials and suffering inflicted by blind hatred when passions are aroused in these mighty conflicts carried the most impelling lesson of the kind that has ever been encountered in the theater."

The following week, as charges of racism began to ring out against Griffith, *Billboard* rushed to the film's defense. "It is not [racist], and nobody but a very hypercritical person or notoriety-seeker would so charge," said *Billboard*. By May, as the film's glorification of the Ku Klux Klan and outlandish depiction of African-Americans began to inspire race riots in such cities as New York and Boston, *Billboard* again declared: "There is absolutely nothing in the film that a sane mind can object to."

Billboard seemed to hold the majority opinion; by September, the magazine reported that "The Birth Of A Nation" had "passed its 500th presentation in New York" and had grossed more than \$300,000. It was the first motion picture to have a "lengthy engagement at \$2 prices."

The film business was entering a new age of artistically created, multi-reel films with big-name talent. Chaplin and Pickford were the biggest stars, but this also was the era of Theda Bara, the Barrymores, Francis X. Bushman, Douglas Fairbanks, the Gish sisters, William S. Hart, and Harold Lloyd.

Oddly, *Billboard* still positioned its film coverage far to the back of the book, well past the pages devoted to theater, vaudeville, music publishing, carnivals, fairs, and such columns as *Skating News*. Certainly, the film pages were the most exciting, with their reports of new business alliances, new productions, and theater openings, as well as lively, star-studded advertising.

THE ACTOR GOES TO WAR

The wars for control of theater, vaudeville, and film bookings gave way to a larger conflict in early 1917, as America pondered entry into the war in Europe. "Will The Actor Go To War?" asked *Billboard* in an April 7, 1917, editorial. The answer: "It is highly probable men of the theatrical profession will be among the very first to

volunteer their services on behalf of the Stars and Stripes." This assertion was made in contrast to those English actors whom the publication described as "slackers."

By the following week, America officially had entered the war, and *Billboard* declared another duty for its readers. "Get after the pacifists. Get after the pro-Germanists. Get after the critics of the

military service.

As the war among nations was heating up, the battle against Edison and his film syndicate was coming to an end. In April 1917, Carl Laemmle's Universal Film Manufacturing Co. won a federal court decision against Edison's Motion Picture Patents Co. The syndicate broken, Edison soon would leave the film business forever.

The War To End All Wars ended in November 1918. That January, *Billboard* reported that the amusement industry as a whole had contributed \$31 million via taxes to the war effort. But with the war over, government actions were threatening the business on several fronts.

First, there was a growing movement to censor films. "The censorship season is on," wrote *Billboard* in the Jan. 18, 1919, issue. "In many legislatures censorship bills will be introduced. In fighting this menace we want to do our share." But in fighting censorship, *Billboard* also chided those filmmakers who would sink to "disgusting, degrading stories"; films of this nature were reviewed as "unfit for any audience." The same month, *Billboard* helped publicize the theater managers' protest against a proposed 20% increase in the federal tax on amusement tickets costing more than 30 cents. The protest stopped the measure in its tracks.

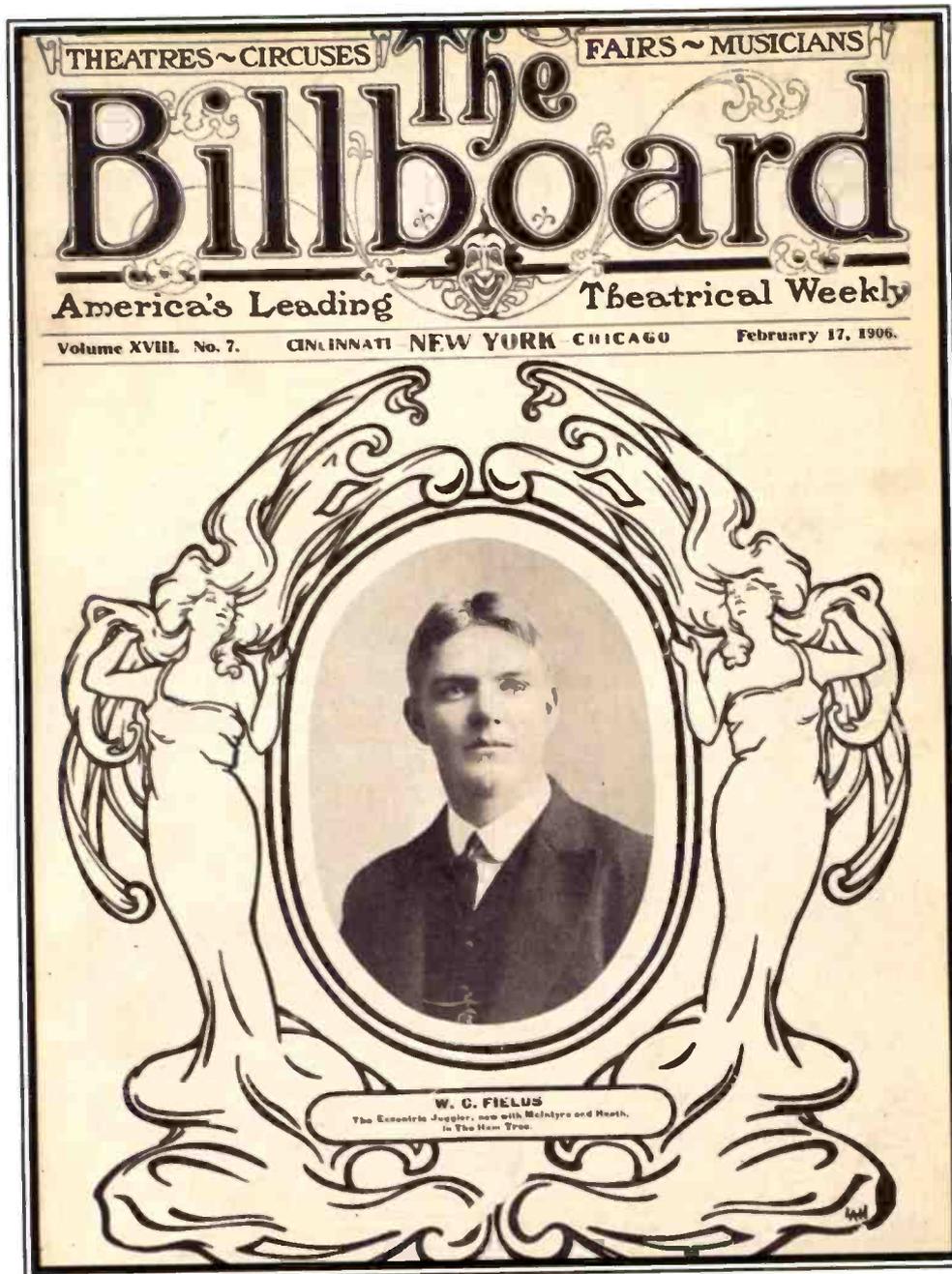
THE DONALDSON LEGACY

The decade closed for *Billboard* with a spectacular Christmas issue of 236 pages. Weekly circulation was pegged at more than 52,000. The cover price had gone to 15 cents with the Dec. 16, 1916, issue, but an annual subscription had gone down to a mere \$3.

The decade ahead would see the emergence of commercial radio, the introduction of talking pictures, and the worst stock-market crash in history. Radio would put a crimp in the growth of the young recording industry, but legit theater, vaudeville, and outdoor extravaganzas would continue to prosper in the face of new technology.

Among those who would soon pass from the scene was Bill Donaldson. *Billboard*'s guiding light died on Aug. 1, 1925, at the age of 61. The publication remained a family business until 1984, when Donaldson's grandson, W.D. Littleford, sold the company. It marked the end of one of the longest runs in show-biz history.

Ken Schlager *has been managing editor of Billboard since November 1985, when the magazine was a mere 91 years old.*



1906 cover featuring W.C. Fields as a vaudeville star.

Government's course... Show them no more consideration than you would any poisonous snake," concluded an editorial.

The war meant curfews on late-night entertainment, taxes on all amusements, and a steady stream of fundraisers. *Billboard* ran requests for "old sheets for bandages" as well as ads for patriotic novelties, such as pennants and paper flags. The war also inspired a slew of patriotic songs, most notably George M. Cohan's "Over There," which in turn inspired *Billboard* to predict that 1918 would see "the finest American contributions to song literature that the world has ever known."

Billboard's strongest words on the war effort were yet to come. "God Damn The Kaiser" screamed a front-page headline in the issue of Sept. 21, 1918. The full-page editorial that followed urged "showfolk" to buy Liberty Bonds and sign up for

The Loudest Roar In Entertainment
History Continues...

...With The New King Of
Sing-Along Videos!



Coming To Video
This December!



Includes Hit Songs
From *The Lion King* –
Plus Others
From Your Favorite
Disney Films!

Many Times, Many Places

BY 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 newspaper journalism. The reporters covered all facets of entertainment. But what gave the magazine much of its essential charm and flavor was the grass-roots reportage lavished on pitchmen, tent shows, zoos, magicians and myriad byways of an entertainment industry which reflected a population still oriented to the pioneer era.

Broadcasting had already come upon the scene; but communications, compared to today, were relatively unsophisticated. Many areas of the nation were culturally isolated, and the entertainment forms mirrored this condition. This regionalism was reflected in hillbilly music, race records, small-time vaudeville and many other fields which were still "pure."

People involved in these segments of the show business were of many types. There were the Ralph Peels, who at that early period had the vision to lay the foundation for global operations. And there were the small fry, the local artists, promoters and pitchmen who were close to the soil and to the basic necessities of life.

A reader of the *Billboard* could learn about the condition of crops in Kansas. This was important to traveling shows. And a pitchman could read Gasoline Bill Baker's *Pipes for Pitchmen* and get valuable insights into the activities of policemen on street corners of hamlets across the land. Thus one could judge accurately whether it was safe to make a pitch and sell flukum in Arkansas or whether you were likely to be apprehended or merely chased away.

It was another time and another place.

Indoor Areas

The so-called indoor areas of show business were handled largely out of the New York office, which had recently moved to the Palace Theater Building after a sojourn in the old Bond Building. A large part of this coverage had to do with live talent—the performers in vaudeville, burlesque, legitimate theater, radio, etc. A major source of coverage was the Four A's—the Associated Actors and Artistes of America, the AFL international covering all performers. New labor jurisdictions were being organized and implemented, such as AFRA (now AFTRA), which began life as a splinter group within Actors Equity, and old jurisdictions were being abandoned, such as the American Federation of Actors, the forerunner of AGVA; the Grand Opera Artist Alliance, the forerunner of AGM, and the German White Rats, the band of German artists in Yorkville.

The show business was changing: much live talent was to give way to records and other mechanical forms of entertainment. Records replaced house bands and electrical transcriptions (called ET's) as radio's chief programming; and with this kind of economic retrenchment did radio cope with the inroads caused by television.

In the 1930's and 1940's vaudeville and burlesque fought courageous losing battles but finally lost out to the film circuits. Time on the vaude circuits and the burly wheels consistently diminished. One day *Billboard's* vaude editor, the late Sid Harris, announced that "the parade had passed him by" and cut out for Chicago where he became a top agent with William Morris.

Charles Feldheim, one of the scholars in the once-glamorous era of burlesque, carried on despite the onslaughts of city censors and assorted bluenoses who made things rough for a hard-hit industry.

Feldheim was an original. Prior to *Billboard* he held a second job: he was a train dispatcher. He wore piped vests and had a fatherly manner. He... "was a pillar of the industry... an industry which, by the way, spawned such noted talents as Shorty McAllister and Harry "Stinky" Fields, Bert Lahr and other luminaries.

In the late 1930's, burlesque enjoyed a brief resurgence in the New York area and it became fashionable for the carriage trade to travel to midtown to take in the productions by the Minsky's and other impresarios. During this period burlesque women achieved a new elegance. In addition to shedding their clothes and bumping and grinding, they essayed their talent at songs and lines. A girl who could handle lines was known as a "talker" in the trade; and trade paper advertising describing the talents of such a lovely would announce: "She Talks, She Sings, She Strips."

Burlesque producers hit upon provocative titles for their shows. When Beatrice Lillie starred in the Broadway musical, "At Home Abroad," an enterprising burly entrepreneur offered what he considered a similarly enticing package, "A Broad at Home."

Truly, it was another time and another place.

By the mid-1940's the marriage of records and radio had become solid-

ified. 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 a change in public taste from bands to vocalists was occurring. In a few years the age of bop was to begin, with Minton's in Harlem foretelling 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 Wexler, then a *Billboard* staffer, and another *Billboard* colleague, Hal Webman, 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 vehicle.

Coincident with these changes, the *Billboard* went to the marketplace, focusing its music coverage on the dealer, the jockey and the jukebox 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 language of vaudeville 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 a&r executive was at hand, exemplified by Mitch Miller, Dave Kapp and their earlier predecessors, Jack Kapp and Eli Oberstein. The "mechanical men" were to virtually wrest control of the business from the music publisher.

This era, too, had its day and passed into oblivion 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, sight and sound, etc., open 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 its chief vehicle, the record, have achieved a peak hitherto unparalleled as a means of both entertainment and communication.

—*Billboard*, Dec. 27, 1969



The late Paul Ackerman (left) with former *Billboard* President Bill Littleford. Hired as a copyboy circa 1934, Ackerman would spend much of the next four decades as *Billboard's* Music Editor/Executive Editor.

C O N G R A T U L A T I O N S O N

100
YEARS

I N T H E B U S I N E S S

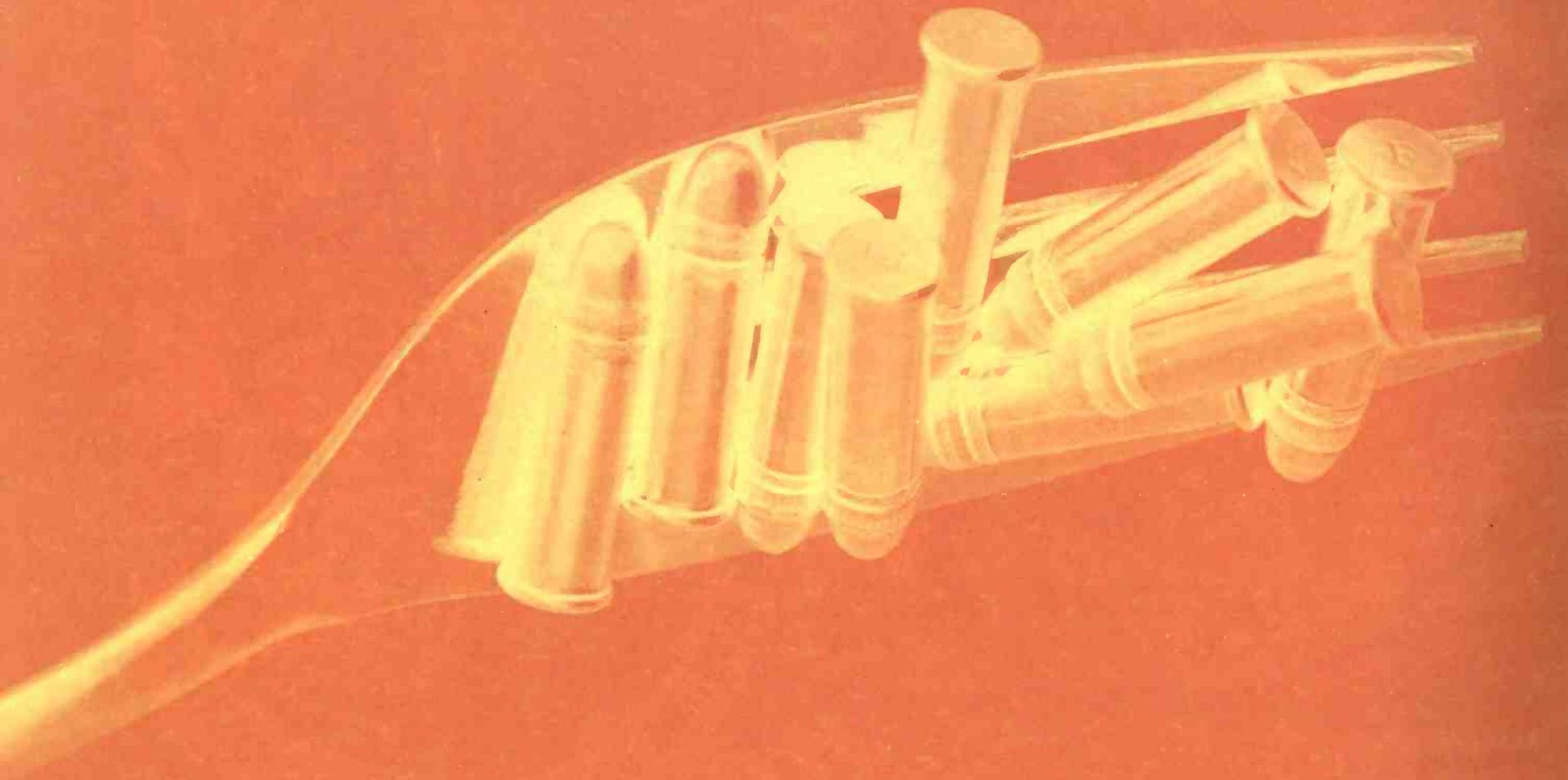
Y O U R F R I E N D S A T



100
with a

Virgin

CELEBRATING BILLBOARD'S 100 YEARS OF TOP CHARTS
AND VIRGIN'S 21 CHART-TOPPING YEARS.



The Billboard

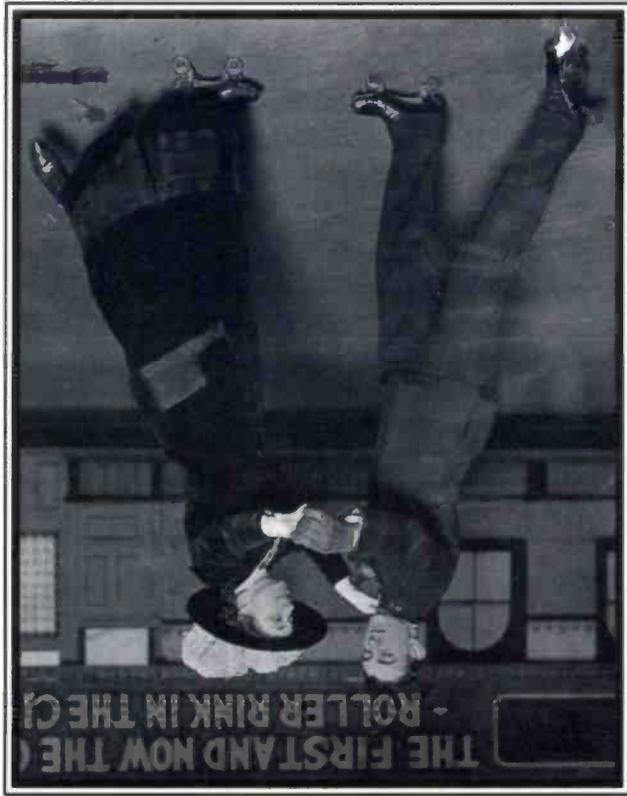
SPRING SPECIAL MARCH 20TH 1909

AMERICA'S LEADING
AMUSEMENT WEEK



Meet Me At The Fair

BY MELINDA NEWMAN



Roller skaters in New York, about 1910.

By the time *Billboard* magazine, then known as *Billboard Advertising*, debuted one hundred years ago, the Ferris wheel was already part of our collective consciousness; the Ringling Bros. Circus had put Baraboo, Wis., on the map; the world had embraced, then mourned the passing of Barnum & Bailey's elephant delight, Jumbo (who died when hit by a steam locomotive in 1885); and Buffalo Bill Cody was playing cowboys and Indians with his *Wild West Show*.

Traveling attractions of all kinds—circuses, carnivals, *Wild West* shows, vaudeville teams, minstrel troupes—traversed the country by rail, and in some cases still moved by wagon train. Entertainers toured from town to town, playing fairs, theaters, and parks.

But it was not until *Billboard's* birth in 1894 that show business folk had a definitive way of tracking the whereabouts of Sir Hiram Maxim's *Captive Flying Machine*; *Cyclone*, *The Fastest Trotting Ostrich*; *Snoozer*, *The Bulldog With A College Education*; *Major Mite*, *The Midget*; *Lotto*, *The Human Arrow*; *Brownie*, *The Lion King*; and thousands of other attractions. Whether they were acrobats, snake eaters, hoochie-coochie dancers, or goat trainers, they all had a home in the pages of *Billboard*. With little competition from other mediums, live entertainment blossomed during the magazine's first quarter century. And *Billboard's* coverage was often as colorful as the performers themselves. A year before *Billboard's* birth, a pivotal event occurred: *The Columbian Exposition*, better known as the *Chicago World's Fair*, had drawn 25 million people to the Windy City and introduced the Ferris wheel to the public. But much more than that, the

Chicago World's Fair was the starting point for the modern-day traveling carnival. All around the grounds of the fair were entertainment attractions, such as *Buffalo Bill's Wild West Show* and other traveling curiosities. The event brought these groups together, and many of them formed alliances to create multiple-attraction carnivals that would travel from town to town.

And there were plenty of places to play: *Billboard's* first fair listing in June 1895 had more

than 700 entries. Several states had already established fairs, county fairs were in abundance, and street fairs were finding a wide audience. While the difference between the three entities generally came down to duration of event, funding, and whether they involved agricultural components, they all needed entertainment.

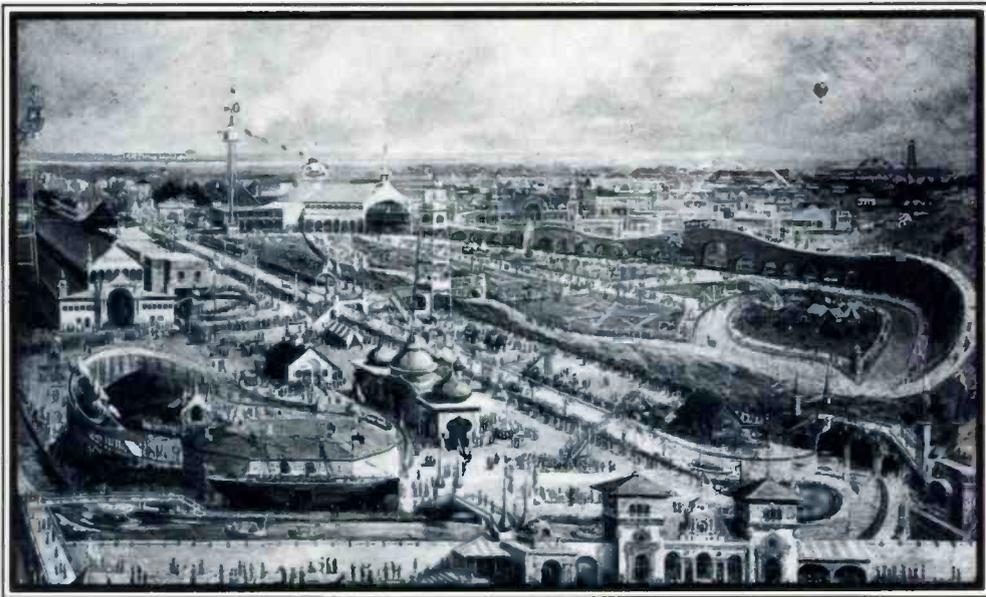
Much of *Billboard's* coverage prior to the turn of the century focused on fair business and how fair managers could improve their events.

Each *Billboard* brought helpful hints to fair organizers. It appears that parking was a problem as far back as 90 years ago, according to an August 1896 report in *Billboard*. The magazine suggested that one of the keys to a successful fair was providing enough hitching posts for patrons to leave their transportation safely: "No one would object to paying ten cents to have his horse checked, and thus relieved from worry... Solicitude for the welfare of his horse and buggy often spoils a man's afternoon." Fairs were encouraged to feature morally sound attractions that "ladies and children can visit without escorts"; *Billboard* even went so far as to suggest that "a collection of noxious weeds, properly named and labeled, makes an interesting exhibit."

Of particular popularity were the diving elks, whom *Billboard* declared had "heretofore been considered the dullest of animals, but it has been proved beyond a shadow of a doubt that they are by no means lacking of intelligence," and *Beautiful Jim Key*, an Arabian horse, who, according to an ad in *Billboard*, could read, write, spell, count, change money, file letters, and raise the flag.

Though many fairs profitably featured them, freak shows were regarded with undisguised dis-

gust by Billboard. In the December 1898 issue, Billboard ran an excoriating editorial about sideshows at the North Carolina State Fair that pretty much summed up the feelings of many about the matter: "Unless the state decides to put a pre-



Drawing of Coney Island's Steeplechase Park, 1898.

mium on vice, filth and general wickedness, or the fair is purged of its uncleanness, it should never receive more aid from the state. If it must depend on disgraceful sideshows to keep it alive, let it die, and die at once... [The] people of the state are too virtuous, too decent, to patronize a fair where nothing is too much of a humbug and nothing too vulgar or indecent to obtain admission provided it pays a certain percent of its worse than blood money into the hands of the managers."

While fairs were alternately flourishing and floundering, circuses were testing new attractions and new territories. There were more than 100 circuses, but the undisputed leaders were the Ringling Bros. Circus and the Barnum & Bailey Shows. Domestically, Ringling Bros. had no peer during the five years (1897-1902) Barnum & Bailey Shows spent in Europe, although other circuses, such as the Great Wallace Shows and the Forepaugh-Sells Shows (partially owned by James A. Bailey), had great success.

Though Billboard had covered carnivals sporadically from its onset, it wasn't until 1900 that it developed a section devoted specifically to the traveling shows—and then it was under duress. Perhaps no Billboard feature has debuted to less fanfare than Under The Tent, which bowed unceremoniously in the first weekly issue of Billboard (May 5, 1900). In a somewhat apologetic tone, Billboard introduced the section with the following preamble: "We have been importuned by many of our readers to devote some little of our space to tent shows... Hence our decision to try it. This issue does not amount to much. We did not decide to make the attempt until late, and the matter has been hastily compiled, slung together any old way, in fact. Each week, hereafter, will show a decided improvement, though."

And improve it did. The renamed Tent Show banner shortly encompassed carnivals, menageries, circuses, and other traveling units.

Billboard's weekly pages were filled with routes

of shows and performers' schedules, as well as newsy gossip from the most informative to the most lurid. When millionaire showman Peter Sells was involved in a nasty divorce, Billboard covered his alleged attempt to assassinate his wife (and even quoted from some of her lover's salacious letters). No event was too minuscule: Loyal Billboard readers knew that it took six gallons of cocaine to soothe Columbus the elephant when he was operated on for a toothache, and that, as noted in the Freaks To Order section, a woman gave birth to an infant with four legs. (As opposed to freak shows, natural-born freaks apparently were deemed fit journalistic subjects.)

Billboard helped fuel Americans' fascination with foreign lands by sensationalistically covering the actions of aboriginal peoples brought here for display. In the Aug. 26, 1905, issue, it told of the Igorrotes, described as "savages with rings in their noses and a thirst for dog in their stomachs," who,

in 1900. In 1903, Buffalo Bill's Wild West Show headed to Europe, exposing the continentals to cowboys and Indians. In his absence, Pawnee Bill dominated America with his Wild West Show, which included "savages" from as far away as Australia and Cossack riders in native costume.

Barnum & Bailey Shows returned to the United States and opened its season with great fanfare in March 1903 at New York's Madison Square Garden. Billboard's review of the spectacle was breathlessly florid, declaring the show "so extraordinary, so entirely without parallel... The description couched in ordinary language fails utterly." Among the highlights was a spectacle with a cast of hundreds detailing the proclamation of Edward VII as Emperor of India. Though Barnum & Bailey always opened its season at Madison Square Garden, and Ringling at the Chicago Coliseum, the bulk of circus dates for all shows were still primarily outdoors, under big tents. It wasn't until many years later, when there were plenty of arenas big enough to house them, that circuses moved indoors for good.

Acts that proved popular with circus audiences spawned dozens of imitators. One of the most popular acts was the Great Joseph Diavolo's Loop-The-Loop, in which Diavolo rode a bicycle on a thin white rail and, seemingly defying the laws of gravity, traveled upside down through a 25-foot loop. The act prompted so many to attempt the loop—and caused so many accidents—that a Loop-The-Loop school was established in Fairview, N.J.,



Carnival performers, early 1900s.

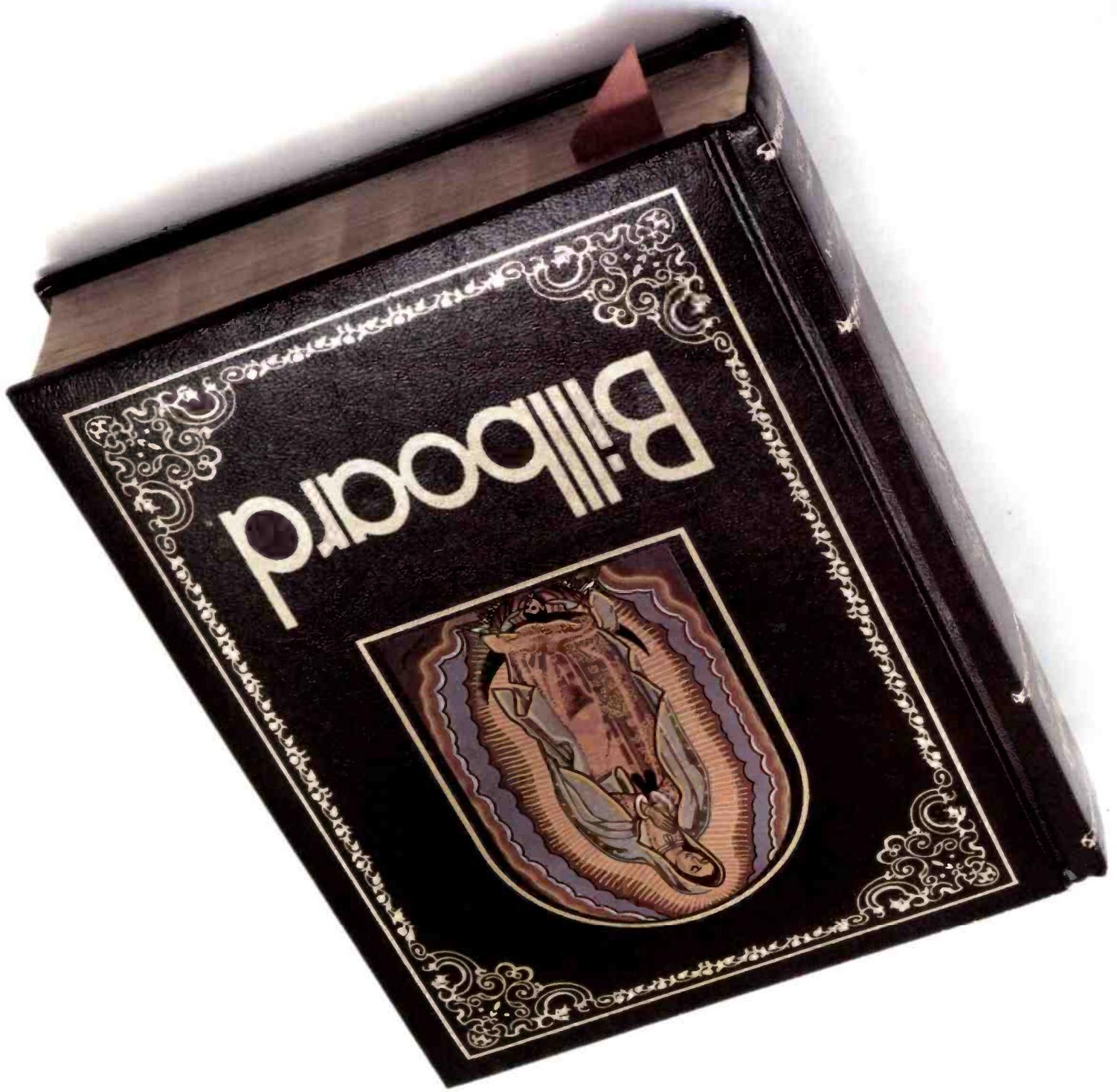
while on tour in Lexington, Ky., "demanded dog meat, but the local pound has no strays." Eventually, "a local black and tan doggie," who was definitely in the wrong place at the wrong time, "was found and sacrificed to the Igorrotes."

Into the early years of the 20th century, the entertainment business prospered. Ringling Bros. continued its domination of the circus world by playing California for the first time in September

in 1902.

Circuses competed for audiences with the growing number of carnivals that were canvassing the country, playing state, county, and street fairs. Unlike circuses, which dazzled their primarily passive audiences with often large-scale spectacles and exotic animals and performers, carnivals allowed the patrons to participate—at a price, of course—by playing games and riding rides. Sideshow attrac-

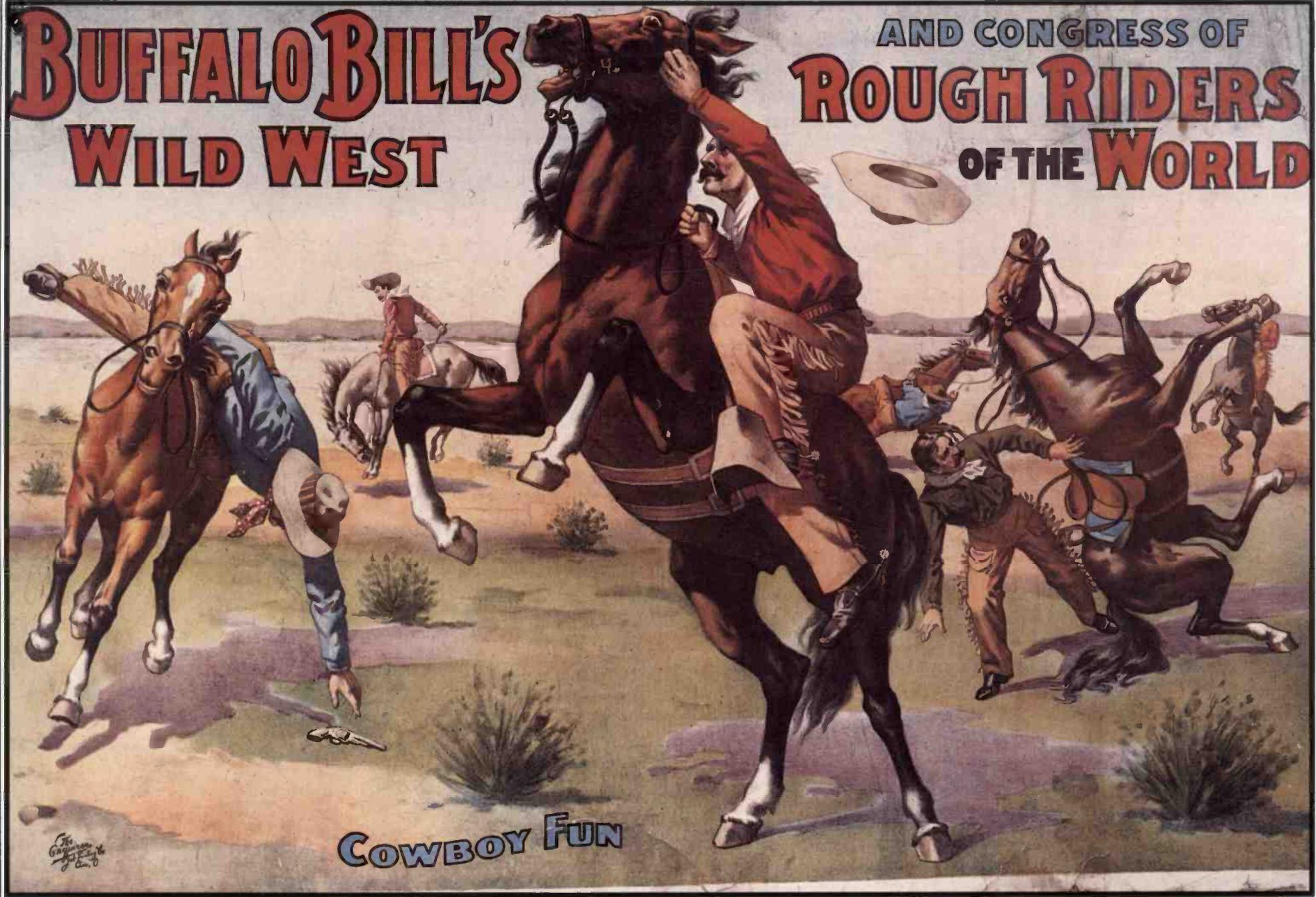
Congratulations on 100 years of recording miracles.



VERY WEEK, WE PRAY.



© 1998 Elektra Entertainment, a division of Warner Communications Inc. A Time Warner Company.



Wild West show poster, early 1890s.

tions were often part of the carnival package, but were generally not of the splashy quality of acts traveling with the circus. In addition, most circuses were stand-alone events, whereas carnivals were usually contracted by a sponsor as part of a bigger event, such as a fair. Most carnivals were on the level, but there were enough shady ones to cast a pall on the entire industry, leaving many fair committees squeamish about contracting a show that could disappear into the night once its run was complete—if not before, should trouble arise.

Some parties felt it wasn't worth the risk. The nascent carnival industry suffered a severe setback in 1902, when the Elks fraternal organization, which sponsored scores of street fairs across the country, placed an embargo on featuring carnivals at its events.

Billboard stressed that fairs must thoroughly investigate any prospective carnival before signing on the dotted line, lest they commence to do business with a ne'er-do-well company. "There is just as much difference between a first-class reputable carnival company that is financially responsible and one of the numerous rag shop outfits touring the country, as there is between an angel in heaven and

a devil in hell," wrote Billboard in the March 21, 1903, issue.

Good show or bad, it would be impossible to exaggerate the peril facing any traveling units in the early part of the century. Those still moving by wagon were often held up at gunpoint, and one only has to peruse the pages of Billboard—with its items on fist-fights, throat slashings, and drunken brawls—to realize that the spirit of the Wild West was alive and well.

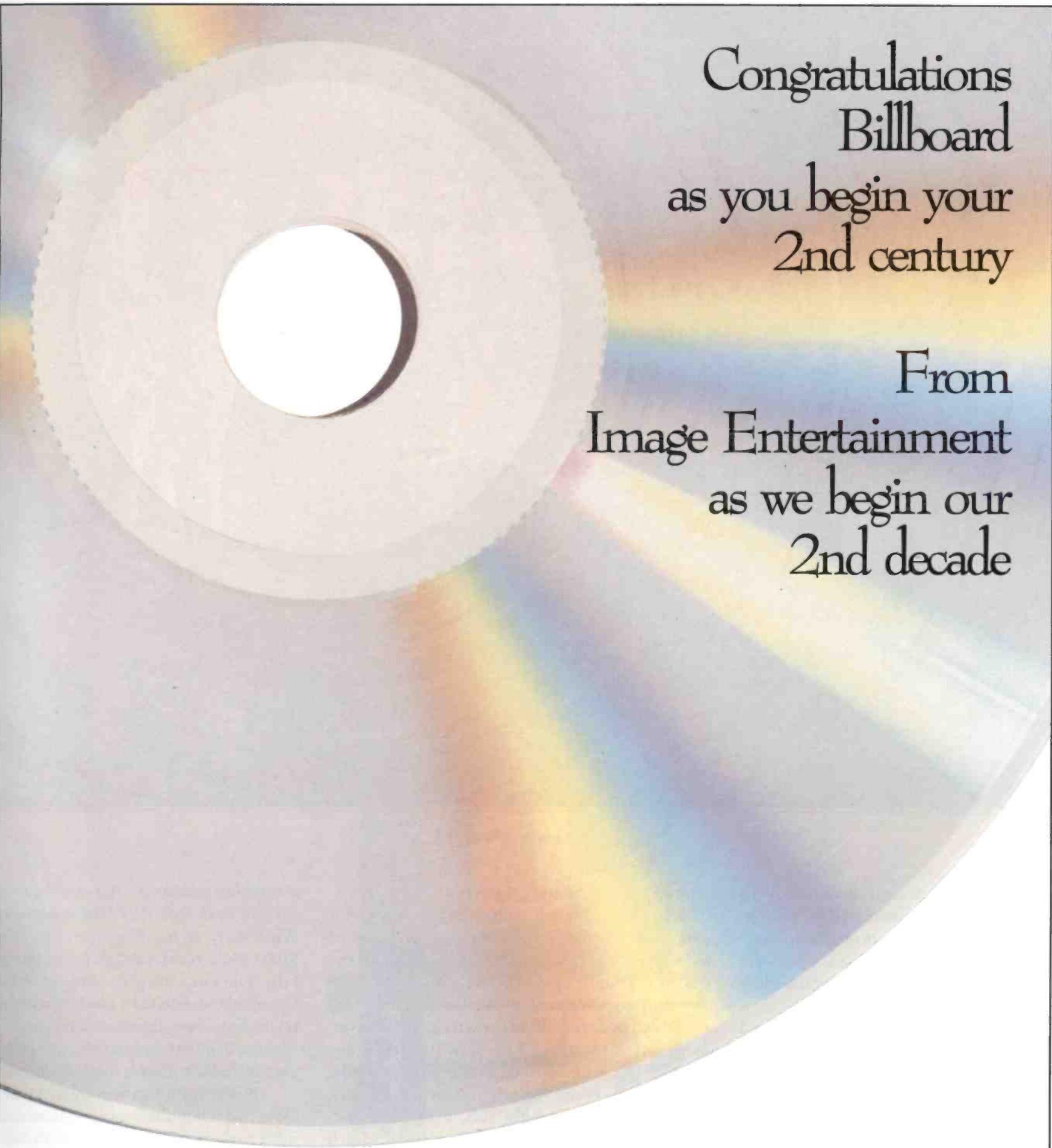
If robbers didn't get the travelers, it was almost certain that at some point disease would. In 1906, most traveling shows had to go to their winter quarters early because of a breakout of yellow fever in the South. An influenza epidemic in 1918 debilitated much of the industry. If the humans weren't in trouble, the animals were. Fear of hoof-and-mouth disease forced many states to take drastic measures to ensure that the virus didn't cross their borders, making it prohibitive for shows with horses or livestock to travel there.

But the greatest danger came from riding the rails. The railroads, the traveling shows' lifelines, also often proved to be deathtraps. Train wrecks almost seemed a rite of passage for the traveling show, and every week Billboard contained mention

of a derailment or two. However, the industry seemed genuinely shaken in 1903 when the Great Wallace Shows trains were in a wreck that killed 28 circus employees, many mangled beyond recognition, and injured more than 120 others. Billboard started a fund to raise money to erect a monument to the unknown dead. Contributions accounted for \$377 of the \$450 needed, with the magazine kicking in the rest.

Disaster struck on a major scale again years later when the united Hagenbeck-Wallace Shows suffered a massive wreck that killed more than 85 people and hurt more than 150. Billboard, in the issue of June 29, 1918, described the accident in vivid detail: "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 nervewracking catastrophe as that which befell the unfortunate showfolks of the Hagenbeck-Wallace Circus."

Perhaps less dramatic, but no less catastrophic for the traveling shows, were the railroad's often high and indiscriminate rates, which proved pro-



Congratulations
Billboard
as you begin your
2nd century

From
Image Entertainment
as we begin our
2nd decade

image[®]
ENTERTAINMENT
"The Finest In LaserDiscs"™



Circus poster, early 1900s.

hibitive for some shows. Carnivals were slow to cross the Mason-Dixon line because of “extortionate rates” in the South. There were no government-controlled rates for traveling shows; they were declared private carriers, so they were at the whim of the railway operators.

In a more positive way, the rails also figured prominently in the start up of amusement parks. Railway companies, looking for ways to make money, started building entertainment centers along their routes, offering patrons special excursion rates to the themed areas. By Billboard’s estimate, in 1900 there were approximately 100 amusement parks in the United States; a decade later, there were more than 1,500, with 75% of them owned or controlled by railway companies.

Any city of any substantial size had a theme park. Using New York’s Coney Island—the first U.S. park to feature rides and other amusements—as the model, a tremendous growth spurt occurred between 1904 and 1910. In issue after issue, Billboard brought news of a new park, often with a diagram of the design. Even the building of a park served as enter-

tainment: Every Sunday, thousands of people visited White City, a multimillion dollar amusement park under construction in Chicago, which promised to feature a sunken garden and a lagoon with a water ride by the time it opened in May 1905.

Dayton, Ohio’s Lakeside Park, which attracted 600,000 customers each year, was typical of the average amusement park of the day. Its attractions included two artificial rides, a roller coaster, vaudeville house, Ferris wheel, miniature railway, sideshows, a bowling alley, zoo, merry-go-round, and skating rink. According to an ad in the March 17, 1906, Billboard, a “Figure 8” roller coaster from the Chicago Coaster Company cost \$6,500 fully complete—or the company would supply the park with a copy of the plans for \$250 if it wished to construct the roller coaster itself.

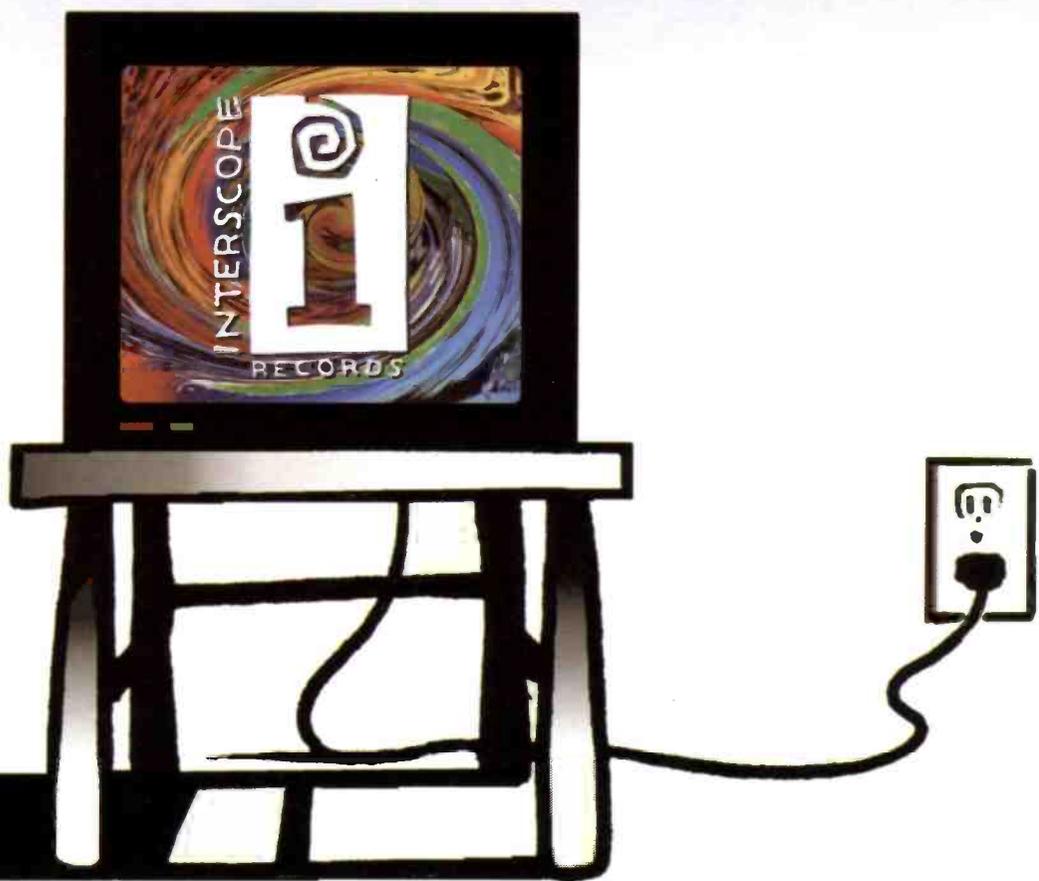
Upset over the decline in business the first few years after opening, the smart park manager soon realized that ever-changing attractions were the key to bringing in the repeat business so necessary to a park’s survival. So acute was the need to continuously amuse the public that one year’s natural dis-

aster could become the top-ranking attraction at a park the next. One of the biggest draws at Chicago’s White City amusement center in 1906 was the \$100,000 electrical spectacle re-creating the Chicago Fire. The same year, Dreamland at New York’s Coney Island debuted a production “depicting the realization, devastation, and resurrection” of San Francisco following the great earthquake. The cast even included some survivors of the quake.

By 1909, Billboard estimated that there was close to \$100 million invested in summer amusement parks in North America, with each park representing an investment between \$25,000 and \$1 million. As Billboard noted a year later, on March 19, 1910, “had anyone predicted 15 years ago that such inventions as are now used at parks would be constructed, the prognosticator would have been hurriedly jostled off to some sanitarium... [The] agricultural fair, the circus menagerie or carnival are ancient compared to the amusement park.”

While the nascent park industry continued to take its first steps, circuses and other traveling shows began to play the merger game. James A. Bailey

TUNED IN.



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bought Forepaugh-Sells Shows, which he already co-owned, for \$150,000 from his three partners. He also acquired a controlling interest in Buffalo Bill's Wild West Show, making him, until his death in 1906, one of the foremost entertainment capitalists of his day. Historians tend to bestow laurels on P.T. Barnum (who died in 1890), but according to Billboard, Bailey was truly "the greatest showman the world has ever known." In fact, with its captain no longer at the helm, Barnum & Bailey Shows pacted with its fierce competitor, Ringling Bros. Circus, in 1907, when the Ringling Bros. bought the show for \$410,000. Although they maintained separate routes for several years, Ringling Bros. Circus snatched the coveted Madison Square Garden booking from Barnum & Bailey in 1909, making it the first time in 25 years that any circus had appeared in the venue other than Barnum & Bailey or the Bailey-controlled Forepaugh-Sells.

Other alliances were formed. The Great Wallace Shows and the Hagenbeck Shows merged to form a supercircus and pet menagerie. On its return from Europe, Buffalo Bill's Wild West Show linked with Pawnee Bill's Wild West Show. Pawnee Bill had added the mysteries of the Far East to his show in 1907, making the allure and breadth of the combined shows all the greater. A few years later, Buffalo Bill's Wild West Show began touring with the Sells-Floto Circus.

ROUGH ROAD AHEAD

As the first decade of the 1900s drew to a close, the live amusement industry went through some growing pains. A recession had put a halt to the endless construction of new amusement centers. Existing parks were focusing on "conservative improvement," and carnivals—facing new competition from movies and family vaudeville acts—were struggling to overcome a tremendously bad reputation. As reported in Billboard in the issue of March 21, 1908, the carnival industry was infested with "aggregations of dirty, unlaundried, bedraggled, unkempt tramps, that never had a shadow of an excuse for being within a hundred miles of a show either in a business or professional way... [The] carnival business has been made the dumping ground for the refuse and garbage of the amusement profession."

County and state fairs were shifting from their agricultural dominance to amusements owing to public demand. "In days gone by, people went to fairs to see... the wonderful inventions that have made farm life a joy... Now, they demand amusement that they do not have an opportunity to see every day," wrote Billboard in 1911. In order to maximize their success, fairs began organizing into cir-

cuits. A well-run circuit ensured that fair dates didn't overlap and maximized the buying power of fair owners, who cooperated to purchase attractions to play the entire circuit.

Circuses were also having a tough time. State taxes in Texas were so high that the average circus had to pay \$1,000 per day. The Ringlings were so incensed at the taxation rate that they managed to

sive rail treatment, traveling-show principals formed the Car Owning Managers Association, COMA for short, in 1915. They fought railroad companies for fairer rates, but ultimately it wasn't COMA's lobbying that helped its members so much as technological progress. In 1916, the Robbins Shows became "the first big show to throw down the gauntlet in defiance [of the railroads], in that the Frank A. Robbins Shows... will be transported in its entirety this season by motor trucks" (Billboard, March 25). Although a number of smaller shows had already abandoned the tracks, Robbins became the first major to do so. Its action was followed three months later by Frank B. Spellman's United States Circus Corp., which began transporting its show using 130 trucks.

THE WAR EFFORT

In the long term, transportation changes altered the face of traveling shows and ushered in a new era. But more acute, drastic actions made headlines in 1917. The year started off with the terrible news that Buffalo Bill had died after a brief illness on Jan. 10. One of the few living legends, the famed scout lay in state in Colorado's state capitol building in Denver, while more than 25,000 mourners streamed by in less than four hours. Billboard gave him an eloquent send-off: "The West said a reluctant farewell to its best beloved citizen today, Col. William Frederick Cody, who went forward to his last frontier last Wednesday. And the West, in saying its farewell, heaped every honor possible upon the man who laid its foundations of civilization" (Jan. 20, 1917).

The sadness of Buffalo Bill's death was soon replaced by the horrors of the battlefield, as the United States entered World War I later that

year. Scores of showpeople went to serve their country, and Billboard gave occasional updates on their conditions. Back home, the powers that be determined that New York's Coney Island "would afford a desirable objective point for an alien invading army" because of its geographical location. Therefore, Billboard revealed that "America's greatest amusement resort and playground will receive proper and adequate protection against an alien enemy in the event that the U.S. should become engaged in a war."

Elsewhere, some of the country's several hundred fairs incorporated the war effort into their annual extravaganzas. Many fairgrounds were being used by the armed forces, and instead of canceling the yearly event, some fairs simply made human exhibits out of the War Department's military training camps. The federal government officially got into the act in 1918, when it inaugurated educa-

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THE SMALLEST WOMAN IN THE WORLD
PRINCESS VICTORIA
THE MINIATURE MADAM MELBA

AGE 23 YEARS.
HEIGHT 25 1/2 INCHES.
WEIGHING ONLY 19 1/2 LBS.

NO LARGER THAN A DOLL

"A MERE HANDFUL OF HUMANITY"

SMALLEST ENTERTAINER THE WORLD HAS EVER KNOWN
AN ATOM IN SIZE BUT A MIGHTY MONARCH IN DRAWING POWER.

THE PRINCESS IN HER SPECIAL COLE 40 AUTOMOBILE

Advertisement for a carnival performer, 1912.

get legislation passed greatly reducing the amount shows appearing in the Lone Star State had to pay.

Government regulation also affected amusement parks, but in this case adversely. Parks took a hit in 1914, when the Interstate Commerce Commission forbade railroads from creating special excursion rates to amusement parks. On June 21, 1913, Billboard declared this action "the death-knell of a number of places which have grown to a gigantic size through this cooperation with the railroad, but now there is only one way to view the situation... if the business can not come to you, then you will have to go to it—several [local] resorts will get the business which formerly was carried to the excursion resort."

Railroad issues continued to plague circuses and other traveling shows. Amusement companies began to be charged for parking their railcars on side tracks while playing a date. Fed up with abu-

PRICE 10 CENTS

The Billboard

MARCH 23RD 1912



ED. R. AWLINS
1912

SPRING SPECIAL

tional campaigns at a number of fairs with an elaborate war exhibit.

As Billboard neared its 25th anniversary, the amusement industry was stable, but not in a period of great prosperity. Many of the more than 100 carnivals listed in Billboard were doing well and were increasing their ride fleet. One of the newest attractions was the Jazz Whirl, which Billboard believed would be as popular as the Whip. Carnivals had also gained much respect—to the point that Billboard considered showpeople more honorable than many of the event organizers booking their carnivals. In an article of March 22, 1919, addressing how local officials often intimidated traveling showpeople, Billboard wrote, “Showmen should fully realize that the outdoor amusement business is on a higher plane than many other kinds of business.”

Circuses were recovering from a severe shake-out period. After suffering through the flu epidemic, and hampered by draconian local fees (which Billboard declared were intended “to wring the last dollar out of the shows”), only nine major circuses were still traveling in 1919, down from 22 a few years prior. Perhaps because of the economics, Ringling and Barnum & Bailey finally began traveling together, resulting in the biggest circus Madison Square Garden—and any other stopping point—had ever seen. Even though circus owners initially

committed only to keeping the shows together for one season, the two units remain united today.

INTO THE FUTURE

And so Billboard’s coverage continued for the next 40 years, providing the industry with the latest developments in live entertainment—the birth of Disneyland, the continued domination of Ringling Bros. & Barnum & Bailey Circus, the growth of fairs and the utilization of their grounds as year-round money-makers, the transition of many carnivals from fly-by-night operations to professional organizations.

But Billboard also continued to widen its net, and as the record industry became a more dominant player, the magazine began spinning off different monthlies to expand coverage of particular entertainment markets. One of these magazines, called Funspot, was launched in 1957 and was devoted to permanent amusement sites, such as theme parks. The traveling shows continued to be covered in Billboard until the end of 1960. By then, Billboard’s scope was too broad, so with little fanfare, The Billboard became known as Billboard Music Week, changing its focus both titularly and contextually. The explanation ran in the Jan. 9, 1961 issue: “The change in our title reflects the most basic aspect of our alteration in our format. With the transfer of

the old Billboard departments covering outdoor show business to our new sister weekly, Amusement Business, our new name more accurately reflects our sphere of coverage. For the first time, Billboard is no longer a general show business publication, but a weekly business journal for the professional user of music, with the emphasis on recordings, and of music playback equipment.”

Amusement Business picked up Billboard’s old territory without missing a beat and soon expanded on the live entertainment theme. Based in Nashville, Amusement Business expanded its focus to include sports franchises, venues, carnivals, parks, musical entertainment, concessionaires, and catering.

But even as Billboard passed the torch, it vowed to keep its strongest, if most intangible component: “There is no change, for example, in that indefinable asset that long was the proudest boast of the ‘old’ Billboard: editorial integrity in our news columns, our reviews, and our charts. This, we promise, remains our policy.”

And so, more than 30 years later, and a century after the birth of Billboard, those words define the magazine’s policy today.

Melinda Newman is talent editor for Billboard. She was also a reporter for Amusement Business magazine from 1984 through 1988.

The Billboard’s Purpose: From A Date Book For “Touring Theatricals”

The Billboard Weekly, America’s Foremost Theatrical Digest and Review of the Show World endeavors always to be on the level and play fair with its readers.

To this end it employs none but reliable correspondents.

To these correspondents (after pointing out to them that the paper is an organ of the profession, highly specialized in the interests of the profession and concerned solely with news appertaining particularly to the profession) it says only (1) get the news; (2) report it carefully, accurately and without discrimination; (3) write honestly and sincerely.

Then the editors verify, assemble, classify, correlate and co-ordinate it, but under no circumstance do they ever bend, twist or color it, in rewrite, in order to make it support any of the paper’s pet beliefs, contentions, opinions or even hobbies.

Even in the matter of stressing or playing it up, the most rigid impartiality is exercised. Nothing but news value counts.

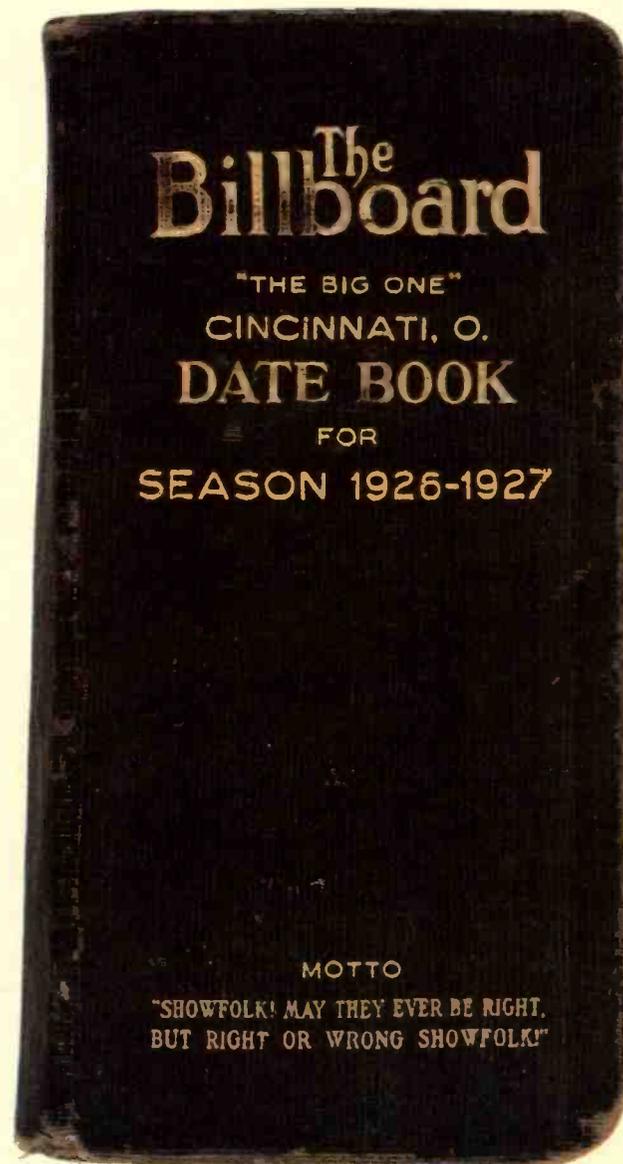
We do minimize, play down and occasionally suppress, but only on scandal, divorces and stories of unsavory escapades which reflect upon and are liable to discredit the profession as a whole.

The policy of the paper is constructive. Our aim is to build, further aid—never wantonly to destroy, block or hinder, save when combating the profession’s foes, enemies or maligners.

Our organization as a whole reads for our readers over 1,000 papers and periodicals from all over the world, culling therefrom the choicest excerpts relating to the dramatic, musical, vaudeville and show world, and presents them while still fresh and timely.

Seven clipping bureaus are under contribution and their services enable us to check, verify and correct our news columns, to amplify our lists, augment our trade tips and keep in touch with all that is going on everywhere in the theatrical world.

—Billboard Date Book, 1926-27 Season



Courtesy of Frances Preston/BMI

Congratulations

Billboard



on 100 years!



© 1994 Hollywood Records.



The perfect music of the Victrola gives dancing a new delight

The Maxixe, the Fox Trot, the Hesitation, the One-Step, the Tango, have made dancing a favorite diversion, but it is the Victrola that has made them so universally popular—that brings them into every home.

With the Victrola it is easy to learn all the new dances—and to dance them whenever and as often and as long as you wish.

And they are all thoroughly enjoyable, because Victor Dance Records are perfect in volume, in tone, in rhythm—in every way.

Mr. and Mrs. Vernon Castle, teachers and greatest exponents of the modern dances, not only use the Victrola and Victor Records exclusively at Castle House, but superintend the making of Victor Dance Records.

Any Victor dealer will gladly play the latest dance music or any other music you wish to hear. There are Victors and Victrolas in great variety of styles from \$10 to \$500.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Machines with Victor Records and Victor Needles—*the combination.* There is no other way to get the unequalled Victor tone.



New Victor Records demonstrated at all dealers on the 28th of each month

His Master's Voice: A Matter Of Trust

BY TIMOTHY WHITE

For some it meant the death of memory, for others it signaled the rebirth of wonder, but for all it took a marked adjustment to accept the richly nuanced sound of something that wasn't really there.

Since most familiar physical traces were absent, and yet the aural evidence was overwhelming, the process of perceiving disembodied recorded noises, talk, and music became a matter of trust. Thomas Edison coined the term "phonograph" to describe the device he successfully demonstrated to his Menlo Park, N.J., lab assistants in December 1877, but when his helpers first heard the crusty sound of their curmudgeonly master uttering a children's nursery rhyme, they exclaimed that the diaphragm-and-needle contraption had "spoke!" Edison sought to market what he saw as a useful office appliance under the banner of the Edison Speaking Phonograph Co., but people were uneasy with the spooky machine.

A year later, when Edison unveiled his speaking phonograph in the offices of *Scientific American*, the scholarly journal's employees were astounded by its ingenuity but disoriented by the ghostly aura of its operation. "No matter how familiar a person may be with the modern machinery, or how clear in his mind the principles underlying this strange device may be," the magazine stated, "it is impossible to listen to this mechanical speech without experienc-



Console phonographs, early 1900s.

ing the idea that his senses are deceiving him."

Alexander Graham Bell had also been active at the time in researching the transmission and reception of sound, particularly speech, and Bell patented versions of his telephone in 1876 and 1877. Bell would also develop a "Graphophone" a decade later that utilized wax cylinders—rather than Edison's fragile tinfoil surfaces—to replay recordings.

German immigrant Emile Berliner, who had become prosperous by improving the transmission fidelity of Bell's telephone, decided to do as

much for Edison's phonograph. Building on 1877 theories of scientist Charles Cros that a flat glass disc would be superior to any recording cylinder, Berliner obtained a patent in 1887 for the grooved zinc-coated platters and hand-driven playing mechanism that became the basis in 1895 of the Berliner Gramophone Co. When Berliner associate Eldridge Johnson conceived a spring motor to facilitate continuous turntable speed, the contemporary record player was born.

By May 1889, Edison's North American Phonograph Co. was supplying commercial wax-cylinder musical recordings for coin-operated "phonograph parlors" in San Francisco. To feed demand for the public novelty, the Columbia Phonograph Co. (founded in January 1889) issued its inaugural

record catalog in October 1890, with product choices consisting of assorted martial pieces by John Philip Sousa's U.S. Marine Band. As the father of modern march fanfare and author of such stirring standards as "Semper Fidelis" (1888), Sousa was one of the foremost popular musical figures of the age. The nickel purchase of an earful of Sousa's marches could be deemed a patriotic gesture, thus making the otherworldly and vaguely Faustian phonograph more accessible to discomfited consumers. Like Edison, who had exhibited his phonograph at the Paris

VICTOR



Victor III \$40

Other styles
\$10 to \$100

A home without a Victor is a stage without a play.

Get a Victor and put on the play. Pick out your own performers, arrange your own program, and enjoy the music, fun and entertainment that every home needs.



HIS MASTER'S VOICE

The Victor is sold by all live music-dealers and talking-machine merchants. Any of them will gladly play the Victor for you.

Write to us for catalogues.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors
To get best results, use only Victor Needles on Victor Records

Victor advertisement, 1916.

Exposition of 1889, Berliner ached to interest both European businessmen and the general overseas populace in the potential of his machine, so he sent foreign-rights agent William Barry Owen to London to seek investors during the year of Queen Victoria's Diamond Jubilee (1897). After numerous demurals, Owen was able in May 1898 to secure financial support to establish humble London-based recording facilities for The Gramophone Co. (as it was called in England), at 31 Maiden Lane, just off the Strand. Beloved British music hall artists (Bert Shepard, Ada Reeve, Dan Leno, Vesta Tilley) who

frequented the adjacent Rule's Restaurant were tapped to record their most crowd-pleasing numbers for The Gramophone Co.'s fledgling catalog, and the discs were pressed by Berliner's brother in a German factory in their native Hanover.

The recorded outpourings of these earthy music hall artists proved yet another proletarian enticement for the awe-inspiring but still off-putting invention, the spectral qualities of which had moved British gothic-romance writer Abraham "Bram" Stoker to include the Edison phonograph as a plot device in his macabre 1897 novel of vampirism, "Dracula."

"I'm wild about that thing!"
Sings BESSIE SMITH
And she says Bessie you like carrying any of her when to a country man of "Tillie's" "I'm Wild About That Thing" is sure a wild number. It's sure enough to try some. And on the other side is "Tillie's" "I'm Wild About That Thing" it's sure a wild number. Hear the great voice sing—get your Columbia 02887 V.
Record No. 14497-D, 10-inch, 78
I'M WILD ABOUT THAT THING
YOU'RE NOT TO LOVE AND
Tillie's "I'm Wild About That Thing"
OTHER POPULAR RECORDS
Record No. 14498-D, 10-inch, 78
I'm a Poor Little Thing
Hear Bessie Sing "I'm Wild About That Thing"
Record No. 14499-D, 10-inch, 78
This Thing She Did
Hear Bessie Sing "I'm Wild About That Thing"
Ask your dealer for latest Great Record Catalogue
Columbia Phonograph Company, 1417 Broadway, New York City

Columbia Records
The World's Recording - The Records without Records

"Don't miss this one!"
Hear BESSIE SMITH sing
"KITCHEN MAN!"
This boy is no common, ordinary kind of man—he's a real one before your eyes! He's kitchen man—and he's got a real number! What a number! But that's only half of it, just wait till you hear "Kitchen Man" on the other side—"I'm Wild About That Thing" it's sure a wild number. Hear the great voice sing—get your Columbia 02887 V.
Record No. 14498-D, 10-inch, 78
KITCHEN MAN
I'M WILD ABOUT THAT THING
Hear Bessie Sing "I'm Wild About That Thing"
Record No. 14499-D, 10-inch, 78
This Thing She Did
Hear Bessie Sing "I'm Wild About That Thing"
Ask your dealer for latest Great Record Catalogue
Columbia Phonograph Company, 1417 Broadway, New York City

Columbia Records
The World's Recording - The Records without Records

Indeed, the Victorian stage performers who recorded their repertoire were sufficiently ill-at-ease with the procedure that they often had to be relaxed with cases of stout stockpiled for the occasion.

Back in America, the advent of ragtime music as pioneered by composer-pianist Scott Joplin lent another common touch to the marketing of the phonograph, with such artists as Vess Ossman removing the lingering air of alchemy from the device.

Whether by aesthetic choice or industrial design, today's compact disc and its noiseless player remain streamlined, laser-era adaptations of the flat disc and Gramophone conceived in the late 1800s by Berliner and friendly competitor Johnson, who combined forces in October 1901 as the Victor Talking Machine Co. That company's marketing symbol became the painting by British artist Francis Barraud of his brother's dog, Nipper, listening to a Type B Victor Gramophone. Originally purchased by William Barry Owen and later filed by Berliner as U.S. trademark No. 34,890 on July 10, 1900, the image would be immortalized under the slogan by which Barraud offhandedly dubbed his finished work: "His Master's Voice."

The simple premise of Barraud's original artwork (executed with Edison's phonograph but redone on the same canvas to tout Berliner's Gramophone) was that a loyal dog would naturally be deceived into believing the machine's lifelike emanations were the in-the-flesh discourse of his owner. There already were ample anecdotal indications that this quaint miscomprehension was a commonplace, and shop-window passersby spying the bemused white mongrel with the charcoal ears knew instantly the clever point being conveyed.

Meanwhile, the hardware and other physical embodiments of recorded sound were undergoing myriad alterations. With only the freshly conceived telephone as a precedent, there were neither obvious rules governing the appearance of such apparatus, nor abstract guidelines for what the listener was supposed to imagine when in the presence of such potent aural replication.

Unlike the manufacturers of Singer's sewing

At Sony Music International

We Have A Mission:

“..To provide an innovative
global environment committed to local
and international leadership
in creative excellence, quality, and respect
for our artists and our people..”

SONY MUSIC INTERNATIONAL.

THE WORLD IS LISTENING.

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Sony Music Australia

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Sony Music Brazil

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Sony Music Central America

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Sony Music Colombia

Sony Music Czech Republic

Sony Music Denmark

Sony Music Finland

Sony Music France

Sony Music Germany

Sony Music Greece

Sony Music Holland

Sony Music Hong Kong

Sony Music Hungary

Sony Music Ireland

Sony Music Italy

Sony Music Japan

Sony Music Korea

Sony Music Malaysia

Sony Music Mexico

Sony Music New Zealand

Sony Music Norway

Sony Music Portugal

Sony Music Singapore

Sony Music Spain

Sony Music Sweden

Sony Music Switzerland

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Epic Thailand

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COLUMBIA



RECORDS

Double-Disc

EVERYBODY joins in when the Columbia Grafonola plays the big song hits of the day. But the latest "hits," *first* recorded and *best* recorded on Columbia Double-Disc Records, are only an indication, a foretaste of the life, the fun, the sentiment, the classic beauty offered in the complete catalogue of Columbia Records, free on request at your dealer's.

New Columbia Records on sale the 20th of every month.



Columbia Graphophone Co.
Woolworth Bldg., New York. Prices in Canada Plus Duty.



Columbia Grafonola 110—
Price \$110

Columbia advertisement, 1917.

machine, who strove to overcome late-19th-century distaste with the horrors of factory life in order to spread the machine's appeal beyond the rapidly satisfied industrial quarter, phonograph makers had to conquer something far more chimerical than rueful class consciousness or the displacement of a servant-seamstress. Still, phonograph/Gramophone promotions paralleled the elevating spiel accorded Singer's highly decorative 1858 "New Family" model ("The great importance of the sewing machine is in its influence upon the home; in the countless hours it has added to women's leisure for rest and refinement") by offering the phonograph as a prime pur-

veyor of that newly attainable family refinement. The Industrial Revolution had given rise to unprecedented production and tradecraft outside the confines of the home. The indignities of factory management and regimentation (even at the white-collar level of bookkeeping and invoicing departments) had conspired to transform the Victorian household into a bourgeois palace of refuge and enforced fantasy—a veritable lair of illusion in which theatrical decor and rococo accoutrements deliberately dispelled all vestiges of the outside world. As indicated by the moral confusion and errant mysticism (Theosophy, Neoplatonism, seances) that per-

vaded the heavily escapist leisure hours of this oppressive era, the ideal home had to become everything the dirty, dangerous, dehumanizing workplace was not, even in defiance of reality.

If a home-model sewing machine could be poised atop vine-entwined wrought-iron legs and adorned with gilt-edged pastoral scenes, then a phonograph could be portrayed with similarly suggestive dashes of social drama and romantic charm. Gramophone designers settled on a cozy cross between the horn shapes prevalent in the modern orchestra, the look of the voguish Acousticon "ear trumpet" hearing aid, and ornate Belle Epoque/Art Nouveau or austere English Arts and Crafts cabinetry of the period.

Seeking music that might appeal to every possible taste, talent-scouting technicians, such as The Gramophone Co.'s Fred Gaisberg, traveled across Europe and Asia with acoustic field recording equipment, cutting zinc masters of every form of folk music and bistro entertainment imaginable. Serious opera stars were loath to involve themselves with such gadgetry, but just when phonograph records seemed in peril of becoming an exponent of all things rustic, exotic, and vulgar, legendary Italian tenor Enrico Caruso was signed in 1902 by the Victor company, which soon issued his renditions of "Vesti La Giubba" from "Pagliacci" and other great arias on the prestigious Red Seal label. In 1907 a re-recording by Caruso of his signature "Pagliacci" solo became the first million-selling classical disc.

With high culture now in the grip of the Gramophone ethos, advertisements for Victrola consoles beckoned purchasers to perceive the recorded music as the magical materialization in their living rooms of grand opera's greatest stars. Victrola brochures of 1907 asked buyers, "WILL YOU OPEN YOUR DOOR TO ALL THE MUSIC OF ALL THE WORLD?"; the full-color illustrations depicted a young couple in their

study, as miniature classical composers and characters from opera held forth from perches on their furniture. A similar ad for Victor's costly Victrola XVI floor model suggested, "After dinner, introduce your guests to the world's greatest artists," with full-size performers from the casts of "La Boheme," "Aida," and "Madame Butterfly" greeting a ballroom's worth of party-goers over cups of demitasse. Even Victor's small \$40 Victrola III table model asserted, "A home without a Victor is a stage without a play."

In 1916 Columbia was calling its own phonograph a "Grafonola," and its rotogravure ads showed

Time renders technology obsolete...



Music is eternal.



Hearing the world's greatest artists is an everyday pleasure with a Victrola

Just as real, just as enjoyable, in your own home as though you were hearing them in the great opera houses and theatres of the world.

Hearing them at home on the Victrola has these advantages: You can make your choice of artists and selections, and have as many encores as you desire.

Any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate the various styles of the Victor and Victrola—\$10 to \$200.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canada, Distributors

Always use Victor Machines with Victor Records and Victor Needles—
the combination. There is no other way to get the unequalled Victor tone.

New Victor Records demonstrated at all dealers on the 28th of each month



Victor advertisement, 1918.

four smart young specimens of the *beau monde* in formal dinner dress, singing along with one of the company's two-sided 78 rpm "double discs" (first sold in 1908) in a den with medieval wall hangings. The group appeared to prefer the conviviality of the animated \$110 Columbia Grafonola to the fine grand piano peeking out of the lower left corner of the illustration, their backs turned to the open instrument as if it had been pattered with and then abandoned.

Come 1917, both Columbia and Victor were emphasizing the ability of their machines to supplant a dance orchestra at the most elegant and stylish affairs. Revelers in their magazine promotions were shown engaged in fashionable steps (fox-trot, hesitation waltz, tango) executed to dance records "superintended" by the likes of the chic ballroom team of Vernon and Irene Castle.

Recorded music was now a sensation, fueling

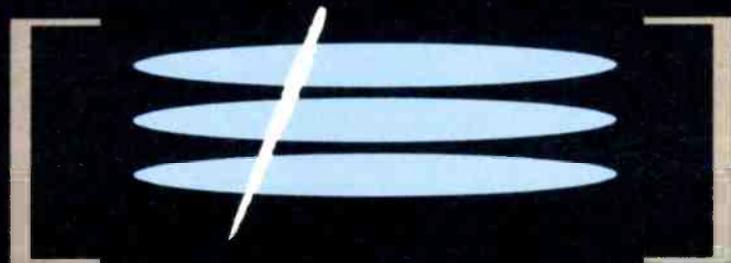
both the festive domestic entertaining and frenzied national dance crazes it had embraced to help make its presence palatable. As the Victor-Columbia-Edison patent monopoly began expiring circa 1917, eager new labels (OKeh, Pathe, Vocalion, Brunswick, Emerson) sprang up or entered the American market, proffering boogie, rural blues, and other so-called race music, in addition to gospel, church, and spiritual songs, minstrel acts, urban and backwoods comedians, Cajun vocal and instrumental groups, cowboy crooners and "hillbilly" mountain music, much of it ferreted out by mobile recording teams. Listeners forgot their qualms and queries about the medium itself as they grew intoxicated with the joys of regional, topical, and idiomatic self-recognition. The talking machine not only spoke to them but also for them, and it defeated the distances between provincial custom and popular critique.

Thanks to the phonograph, sales of sheet music soared into the multibillions, and song publishers regarded it as an indispensable tool. As *Billboard* noted in an editorial in its Sept. 15, 1917, issue, "To say that the phonograph has revolutionized the music publishing field sounds like a mighty statement, but, as a matter of fact, its truth is almost self-evident. The phonograph performs an important double function. It takes songs which have earned their share of popularity on the regular sheet music market and repopularizes them in a field far more far-reaching and profitable. It also takes songs which would never experience spirited counter sales and popularizes them over the instrument... The phonograph—the greatest of all musical carriers—covers too broad a field to be monopolized by any one interest. It belongs to all of us and we intend to treat it as a sacred trust."

Vaudeville leapt to an explosive peak in 1918, with 25,000 entertainers scuffing the footlights in 4,000 theaters, and all of them hustled to have their tunes and routines preserved on discs. In 1921, production of records exceeded one million units (a quadruple increase over the 1914 totals). A sharp dip in sales during the Great Depression was offset by the advent of the jukebox and its ambient influence on the pop agora. The appetite for recorded music in public places had reached ravenous proportions by the early '30s, and for two decades, the pages of *Billboard* had carried ads for the coin-operated phonographs popular at carnivals and fairs, in addition to select disc ads from the publishers of ascendant recording artists. *Billboard* was also printing notices from firms whose heavy-duty public address phonographs were essential equipment for everything from amusement parks to municipal pools. As Western Electric proclaimed in a full-page ad from April 1932, "Now the same music can be heard in your dance pavilion, your merry-go-round, your swimming pool—wherever you want it."

No longer an atmospheric curiosity, recorded music had become a solid commodity, its technological marvels a foregone conclusion, its fixed moments on vinyl the principal object of fascination. Recorded music had harnessed time and space

Evolution.



epic records group

Revolution.

The cost of music goes tobogganing

Park-wide music at an operating cost of a few cents an hour—that is what you get with the Western Electric Music Reproducing System! Here's what happens—records are played in rich full tones, the sound is amplified without a trace of distortion and distributed to as many points as desired. The same music can be heard in your dance pavilion, your merry-go-round, your swimming pool—wherever you want it. Write for list of amusement parks served by this equipment.

Western Electric
PUBLIC ADDRESS AND MUSIC REPRODUCING SYSTEMS
Distributed by GRAYBAR Electric Company

GRAYBAR ELECTRIC CO. 2132
Graybar Building, New York, N.Y.
Gentlemen: Please send an illustrated booklet on the Music Reproducing System.

Western Electric advertisement from a 1932 issue.

transforming a given performance into an article valuable unto itself. Now one could *own* such things, reusing them to mock time, instill moods, restart the awkward tenor of an emotional interlude. The clock's cold output of alternately tedious or fleeting information could now be halted, redirected, stalled, or intensified. (Indeed, this is how records themselves were actually made, particularly after the inception of taping technologies.)

The equally new mediums of film, photography, and wireless radio had a strictness to their functional essences that entranced the beholder but still compressed time and culture into orderly contexts. Recorded music triggered the sensation of total freedom while respecting all the scientific and procedural logic of the other dawning visual or audio diversions. Record purchasers understood but quickly disregarded the fact that recorded music was itself a kind of illusion, sounding spontaneous but having been willingly—if not meticulously—submitted to limiting conditions in order to be effectively reexperienced by the buyer.

Music is an amorphous enhancement, as well as a tangible entity, firing the imagination with arguably the fewest sensory restrictions of any art form. In the case of recorded music, no actual contact with the artist and the process of creation or expression is necessary for complete and almost unconditional enjoyment. The average listener rarely if ever hears—or seeks to hear—the recorded music played in its incipient developmental environment. Why journey to a certain distant studio or control room to play a favorite album? The notion is itself a hollow and silly distraction, for the greater the transporting sweep of the recorded work, the more marginal its original source and even its composers can often seem.

Recorded music also allows the tactile satis-

faction of “playing” it, adjusting the volume, tempering the essential mix and the compression, varying the tone and duration of the doses, allowing its changeable inner meaning to commingle with its transient outward setting. To the true audiophile, recorded music does not grow old; it exists only in the eternal present.

In its stunning variety, enveloping power, and capacity for metamorphosing the psychic purview, modern recorded music—especially as played on the most hermetic headphone hardware—could be considered the phantasmal ideal the Victorians sought when they redecorated their domestic spaces to achieve seamless disassociation from everyday life.

A century ago, when music of any kind was far less convenient or prevalent, a summer visit to a public park, for instance, occasioned the possibility of communion with a wide range of fellow citizens as a brass band rang out from an open-air orchestra stand. In the sparkle and serenity of such an afternoon or evening, the spell of a Sousa-like instrumental ensemble could inspire shared excitement, palpable uplift, and the unifying social ease that made all sorts of kindly human encounters possible. It was a special magnet for people's demo-

cratic instincts.

Playing music remains the closest humanity has come to confirming the existence of sorcery. Across history, no one has yet been able to explain how or why music affects us so profoundly, prompting many of the deepest private feelings that a public gesture can possibly generate.

Like memory, recorded music is a treasure. Its considerable pleasures are owed in part to the maturation of the science of recording as well as the skillful concord achieved between the artist, the technician, and the once-incredulous audience. Nonetheless, all music happens first in the heart. As we learn to assimilate the new interactive CD and future sound carriers, we will be likewise challenged to recall and preserve the impulse that moved us to covet an edifying force like music in the first place: the desire to celebrate the unfolding uniqueness of others—those we wish to know, those we need to understand, and above all, those we long to trust.

Billboard Editor-In-Chief Timothy White's latest book is "The Nearest Faraway Place: Brian Wilson, The Beach Boys & The Southern California Experience" (Henry Holt & Co.).



Congratulations *Billboard* For 5,200 Weeks On The Charts

Sony Music

Sony Music International

Sony Classical

Sony Music Publishing

Sony Disc Manufacturing

Sony Wonder

TriStar Music Group

Sony Music Entertainment

STAGE WHISPERS

By THE BUSYBODY

Girls must have their moments. A Chicago theater has opened a smoking room for women, who, it finds, smoke more cigarets than men.—News Item. Holy smokes!

Two news headlines: "Onions and garlic prevent flu." "Whiskey good for preventative." Which would you prefer?

Trixie Friganza, playing Keith's, Columbus, O., recently caught a rowdy in the act of throwing a coin at her. Miss Friganza stopped her routine and bawled him out unmercifully, then ordered him out of the theater. Genuine applause from the audience followed. Congratulations for your pluck, Trixie (pardon, we like to call people by their first names). We happened to be there and enjoyed it immensely.

Seen outside a Cleveland movie theater: "Geraldine Farrar, supported for the first time by her husband."

What has become of the o. f. actor who thought next week was "off" if you whistled in his d. r.?

Did you ever notice how the Pullman porter handles your grip? We heard one chap holler: "Hey! GO EAST!" You can give a guy heart failure.

Populace very gloomy. No wonder, with everybody out of spirits.—News item. What-days mean, everybody?

Won't be any use asking the other fellow to loan his Billboard Spring Special, which is due March 15, to you. Get your own and avoid a "wise crack."

Walter Winchell



A Billboard writer in 1920, Walter Winchell (1897-1972) was an early vaudeville performer who gained fame as a radio broadcaster and nationally syndicated columnist for the New York Daily Mirror (1929-63).

STAGE WHISPERS

By the Busybody

We cannot say we are glad that Mary divorced Owen, but speaking literally, wasn't she always "America's Sweetheart?" Music cue: "Oh, What a Gal Was Mary!"

According to rumor, the Palace, New York, will discontinue the deuce spot; from now on the bill will run one, three, four, five, etc.

Not that it means anything, but the operator's name at the Majestic in Detroit is C. Light, and the baggageman is B. Darke.

A certain actress was left a fortune for being kind to a newspaper man. Moral: Be nice to column writers.

An actor friend takes credit for this one: "From here I go to Lima and Mauclo, and then I'm OPEN solid."

It seems nowadays brass instruments are not played any more—they use 'em to get bows with.

And who was it that said, "Having your music played forte to get bows may fool an audience, but it has never fooled a manager yet"?

It must be admitted that there are nine or more theatrical trade journals, but sunning them all up they spell—well figure it out yourself:

- Billi-B-board
- Var-I-ety
- O-L-ipper
- Te-L-egraph
- Broadway-B-revities
- Act-O-rs' Voice
- St-A-r
- Theat-R-e World
- D-ramatic Mirror.

Most actors are married, then live scrappily ever after.

"Dumb acts" have at last come into their own. They are the only turns that can book time in Cuba.

Before the American Legion investigates Dempsey's record we would suggest that they investigate the utterances of foreign acts who beef when they step on home soil and repudiate themselves when booked back in the States.

American hospitality is right!

Did you ever notice the little brass tablet on your door in the room of your hotel, which reads: "Stop! Have you left anything?" Apropos of the H. C. of L. It should read: "Stop! Have you anything left?"

The Spring Special is due March 15, strike or no strike.

They throw pennies at the best of 'em in New York, so why should you worry? William Rock, Marie Cahill and Grace LaRue received the Lincoln memorials, and the latest one is our own Belle Baker. Which only goes to prove that until you have been rawzed with coppers you are not a full-fledged piffawmer. Maybe the reason for throwing pennies is because some people can't buy anything with 'em any more. They are still good for slot machines—that work, and stamps—not forgetting war tax. Some people forget that stage folk were the backbone of the late war; we heard one chap say: "They were the whole gosh darned vertebra." You tell 'em, brother, we liep.

Talk about hard luck. Dave Wellington, of Wellington and Sylvia, broke a looking glass recently and the next day he received a contract to play Kenosha.

An actor friend playing at McVicker's in Chicago has this to say about the place: "It's a case of 'O, how I hate to get up in the morning,' closing with 'I won't be home till morn-ing.'"

Speaking of voices, what has become of the soup coloratura? Gee, we broke our smart tooth!

Before you advertise your wares
I-n journals of the trade,
L-ook twice before you make the
L-eap and do so unafraid.
B-e sure that no
O-ne person talks you into
A-ds that gyp,
R-ember, friends, this rhyme is just a
D-rarn good tip.

Greetings from Winchell

New York City, December 4, 1934.

To the Editor of The Billboard:

Thanks for inviting me into the 40th Anniversary Number of Billyboy, which they called the best of the theatrical weeklies away back in 1920 when I shelved hoofing—and which I hope they still affectionately call it.

Except the newcomers, most of the gentlemen and gentlewomen of the show shops can remember away back when "that" Winchell person flopped in the deuce spot in any theater on the WVMA, Gus Sun, Sullivan & Considine, Loew and Pantages chains. It was a grand apprenticeship, too, being rebuked and rebuffed by critics, stagehands, house managers and baggagemen. And, of course, audiences.

If it weren't for that training around the country and in Canada I am afraid I wouldn't have been prepared to tussle with the newspaper headaches that come in bunches. It is no cinch, this routine of mine in the paper, my dear editor. You and your brave lads and lassies have an entire week in which to ferret out your news and those of us on the daily grind have to change our act every 24 hours.

When I say here "my dear" editor—you, Mr. Hartmann (whom I have never had the pleasure of thanking in person), know what I mean. I mean that if it weren't for you, sir, away back in the latter '19s (or was it the earlier 1920s?) I might never have landed a job on a gazette. I want your staff and others to know again that it was The Billboard and you that first published my stuff when it was called "Stage Whispers" and signed "By the Busybody" and only once—the last I did for The Billboard—was it signed "W. W."

I am really grateful to you and The Billboard for helping so much to give me the start I hungered for when I was "looking for next week" in the vaudeville that is hardly any more.

Faithfully yours,

Walter Winchell

Mr. and Mrs. Melbourne, that W. K. vaudeville team, will be one of the features of the bill that opens at Pantages, Minneapolis, April 5.

Homer and DuBard will not forsake theatricals to open a voice conservatory in Detroit, as heretofore mentioned. They will continue in vaudeville until next June and then go East to begin rehearsals for a production.

Jack Dempsey, the champion, will receive for his share of the battle with Carpentier a half million, but after the income tax and surtax get theirs Jack's share will be about \$195,875. Such is fame!!!

Have you made out YOUR income tax yet?

According to another trade paper Mr. and Mrs. Davey Jamison were blessed with a boy on January 23 at Portland, O. On another page Mr. and Mrs. J. were blessed with a boy on January 25 at Portland, Ore. Some leap. And whose alpine did the proud parents use? Mother and child doing fine. Congratulations!

There are many actors who have an exaggerated idea about salaries paid vaudeville artists, but what we started to say was, try and get 'em.

We know of many in this business who receive large sums for their efforts, but the chap who can say to himself at the end of every week, "It is ALL MINE," is the one who deserves the most credit.

The old saying, "Love me little, love me long," reminds us that "Pay me well and work me steady" is nourishing food for thought.

"There are two fools in this world," said a great man, but he neglected to say who they were. We offer the following, take your pick: Remember, only TWO—your agent, the song booster, the critics, the idea pirate, the nd gyp.

If the Cliff Sisters (Neil and Dolly), who formerly appeared with Gus Edwards' productions, and later sailed for England, will communicate with this column they will learn something to their advantage.

Never forget a friend, especially if he owes you anything.

A tornado recently ruined a few cities and killed a lot of people, among them two vaudeville artists. On April 6 some one ran a benefit for the stricken, and the actors were called upon to help bring in the cash, just like they are always called upon. But we haven't heard yet when they will have a benefit for the Beverlys.—W. W.

Happy
100th Birthday,
Billboard.
From Your friends
at Blockbuster.



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WESLEY VARNELL WRITES

Shreveport, La., Oct. 3.—The Mibeaux feature picture, "The Dungeon", featuring William Fountaine, Shinza Howard, W. F. B. Carwell, Kenneth Goodwin, Carl Cook and Blanche Thompson, was the offering at the Star Theater. The picture was a little dim, yet the house, about two-thirds full, accepted it very favorably. Applause was frequent.

On September 25 your correspondent visited the fair grounds to see the Ringling Bros.-Barnum & Bailey Show. Saw P. G. Lowery, his band and Nashville Student Minstrels with Mrs. Lowery in the annex show. Was invited to visit the car, but circumstances prevented. Their performance was well received in this city.

The Boise de Legge Company, due at the Star Theater for October 2 opening, failed to show, a letter of explanation advising that financial difficulties prevented their making the move from Hot Springs, Ark., where they had played a disastrous percentage date. It is reported as a losing engagement by all companies jumping from there.

Last week's vaudeville unit in the Star jumped from here to Chintz Moore's Theater in Dallas, Tex. This move gives substance to a report that Moore is back on the T. O. B. A. Circuit.

If Bob Russel and Billie McLaurin will write to me at Star Theater, Shreveport, have me interesting news for them.—WESLEY VARNELL.

TO THE LADIES!

Your attention is respectfully directed to "Feminine Frills", the department in this publication conducted in the interests of the women folks of the profession, with an especial eye to styles, bargains and meritorious products, with the assurance that it will be of genuine service to you as to all other readers.

Aside from the many items of general interest, Miss Lenz, who conducts the department, advises the fact that she has recently obtained some information concerning hair preparations that are especially adapted to the requirements of many of our ladies.

A stamped and self-addressed inquiry sent Miss Elita Miller Lenz will obtain for you the details concerning this toilet preparation. Again please be reminded that the shopper will be pleased to have you communicate with her regarding any article mentioned in "Feminine Frills".

SOME FAIR NEWS

Percy Howell writes from Asheville, N. C., to inform us of conditions at the fair, October 17, as being precisely as we found there when the page visited the 1921 fair. This year Billy Clark's Blue Ribbon Shows held forth in the fair or more correctly in the basement grounds. Except for the presence of the carnival company, there is little to justify the name of the fair in connection with the fair. The few exhibits of domestic work and farm products displayed on the grand-stand are of very minor consequence.

Mr. Howells says: "There were six colored concessionaires who reported on the lot but were unable to work because Mr. Pierson, the fair manager, had granted the exclusive privilege of concessions to the carnival company. The carnival management in turn placed a prohibitive price on any privilege sought by Negro."

"Two 'spot-bait' boys, who had been invited to jump from Memphis to play the date, spent \$10 to get here they could not afford the price asked."

"John Hicks, Charles Freeman and Philadelphia Hawkins, colored concessionaires, who had worked every fair down the line with me, played wise, saying this was a good spot to stay away from."

"There was no racing, and no matinee crowds. The Blue Ribbon Shows had a good show and about filled the grounds, leaving no space for anything else. Two Negro acts were exhibited, each under a separate sign. One was Edwards, the boy with the 55-pound head and 30-pound body, and the other was 'Big' Lillie Smith, who weighs 600 pounds. Mrs. Edmonia Hall handles the tickets on the former attraction."

"Harry Watkins is the producing comedian with the Jazzland Minstrels. With him are Mark Chops, Lew Talley, Elizabeth Coursey and others."

"Please help the boys stop the evil discrimination. There's no use having a colored man if we are to be denied the benefits. This same thing happened at Suffolk and other fairs last year; but these fairs were better this year."

Comment.—There is every reason to believe the National Association of Negro Fairs will much to enlarge the opportunities for the men and women of the race interested in the practical end of fair operations. The avowed purpose of the association is to increase the influence in our fairs. Watch this page for news of the association's activities with reference to next year's fairs. The fact that a fair is a part of the national organization will be of great benefit to Negro per-

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

formers, concessionaires and to fair-minded carnival owners with clean shows that they will be dealt with equitably.

We are in receipt of a copy of the catalog and premium list for the forty-fourth annual fair of the North Carolina Industrial Association, and find it a well-gotten-up volume. Secretary Love, who is also the president of the national organization of colored fair officials, has compiled in this book a first-class demonstration of the requirements of a first-class fair. Incidentally he remarks in a letter that there is every indication of the current fair surpassing all previous ones.

Secretary R. H. Cross, of the national association, has got out the stationary for the

owners and producers, and with our certain knowledge that the combination has ample capital in addition to a very complete private car, eighteen complete sets of costumes and has contracted with Guttenberg for a brand new set of parade costumes, there is no reason for doubt as to the success of "Step Along". The Donaldson Lithographing Company is providing a line of paper.

SCORE ONE FOR THE DEACONS

The Masonic Guide Publishing Company, an official auxiliary of the white Masons of New York, maintains an office at 203 West Forty-ninth street, where among other functions they register the names of performers and musicians for jub dates at the more than

NEGRO WOMAN DIRECTOR



Mae Brown, of Howard and Brown. With Evon Robinson she is staging the numbers for the "Seven-Eleven" show now in rehearsal in New York for opening October 21. Her husband, Garland Brown, is general director, and, with Cook and Smith, wrote the book.

organization, and has placed the orders for the certificates of membership. He is very desirous of having the fairs that have pledged membership meet the financial requirements so that the organization may have all of the essentials ready for the first annual meeting that is bound to benefit the whole Negro fair field.

"STEP ALONG"

"Step Along" is the title of a new show that opens at Havre de Grace, Md., on October 25, with a route that will take the show thru Pennsylvania and West Virginia, booked into the K. & E. one-night stands.

R. N. Jackson, whose band and minstrel created so much favorable comment with the Walter L. Main Circus during the past season, has charge of the production. The same band with the comedians who were with the circus constitutes the nucleus of the show. These have been augmented by additional talent selected in New York to provide an attraction of twenty-five people. Tom Howard, the principal comedian and producer at the Park Theater, New York, has provided the script, and the dances will in all probability be staged by Nat Cash, if his services can be acquired. Should he be too busy some other producer of similar reputation will be obtained.

The show is starting under most favorable auspices. Fletcher Smith, press agent with a nation-wide reputation, and James Herron, for a number of seasons treasurer of the Main Circus, and with many years' experience in theatricals, are the owners. With the combination of show wisdom represented in the

two hundred Masonic bodies of the city. Bookings for these shows thru the Guide are entirely without commission.

The Page called upon Mr. Leonard, the manager, and was assured that when there was an occasion to utilize colored talent, Deacons would be given a preference. He suggests that acts suitable for an evening's entertainment of the sort indicated call when in the city. He has frequent calls for women singers.

SOME OBSERVER

Maharajah the Mystic is playing a number of fair dates thru New England. If there is an activity among colored people, or anything of consequence in that territory occurring since his departure from New York, the page has been advised most fully of it. This fellow's observations are most all-embracing. If it is either show stuff or race stuff, he is interested. Mercantile, social, investment, educational, religious and statistics involving anyone of these subjects is all news to him, and the Page has as a result profited by the greatest assortment of clippings and memoranda that has ever come to him from any one source. Wish we had more of the correspondents with such interest in general conditions.

The Peacock Photoplay Company, of Boston, has a film of the memorial services at the tomb of Prince Hall that should be of immense interest to the deacons and other Negro Masons. It is available for private or commercial showing.

NOW A SUPERFILM

The Seminole Film Producing Company, of 2313 Seventh avenue, New York, begins on October 18 to shoot an eight-reel super-film, the tentative title of which is "Shadows and Sunshine". The story is by Jesse Shipp, the dean of Negro stage directors and producers, who is responsible for many of the Williams and Walker successes, as well as many other stage stories.

Mr. Shipp will, in association with Leigh Whipper, the most experienced Negro director in the picture business, direct the production of the film. Bessie Coleman, the only colored woman aviator, will be the featured artist. Supporting her will be about twelve carefully selected and experienced movie performers, among them being Leon Williams, one of the few race members of the movie branch of the Equity.

Mr. Whipper states that the picture will be made in and around New York, the interiors in all probability being done at the Norma Takmadge Studio, while the outdoor scenes will be made at nearby points that embody the characteristics necessary to the story which concerns the colored district of an average Southern city. He says that about a hundred supernumeraries will be required to invest the picture with the desired local color.

The cutting and developing will be done at the Service Film Laboratory in Englewood, N. J., under the immediate supervision of Peter Jones, who after years of service in charge of the Selznick laboratories established the service as his own enterprise. He is also the president of the Seminole Company, of which Truman Bell, a Chicago business man, is vice-president and active manager of the financial end of the business.

The film should be ready for release by December, and will in all probability be a Christmas feature with a number of exhibitors. The story is natural, its development logical, and with the production in the hands of the experienced people above mentioned there is every reason to expect its completion to mark a new era in Negro pictures.

AT THE GREENWICH THEATER

Not long since the Page went down to Greenwich Village, in lower Manhattan and attended a performance of the "Fantastic Fricassee" in the Greenwich Theater. We like to do those things so as to keep fully abreast of the times, and to know the new ideas that are likely to crop up among the more cultured promoters of the theatre arts. We urge our performers to do more of this.

We saw a delightfully interesting performance. Met some very genuinely interesting people, and got a glimpse of that spirit that keeps Mr. and Mrs. Barker and their associates constantly seeking a newer something for the entertainment of the public.

In addition to the cast, we met John Decker, a scenic artist, who does bizarre things and has opened the Rivah Studio on Forty-sixth street. Another friend we saw was Able Isaac (Able the agent). He has charge of the door. All fine folks who know things. If any of our hunch think a woman can't put over twelve minutes of simple talk to good effect, go see Miss Howland—she shows what personality can do. It's an education.

WHITE PAPER COMMENDS SHOW

George Wintz's "Shuffle Along" road show played Bellefonte, Pa., on October 4, and the conservative Gazette, of that town, comments on the production in the following language:

"'Shuffle Along', the first real lullial attraction of the season, played before a fair-sized audience in the Garman Opera House Wednesday evening. It was a tubful musical comedy as evidenced by the hearty applause. The show is presented by a large aggregation of colored artists who can both sing and dance, a chorus of graceful dancers and a scenic and lighting effect which added greatly to the performance."

"Incidentally it might be added that it was one of the cleanest comedies that visited Bellefonte for some time."

While in the city, Al Watts, stage manager of the company, and some members of the cast occasioned the closing of a local restaurant whose proprietor declined to permit their being served, and whose colored waiters declined to serve anyone as a consequence. The restaurant was perforce obliged to close for the day. The waiters followed the show to the next stand at Altoona. How the performers fared is not learned, but it is unfortunate that artists so well received professionally as were these are unable to get ordinary creature comforts.

New York is to have another colored paper. The Gold Seal Publishing Company, of which I. Merrill Willis is president and managing editor, will get out the new publication. Richard Nichols, once with The Amsterdam News, will handle the business office at 218 West 139th street, and our own Bennie Butler, former theatrical editor of The K. C. Call, will write the amusement and sport news.

A Voice For Black Performance

BY DR. ANTHONY HILL

The '20s was a time of ragtime and jazz, the Blackbottom and the Charleston, Prohibition and bootleg whiskey. It was also a time of change and creativity: Nowhere was this more evident than in Harlem—the black entertainment capital of America. Whites and blacks who lived “uptown” were living in the midst of the Harlem Renaissance. And those who lived “downtown” came uptown.

The performers of that time have become bywords in the history of black entertainment: Charles Gilpin, Ethel Waters, W.C. Handy, Bessie Smith, Ma Rainey, Fats Waller, Rose McClendon, Paul Robeson, Josephine Baker, and Bert Williams. But the man who helped to legitimate black performance in American show business has faded to a historical footnote. James Albert Jackson, editor and columnist for *Billboard*, had a career as varied as those of the people he wrote about. He was a minstrel performer, a military man, a government and private industry employee, as well as a feature and theatrical writer. And a pioneer in the entertainment industry.

The inception of J.A. Jackson's Page (as the column was finally titled on Jan. 8, 1921) in *Billboard* was in its own way as dramatic as the performances he critiqued. On Oct. 20, 1920, William H. Donaldson, editor and publisher of *Billboard*, then the oldest and largest American entertainment trade paper, made an announcement that represented a historic breakthrough for black performers: “Beginning on November 6, 1920, a new feature section, written by a Black man and devoted to Black performers, artists, managers, and agents, will appear ... weekly... We feel that the professional artists and



James Albert Jackson.

entertainers of the race have fairly won this recognition... We are according the representation gladly—even enthusiastically.”

Donaldson's decision to begin coverage of black performance by a black writer reflected his wish to maintain the paper's status. *Billboard* had been the first white trade paper to recognize the potential of black performance and to foster its growth, and it was often referred to by the black press as the unofficial counselor for the defense of black performers. Adding to this reputation, J.A. Jackson's Page

became the first regular column in a major show business publication to search out, report on, and promote the various forms of African-American entertainment. The Page ran for five years, during which time Jackson compiled, wrote, and edited most of his own material. Jackson was the first of his race to edit a department in a white entertainment trade paper, and by virtue of his insistence on quality, he remains one of the few journalists in any forum to write about performance in its truest sense.

THE HARLEM RENAISSANCE

Important works on black show business were written during the '20s by such Harlem Renaissance authors as James Weldon Johnson, W.E.B. DuBois, Ira Bontemps, and Tom Fletcher, as well as by such modern writers as Loftin Mitchell, Henry Sampson, James Hatch, Robert Toll, and Nathan Huggins. These writers treat aspects of black performance as separate genres—music, dance, vaudeville, minstrelsy, burlesque, drama and theater, street theater, rituals, and outdoor amusements (including circuses, carnivals, rodeos, tent shows, medicine shows, festivals, parades, and so on—unique unto themselves). Jackson's work, however, displays an appreciation of performance, which is defined by Richard Schechner as a “broad and deep... field [that includes] performative behavior of all kinds—ritual, aesthetic, sportive, playful; and in all contexts from everyday life to high ceremony in a variety of circumstances and cultures... along with familiar forms such as dance, theater and ritual” (Performance Studies, 1982).



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J.A. Jackson's Page

BY HAVELOCK NELSON

It blew in quietly, with very little fanfare: black aesthetic discourse in a white-owned business source. The hushed arrival of J.A. Jackson's column in *The Billboard* (now just *Billboard*) is evidence that not all revolutions begin with a bang.

Joining *Billboard's* staff in 1920—at the height of the so-called black renaissance, when Harlem was the center of Afro-Americana—Jackson became the first Negro journalist to analyze and report on the growing body of “colored” showfolk for a trade paper.

Jackson was a gifted and deserving writer. But one suspects that his appointment to *Billboard* might have also had something to do with what critic James Weldon Johnson dubbed “the term of exile,” which ran between 1910 and 1917.

Before this period, black theatrical life had flourished along the Great White Way. But when many of the major black stars (writers, composers, and performers) who populated Broadway around the turn of the century either died or moved on to newer pastures, there was no one left to support a sustained black presence in “legitimate” theater. The term of exile had begun.

(Only after this period could mainstream critics, including *Billboard's*, and the general public easily experience and “discover” the work of black artists—such as Bessie Smith, W.C. Handy, and Bert Williams—whose talents had been developing in isolation for years, often in minstrel companies that played second-rate vaudeville house not usually visited by whites.)

Black entertainment entered a new phase. It thrived in Harlem and other major black centers. And all-black touring companies (such as the Lafayette Players) crisscrossed the United States, playing segregated houses and bypassing the legit stages. Thus, black performance during the term of exile tended to be consumed mostly by black audiences. Outside of the control of the dominant cul-



Small's Paradise Club in Harlem, 1920's.

ture, the form took on new, exciting shapes. By 1920, hiring a black man to report on this new black activity was, perhaps, the most prudent thing for *Billboard* to do.

Jackson's column was first titled *The Negro Actor, Actress & Musician*. It was quickly changed to *The Colored Actor, Actress & Musician*, then finally *J.A. Jackson's Page*. Jackson used his page to focus on the world of black entertainment—without ignoring the world at large. He attempted to swing between the moral, financial, artistic, and cultural hemispheres, performing diplomatic as well as fraternal functions; he showed care alongside critique.

In the opening lines of his introductory essay (published in the Nov. 6, 1920, issue of *Billboard*), Jackson stated his purpose and sway. He wrote: “The writer desires the Negro artist to understand that this department is instituted as **THE BILLBOARD'S EXPRESSION OF APPRECIATION** for the success that has been achieved by artists of my race... Also it is an assurance that this publication wishes to encourage and assist them toward further success... Segregation is in nowise intended.”

He expounded on that advisement in future articles. In his fourth column, for example, he told readers: “Don't confine your attention to this page. If you do you will certainly miss a lot of good news.”—like an October 1922 editorial, elsewhere in the magazine, bearing the headline “Theater Screens Destroy Prejudices.”

Clearly believing that his privilege to communicate was a license to advocate, Jackson, besides celebrating achievement and providing visibility, also registered passionate theories and suggestions meant to bolster and energize the business he was writing about.

He proclaimed adherence to “a greater responsibility to the profession than the mere vending of news,” adding “This page, in common with every page

in this magazine, is, and must be, an instrument for the profession in general and the race in particular.

A tireless collector of data, Jackson published several surveys related to the state of the black entertainment business during his stint at *Billboard*. Along with upbeat news (“The field of operation open to the race has been slowly growing larger,” for instance), these surveys brought strong cries for blacks in the business to organize and centralize. If that was done, Jackson argued, anyone looking for a black performer could better locate one. Also the performers could better ensure the protection of their rights.

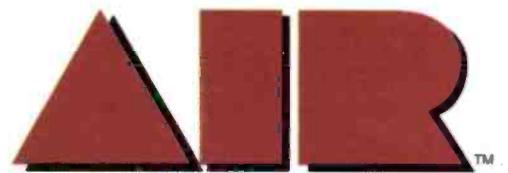
Always, Jackson held firm to lofty standards. He was a leading exponent of the African-American arts of his time, but he was also quick to challenge or criticize shadiness, unprofessionalism, and, more than anything, slackness.

A running theme on his page was the curse of smut. He wasn't a fan of double-entendre blues compositions or dirty-minded comics. To Jackson and others in the '20s, the music had come to be associated with carnal pleasures, “the hedonistic pursuit of dancing, drinking, fast cars and sexual freedom,

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A C T I V E I N D U S T R Y R E S E A R C H



Street scene in Harlem, 1930s.

as author Kathy J. Ogren observed in her book "The Jazz Revolution." So Jackson dropped "a tip" to those involved in the making and marketing of racy titles. He advised writers and publishers to "clean the profession of this nuisance before the long-suffering public places the entire blame on them. The responsibility is yours."

In a review of a popular duo named Butter Beans & Susie, Jackson expressed regret that "a comedian of Beans' abilities" continued to "resort to the suggestiveness he uses. The team is too good to need this." Not one to coddle or codify mediocrity either, the writer once even went so far as to wish that the hopelessly untalented "get out of the profession they're disgracing."

Jackson never slid along a nationalist party line, waving a color-coded pom-pom. When negotiating through disputes involving factions of "the profession," he attempted to choose sides based on the central issues, not racial pedigrees. One gets the impression that he sincerely thought that his conclusions were what was best for the destiny of the community he was writing about. Nothing more. He elaborated on his policy with an anecdote: "As a comedian of beloved memory once said, 'When you are right I am your friend, and I am with you; but when you are wrong I am still your friend but I am not with you.'"

Jackson's standards won both global approval and hateful dissent. Correspondence to the column started arriving almost immediately. In his Jan. 8, 1921, column, the writer gushed about how "really

surprising [it was] to know that we had already acquired the good will of so many of the profession." He strived to build alliances with black newspaper writers and others, and he was grateful for expressions of fellowship. But he avoided confusing the journalistic game with a popularity contest.

As a cultural critic, Jackson's voice never stuttered. And through his plainspokenness came a persona—that of a northern-born, conservative, cosmopolitan gentleman. Born in Pennsylvania, he started out in life as a domestic and was raised easily to white-collar status; Jackson probably never encountered extreme, overt racism. His discussions about blacks being victimized by white-endorsed structures bear this out.

Witness his matter-of-fact response to some "colored" actors' complaints about being required to do extra midnight shows for no pay. It was: "The performers really have themselves to blame for the imposition from which they suffer." By suggesting that these performers could have improved their lot by simply taking positive action, Jackson was ignoring longstanding impediments to black progress—such things as poor education and unequal social arrangements, which were involved in promoting low self-esteem among blacks of the time.

Though Jackson did acknowledge inequities in America, any suggestions for closing the gaps were always rooted in behavioral, not structural, reasoning. For instance, he recognized the problems some touring performers had in securing lodging,

but he always regarded America as the black person's promised land. He pooh-poohed the political strategies of such figures as Marcus Garvey, who claimed in the '20s that his back-to-Africa movement had 4,000 subscribers. "Imagination is a great thing," Jackson suggested, "and Marcus has it."

Without the sarcasm, Jackson also declared art a great thing for blacks. During a time when African-Americans were routinely lynched, the writer realized that the entertainment profession represented a sort of oasis. What he did well was bring to life the activity on this exclusive landscape. Between his tirades and debates, he described the many names and places that made the renaissance bubble. In each column, he had a section of short items called Here & There Among The Folks.

The roster of figures included familiar names: blues legend Alberta Hunter; Jack Johnson, the boxer-turned-actor; Oscar Micheaux, the most famous (and most prolific) filmmaker of the time; Charles S. Gilpin, who won acclaim for his lead role in Eugene O'Neill's "The Emperor Jones"; international superstar Josephine Baker. But he also listed lesser-known but equally important personalities, everyone from minstrels and concession owners to modern-ballet dancers and clowns.

By spotlighting black theater troupes performing European-style dramas and classical musicians playing recitals—art for the highly cultured—Jackson brought form to a generation of "invisible" men and women. They were bucking the stereotypes, and Jackson brought them into view.

He also went behind the curtain to highlight the activities and interactions of figures from all aspects of the business side of the trade: music publishers (like Clarence Williams, or Maude Nooks, "the only woman publisher of the race"), theater owners, talent bookers, etc. Billboard, after all, was not a consumer publication. By the end of his stint, the Here & There portion of his page took on greater prominence. Jackson had been seeking a better-paying job than trade journalism afforded, and when he elected to become a full-time sales executive, his column exited on June 20, 1925, just as quietly as it arrived.

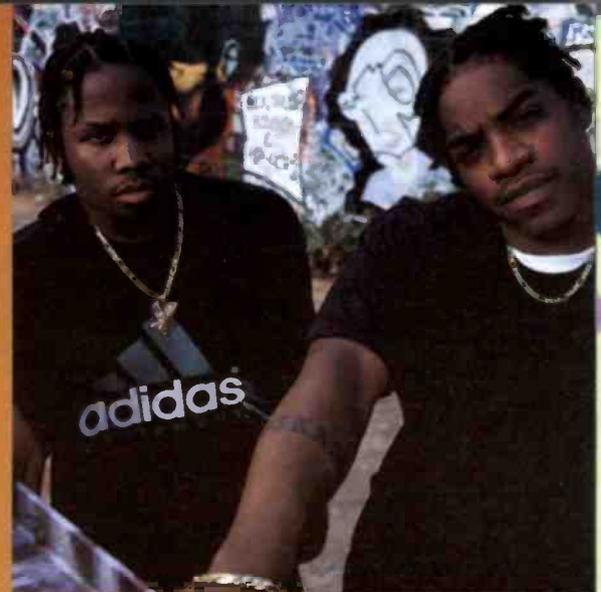
Jackson went on to become a master salesperson. In 1927 his reputation earned him a job as a "specialist" in the Small Business Unit of the U.S. Department of Commerce. He worked there until 1932, when he was relieved of his post by a new Democratic administration.

Two years later, he took a temporary position at the Standard Oil Co., selling the firm's products to black businesses. Convinced that his presence was an asset to them, Standard retained his services on a permanent basis. Having assisted many blacks in opening filling stations and other businesses, Jackson became the first Negro member in the American Marketing Association in 1944. But whatever else Jackson did in life, he forever carried the moniker "Billboard."

Havelock Nelson is Billboard magazine's rap music columnist. He is also the co-author of "Bring The Noise: A Guide To Rap Music & Hip Hop Culture" (Harmony Books).



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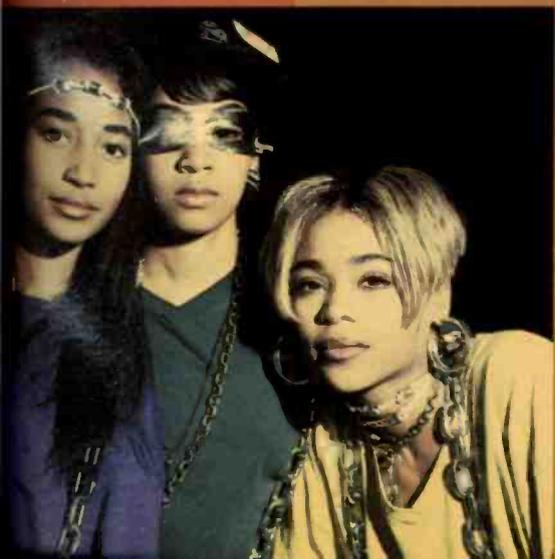


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It All Starts With A Song

BY IRV LICHTMAN

How old is Billboard? Let the birth-dates of America's greatest song-writers measure its endurance.

When Billboard first published in 1894, Jerome Kern, Irving Berlin, Cole Porter, and Harry Warren were alive but in no chronological position, at ages 9, 6, 3, and 1, respectively, to contribute, as so mightily they would, to the canon of American popular song; the composer Eubie Blake, born in 1883, was decades away from his pioneering black-cast Broadway reviews.

Though a member of his family's troupe, 16-year-old George M. Cohan was not yet the nation's tuneful sentimentalist and flagwaver—a decade later he began to hit his song-writing stride, qualifying as one of the first important stars among singer/songwriters who also made recordings; within the first decade of the 20th century his hit songs included "Mary, It's A Grand Old Name," "Give My Regards To Broadway," and "You're A Grand Old Flag." (To effect full journalistic disclosure, it should be mentioned that in the spring of 1911, at the peak of his career, Cohan graced the editorial pages of Billboard with at least two columns, purporting to give a "tell" to amateurs about real conditions in the theater world.)

And yet to be born in 1894 were other song-writing giants, such as Ira Gershwin (1895) and his brother, George (1897), Lorenz Hart (1895), Oscar Hammerstein II (1895), Duke Ellington (1899), Kurt Weill (1900), and Richard Rodgers (1902). (A 1921 edition of Billboard noted that one "Dick Rogers" had been recruited to do the music for a Columbia



George M. Cohan, Irving Berlin, and William Collier.

University varsity show; poor Richard—despite his enduring fame as the composer of the melodies for such Broadway musicals as "On Your Toes," "Pal Joey," "Oklahoma!," "Carousel," "South Pacific," "The King And I," and "The Sound Of Music," the press to this day often misses the "d" in his last name!)

Several great music publishing houses, such as Edward B. Marks (also celebrating its 100th birthday in 1994) and M. Whitmark & Sons, were in business when Billboard came on the scene, but it would be decades before the establishment of Irving Berlin Music, Mills Music, Chappell Music, Famous Music, Warner Bros. Music, and other giants of today.

Two decades would pass after Billboard's birth before a group of prominent men of music would create ASCAP (in 1914) to protect the rights of song-

writers and collect royalties that they earned when their songs were performed for commercial gain; BMI, the chief rival of ASCAP, did not get underway until 1940.

In its early years, Billboard used a variety of approaches to cover popular music. On Feb. 25, 1911, the magazine instituted A Boon To Members Of The Profession, a weekly feature reprinting selected refrains from "the latest productions of the various music publishers." Beginning in 1912, a weekly column called Song Reviews, which looked at songs "from the performer's angle," was added.

In one Song Reviews writeup in 1913, Irving Berlin's long-forgotten opus "Happy Little Country Girl" fared better than it has over time, with the magazine declaring elegantly that it "exhales a purity of subject and handling in every line."

Billboard began to take the measure of best-selling songs in 1913, but not in terms of record sales; it probed the movement of sheet music, an exposure that, for decades, remained vastly more popular than recordings. In 1914, Billboard added coverage of the most popular songs from vaudeville acts.

In the '20s, songwriters and music publishers shared a page in Billboard under two headings: Land O' Melody and Who's Who In Songland, with the latter profiling its subjects in florid terms affectionately in keeping with the times.

In the '40s, Billboard offered extensive, full-page-plus reviews of major songwriters of the Tin Pan Alley era in a weekly feature called The Billboard Music Popularity Charts: The Honor Roll Of Popular Songwriters, replete with an extensive biogra-

phy and listing the writers' biggest hits, musical-theater works, and film scores.

BILLBOARD & POP MUSIC EXPAND BOUNDARIES

At the turn of the century, Billboard grew beyond its coverage of the bill poster industry and began to project the goings-on of "the show business." This period was also a turning point in the evolution of popular song: America's melting pot was being spiced with a vital new ingredient, the cultures of a new tide of immigrants, especially the Jews from Eastern Europe, who had already forged cultural links with other ethnic groups in the "old country." Some of the immigrants or, more likely, their children shaped greatly the development of popular song in America over the course of the 20th century.

Eager to assimilate, yet unwilling (or unable) to part with the sounds tucked away in their cultural baggage, the newest Americans enriched existing musical genres in play with other ethnic and racial groups, such as the English, Irish, Germans, and African-Americans. They, along with America's birthday kid himself, George M. Cohan (an Irish American), gave America a new homegrown style in popular music that, on Billboard's 100th anniversary, still drives the creative engines of the form.

Musical assimilation in American popular music, from seemingly disparate cultural sources, was described succinctly by Isaac Goldberg, George

Gershwin's first biographer, who, after hearing the Gershwin brothers' bluesy song, "My One And Only" (1927), said, "It starts out Yiddish and ends up black."

In a more expansive view of the relationship between the creator of songs and the cultural environment, George Gershwin himself is worth hearing from.

As noted by musicologist Deena Rosenberg in her book "Fascinating Rhythm: The Collaboration of George and Ira Gershwin" (1991), George Gershwin wrote in *Theatre Magazine* (1925), "Modern life is, alas!, not expressed by smooth phrases. We are living in an age of staccato, not legato. This we must accept. But this does not mean that out of this very staccato utterance something beautiful may not be evolved." And in the late '20s, in a confession to Isaac Goldberg, Gershwin goes beyond simply anticipating his 1935 masterpiece,



Cole Porter.



Richard Rodgers.

Why We Love Band Music BY IRVING BERLIN

"There's a feeling comes a-stealing and it sets my brain a-reeling, Every time I hear the music of a military band."

—Geo. M. Cohan

Throng of pleasure seekers, with plenty of time and money to spend, flood the amusement parks on torrid midsummer nights, seeking to alleviate the discomfort produced by the heat in the harmless dissipation of viewing attractions arranged by a carefully calculating management. The red-hot stands, the myriads of side-shows, including attractions extraordinary that show vast improvement over the attractions of the previous year, and all the one-thousand and one other things that serve to make an amusement park what its name implies, vainly endeavor to attract the public, its confidence and its nickels and dimes. But, in some corner of the park, the inevitable band is heard, and the ever-increasing crowds make a bee-line for it, ignoring the painstaking display of money catchers.

How hard the barker in front of the tented show must work, in order to induce a portion of the passers-by to enter its portals! What rare pictures and elaborate fronts meet the eye of amusement seekers as they pass by, their glances approving of all the attractions and their purses responding to few! The band has no barker, no elaborate front and yet most of the people flock to it, as though drawn by an irresistible magnet.

Why? The classical program is pretty nearly the same as the one used last year, the year before, and many years ago. The rag-time program is a trifle different, but most of the people are thoroughly familiar with the popular numbers and the mad rush to hear the band cannot be accounted for in this manner. Surely it cannot be the fame of the leader that causes the stampede of approbation. For, as the weeks go by and the leaders change, the crowds continue to pour into the space dedicated to amalgamated harmony. Nor is it because band music is cheapest. For, while no actual charge is made, the unwritten law calling for repeated purchasing of refreshments makes the no-charge feature appear somewhat expensive...

Candidly, I think we like the band because it is such a big, blustering, good-natured bluffer. It tells us things we have heard before with more loud-blasted emphasis than we have ever heard and we feel that we are hearing something different. Musical arrangers are more conversant with ordinary orchestral music than band arrangements and it is only natural to conclude that they do their best work in the branch with which they are most familiar. Yet the very people who hear a splendid orchestration at a corner theater, without exhibiting the slightest emotion, go into fits of ecstasy when the park band plays the same composition.

But how can such a bluff be repeated year after year? Granted that we like to be humbugged, what form of innocent humbug could become increasingly popular? While the bluster aspect of the band may apply to one element of regard, it cannot cover all; beneath this bluster there must be a sympathetic soul, a soul that feels as we feel and speaks in our own heart-to-heart language.

Bearing this in mind, I'll tell you another, more charitable reason why we like the band, like it to a point of loving it. Simply because the band tells us what we all feel, recites its patriotic lesson, in a louder, more enthusiastic voice than we can possibly muster and veritably becomes a mammoth aggregation of soul-felt thought reflectors, shouting forth the fundamental sentiment of its listeners, with all the fervor an individual soul feels, and in actual, sincere, naturally-harmonized tones! The whole world loves the band and the peculiar instrument of emotion seems to realize the regard in which it is held and, like the oracle of old, speaks in a language all its own, yet clearly understood and revered by its listeners. It seems to say, "I speak of that which has always existed, life; believe in me, if you would always exist."

In all this wide, wide world, nobody loves band music more sincerely than I do. I love it because I understand the benediction it breathes upon everybody else. I love it, too, because everybody else loves it, and, in loving what everybody else loves, I know I understand something of the universal soul and feel that a religion as old as time and yet strangely new, is beckoning to me and to everybody else in the whole world.

If I were asked what kind of song I would be most pleased to leave upon the sands of time, I'd say, "A song that would be true to melody, true to life; one that would not become so popular that it would die easily; yet one that would be generally known and continuously loved; in other words, a song that the bands would like to play year after year."

—Billboard, June 21, 1913



Irving Berlin.



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along with the prevailing teen sounds, relying heavily on tunefulness. Their tunefulness soon evolved into gorgeous melody with the group's invention of the rock concept album, realizing unparalleled pop sophistication. In the early '70s, such writers as Paul Simon, Jimmy Webb, and Laura Nyro, drawing from country and folk influences, gave well-defined melody a big boost.



Bob Dylan.

The early '60s folk movement led to the re-emergence on a mass-market level of the protest song, with Bob Dylan out in front, creating anthems that decried racism and the conflict in Vietnam, the most unpopular war in American history.

In the past, Americans had experienced limited exposure to protest songs, and the ones originating from political campaigns or the labor movement rarely spilled over to the mass market. Kern & Hammerstein's "Ol, Man River" (1927) and a depression era cry of pain, Jay Gorney & E.Y. Harburg's "Brother, Can You Spare A Dime?" (1932), are notable exceptions, having achieved the status of folk songs with themes that decry racial or economic injustice.

In World Wars I and II, of course, the nation's songwriters had been drafted—some of them literally—to write songs that rallied the country behind the war effort; America found little to cheer in the unpopular war its GIs were fighting in Korea (1950-53); the Vietnam War, however, did produce a rallying cry or two—a No. 1 Billboard single, at that, with "The Ballad Of The Green Berets" (1966), written and performed by a member of that elite marine unit, S/Sgt. Barry Sadler.



Andrew Lloyd Webber.

Even the emergence of more aggressive rock bands did not prepare the public for pop music's abandonment of melody. The sound was rap, which emerged triumphantly by the early '90s to break completely from the traditions of melodic pop. Rap discarded melody in favor of a rhythmic recitation of the lyric. Indeed,

rap forced heated discussion on whether its often raw content—holding a mirror to the evils of racism against blacks, its advocates said—broke all the rules of social discourse in song. Jazz/classical trumpeter Wynton Marsalis said that "too much has come down in the history of music to reduce it to a rhythm." But millions of rap's platinum-producing fans, black and white, were more than willing to settle on hearing its point of view—certainly in the tradition of protest songs—and forgo the romanticism inherent in a melodic line.

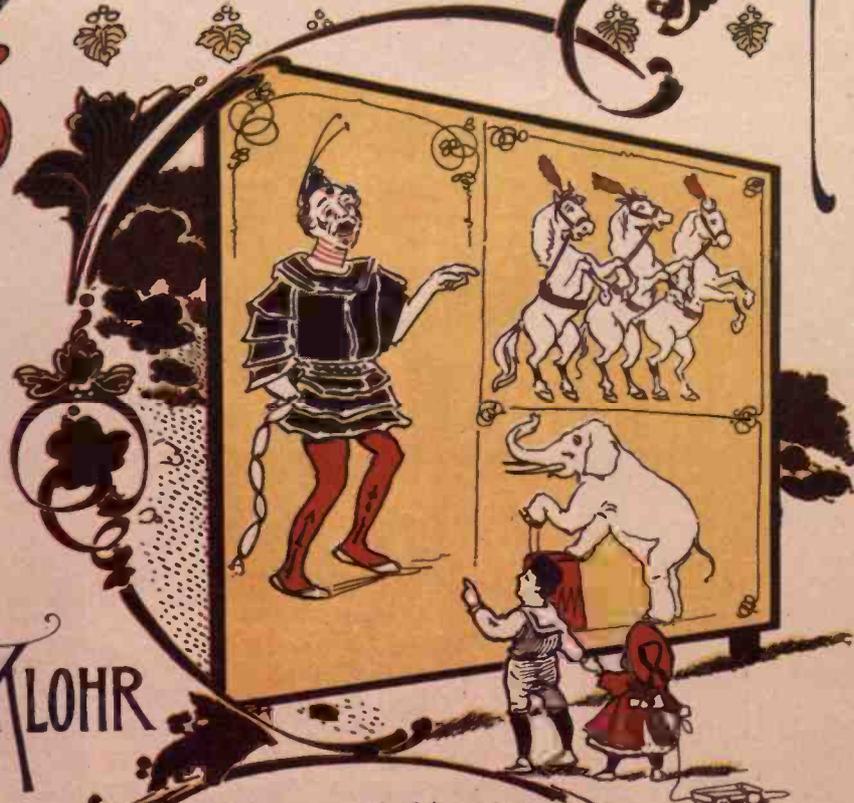
The debate over questionable song lyrics is

Dedicated to the Greatest General Amusement Paper - The Billboard, Cincinnati, O.

The Billboard March



By
JOHN N. KLOHR



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| Mandolin Solo..... | 30 | Mandolin & Piano..... | 50 |
| 2 Mandolins..... | 40 | 2 Mandolins & Piano..... | 60 |
| Mandolin & Guitar. 40 | | 2 Mandolins, Piano & Guitar. 70 | |

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The Billboard March

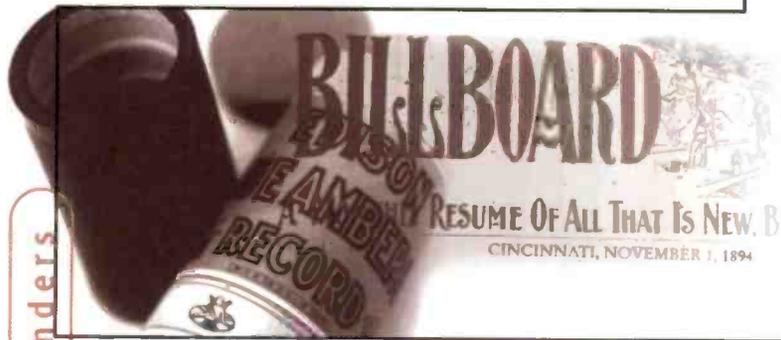
This familiar march, the musical heartbeat of many a circus show, was, as the frontcover of the sheet music declares, specially written for Billboard magazine, and with a copyright of 1902, it is almost as old as the magazine itself. The writer was John N. Klohr, who lived in Cincinnati, where Billboard itself was born.

With the release of a piano-roll version of the march in 1921 by QRS Music Co., a lyric was also written by an unknown author. The lyric of the main theme (or trio) contained the words: "I love a billboard and always will/A circus poster still gives me such a thrill/I'm always like a child/A circus billboard just drives me wild/I love a billboard and always will/A circus poster still gives me such a thrill/Dazzling bright red and gold/Bring back fond mem'ries of days of old."

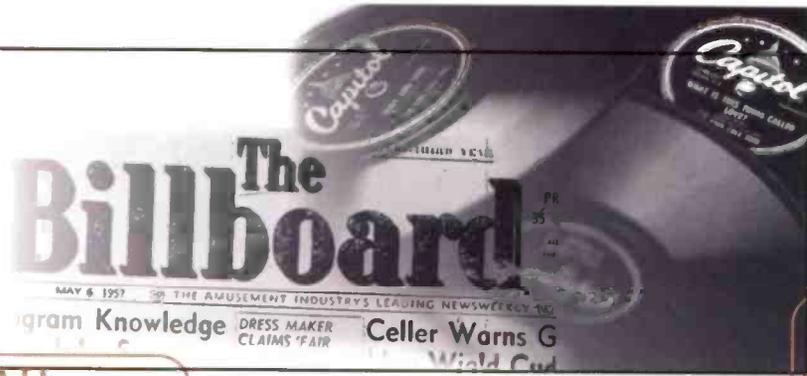
The tune also served as a radio signature whose words stated, "We are the joy boys of radio/We send electrons to and fro." Among the many marching-band renditions of the piece was a 1948 Columbia Records recording by Les Brown & His Orchestra and a swinging performance by Ralph Flanagan & His Orchestra, released on the RCA Victor label in 1950. The original publisher was The John Church Co. (acquired many years ago by The Theodore Presser Co.), one of whose branch offices was also located in Cincinnati. Sheet music courtesy of Bill Simon.—I.L.

THE EVOLUTION OF A HIT

100 Years



Cylinders



Albums

78's



45's

Cassettes



Eight Tracks



Compact Discs

The

format may change,
but the barometer
stays the same.



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Words by LORENZ HART • Music by RICHARD RODGERS

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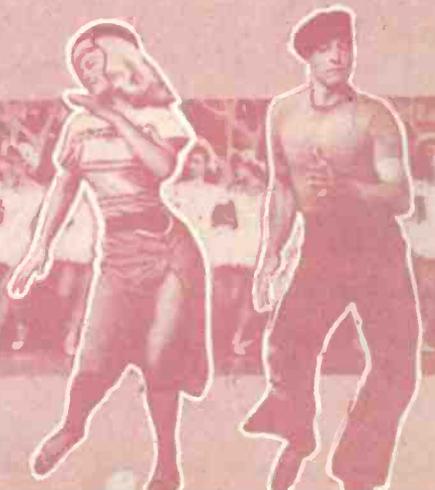
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Based on the Lives and Music of
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COMIN' IN ON A WING AND A PRAYER

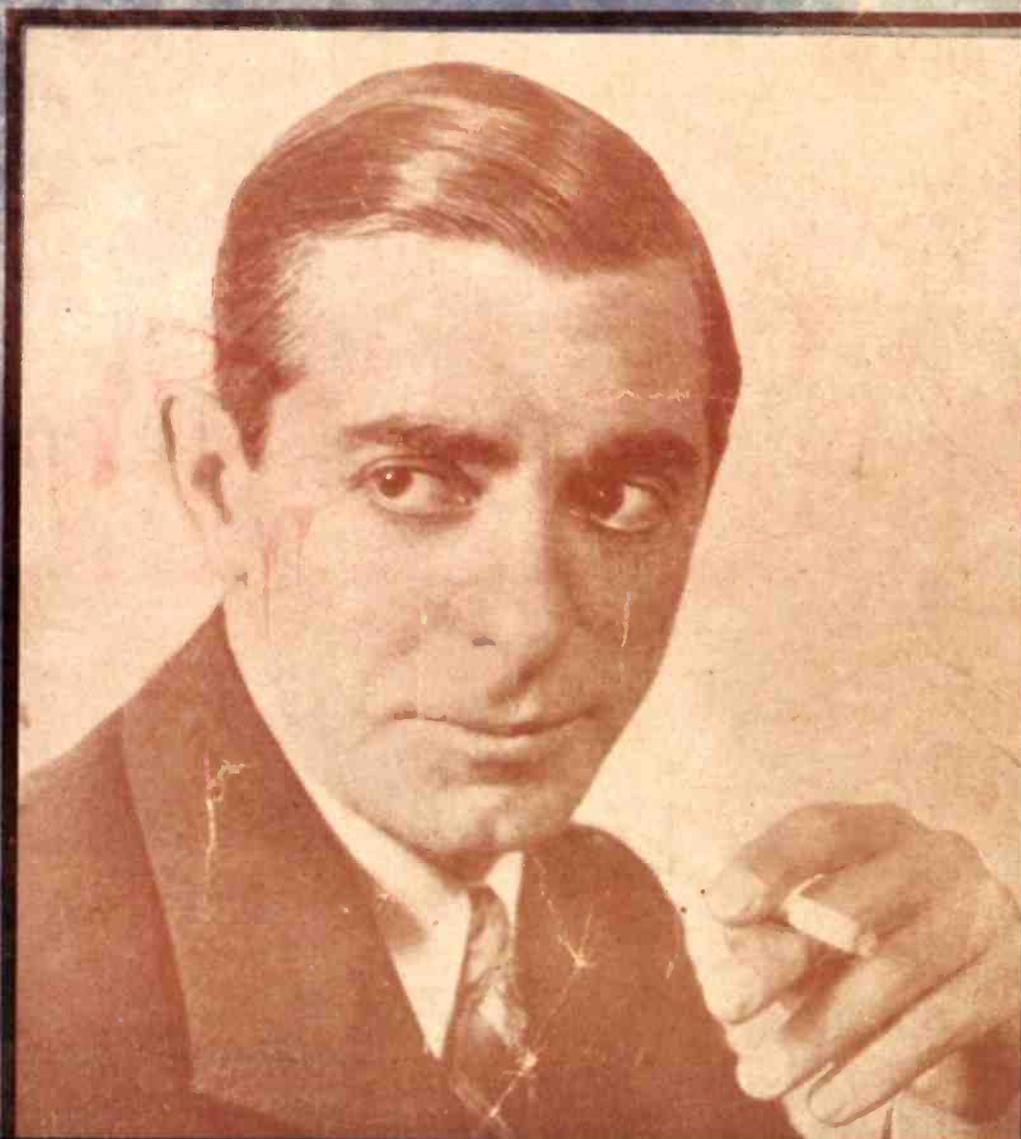
LYRIC BY
HAROLD ADAMSON
MUSIC BY
JIMMY McHUGH



Featured by
EDDIE CANTOR



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Holland, Dozier & Holland.

hardly new to the music industry. Carl Laemmle, president of the Chicago-based Music House of Laemmle (and founder of Universal Studios), was given the opportunity to state his case in a *Billboard* feature called "Music And The Professional." Bemoaning the loss of songs of old that "had a point, a reason for coming into existence [that] amused and even instructed," he said that the "market is flooded with songs today that have no point, no

mission, [and are] not even sufficiently bad to be called immoral, but which point with certainty to the time when their influence will produce the positively objectionable." Hardly a critique of rap, Laemmle's views were printed in the Nov. 12, 1910, issue of *Billboard*! (*Billboard*'s own Song World column in the June 23, 1917, issue offered a similar critique of the contemporary state of pop music, stating that the "mad rush to imitate anything and everything that has taken hold of the popular market seems to have produced so much drivel and so little 'class' that style has no room for development.")

More than eight decades after Laemmle's comments, rap and other hardboiled variants of rock and the blues offer little to soften our disappointments and give hope to our dreams—the essential, comforting notions of most successful pop songs over the past hundred years.

Yet in revivals of classic Broadway musicals and in some newer works, especially those with music by Andrew Lloyd Webber, remnants of Laemmle's philosophy still have a voice, if not the dominant one in pop. This is further evident, as

Billboard celebrates its 100th anniversary, in enormously popular animated films by Disney, such as "The Little Mermaid," "Beauty And The Beast," and "Aladdin," with scores by composer Alan Menken and lyricists Howard Ashman and Tim Rice (who worked with Menken after Ashman's death from AIDS). At times, the pop charts make passionate calls for hope in such songs as Julie Gold's "From A Distance" and Michael Jackson and Lionel Richie's "We Are The World."

George Gershwin's reference to a society in which "staccato" carried more meaning than "legato" in musically depicting the pace of American life still holds for our time. When the great popular composer assessed the sociocultural milieu 70 years ago, he did not envision less reliance on pure melody. Yet he established an emotional yardstick for popular music that will likely have relevance when *Billboard* celebrates its 200th birthday.

Irv Lichtman is deputy editor of Billboard, where he also writes a column on songwriters and music publishers called Words & Music.

John Philip Sousa: A Tribute BY GENE BUCK

SEVENTY-EIGHT years ago in Washington a child was born to a German-born mother and a Spanish-Portuguese-born father who was destined to become one of the greatest and most distinguished Americans in our musical and national life—John Philip Sousa. His genius and accomplishments as a composer, band conductor and personality brought fame to this nation and himself from all parts of the world. Sousa is today the most internationally recognized composer in the history of American music.

Sousa inherited his love of music from his father, who was a trombonist in the United States Marine Band for nearly 30 years before John Philip Sousa was born. At the age of 13, at the solicitation of his father, he joined this famous organization as an apprentice musician and in 1880 became its leader.

Sousa conducted the United States Marine Band for many years and then organized his own band, which soon became a national institution and world famous. He toured the globe and was acclaimed in every country on earth.

John Philip was an extraordinary person and unusually gifted. He was a musician, a conductor, a composer, a novelist and a librettist. To the field of composition he contributed over 100 marches, 10 light operas, about a dozen fantasies, several waltzes, numerous suites and two overtures. As a novelist, he wrote "The Fifth String," which gained wide recognition in the literary field; "Pipetown Sandy," "Marching Along" and other books.

I recall when I was a boy in Detroit studying music, the first popular piece my teacher allowed me to learn was one of Sousa's marches, "The Washington Post," which at that time was sweeping the country. And afterward I recall the thrill I received when I first saw him leading his great band, standing erect, with his famous beard and his breast covered with medals, beating out the rhythm with the baton of his inspiring "Stars and Stripes Forever," which I have always felt should be our national anthem.

I think Sousa captured the spirit of the United States in his marches and his work more than any creative artist this country has ever developed. I know of no composer, painter, sculptor or writer who has even approached



John Philip Sousa.

Sousa in interpreting the true spirit of this nation. His marches are undoubtedly the finest ever written in the history of music. They are brilliant, dashing, magnificent and inspiring. Sousa's rhythm and construction were so genuine that his works are as fresh today as the day he composed them.

John Philip was one of the most unselfish men I have ever had the privilege and honor to know. For many years he sat and stood beside me as the vice-president of [ASCAP] and was ever eager to help, assist, encourage and protect his brother writers.

Personally, he was one of the gentlest, sweetest souls that ever graced the earth. Throughout the years of our friendship and in my lifetime I have never heard or known of a happier person. God was good to Sousa and he deserved it. He was one of the most devoted husbands, fathers and friends that ever lived. When folks speak of dispositions I always refer to my friend Sousa. He possessed the most overwhelming sense of understanding that I have ever found in a human being. He had a delightful and keen sense of humor combined with genuine human sympathy. For a genius that is unusual. I have never met a more sincere patriot. He loved America and proved it throughout his lifetime. He sleeps now in Washington in the Congressional Cemetery—the city he loved most and where he first saw the light of day.

A few days before he suddenly passed away we journeyed together to the national capital on his visit to his native city.

He was buried with high honors and a full military funeral after his remains, in the uniform he loved so well, had lain in state in the Marine Barracks bandroom in the United States Navy Yard, and I have an unforgettable memory of the Marine Band he loved and led playing one of his famous marches.

John Philip was a real leader and a beloved gentleman and left behind to his family, his friends, his country and the world a large legacy of imperishable compositions.

Hail! But not farewell!

—*Billboard*, Dec. 3, 1932

ASCAP &

| Billboard® HOT 100 | | 1968 | ARTIST RECORD LABEL |
|----------------------------|---|------|-----------------------------------|
| SONG TITLE (SONGWRITER) | | | |
| 2 | LOVE IS BLUE (L'AMOUR EST BLEU) (P. LEMAIRE [SACEM], B. BLACKBURN [RRS], A. POPP [SACEM]) | | PAUL MAURIAT PHILIPS |
| 3 | HONEY (B. RUSSELL) | | BOBBY GOLDSBORO UNITED ARTISTS |
| 5 | PEOPLE GOT TO BE FREE (F. GUILIERE, G. BRIGATI, JR.) | | RASCALS ATLANTIC |

We share an exciting past... and an even more exciting future.

| Billboard® HOT 100 | | 1991 | ARTIST RECORD LABEL |
|----------------------------|--|------|-------------------------------|
| SONG TITLE (SONGWRITER) | *** No. 1 *** | | |
| 1 | (EVERYTHING I DO) I DO IT FOR YOU (B. ADAMS, R. LANGE) | | BRYAN ADAMS A&M |
| 2 | I WANNA SEX YOU UP (B. ABRAMS, S. WATERS, M. CALDERON, K. THORNTON) | | COLOR ME BADD GIANT |
| 3 | GONNA MAKE YOU SWEAT (R. CLIVILLES, F. WILLIAMS) | | C+C MUSIC FACTORY COLUMBIA |
| 4 | RUSH RUSH (P. LORD) | | PAULA ABDUL CAPTIVE |

| Billboard® HOT 100 | | 1955 | ARTIST RECORD LABEL |
|----------------------------|---|------|----------------------------------|
| SONG TITLE (SONGWRITER) | *** No. 1 *** | | |
| 1 | CHERRY PINK AND APPLE BLOSSOM WHITE (M. AGERON [SACEM], M. DAVID, L. GUGLIELMI [SACEM]) | | PEREZ PRADO RCA VICTOR |
| 2 | ROCK AROUND THE CLOCK (J. MYERS, M. FREEDMAN) | | BILL HALEY & HIS COMETS DECCA |
| 3 | THE YELLOW ROSE OF TEXAS (D. GEORGE) | | MITCH MILLER COLUMBIA |
| 4 | AUTUMN LEAVES (J. KOZMA [SACEM], J. MERCER, J. PREVERT [SACEM]) | | ROGER WILLIAMS KAPP |
| 5 | UNCHAINED MELODY (A. NORTH, H. ZARET) | | LES BAXTER CAPITOL |

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Billboard

| Billboard® | | 1946 | ARTIST RECORD LABEL |
|------------|---|---------------|--------------------------|
| | SONG TITLE (SONGWRITER) | *** No. 1 *** | |
| 1 | PRISONER OF LOVE (C. GASKILL, L. ROBIN) | | PERRY COMO VICTOR |
| 2 | TO EACH HIS OWN (R. EVANS, J. LIVINGSTON) | | EDDY HOWARD MAJESTIC |
| 3 | THE GYPSY (W. REID [PRS]) | | INK SPOTS DECCA |
| 4 | FIVE MINUTES MORE (S. CAHN, J. STYNE) | | FRANK SINATRA COLUMBIA |
| 5 | RUMORS ARE FLYING (B. BENJAMIN, G.D. WEISS) | | FRANKIE CARROLL COLUMBIA |

| Billboard® | | HOT 100 | 1984 | ARTIST RECORD LABEL |
|------------|---|---------------|---|---------------------|
| | SONG TITLE (SONGWRITER) | *** No. 1 *** | | |
| 1 | WHEN DOVES CRY (PRINCE) | | PRINCE WARNER BROS. | |
| 2 | WHAT'S LOVE GOT TO DO WITH IT (T. BRITTEN [PRS]) | | TINA TURNER CAPITOL | |
| | SAY SAY SAY (P. McCARTNEY [PRS]) | | PAUL McCARTNEY & MICHAEL JACKSON COLUMBIA | |
| | FOOTLOOSE (K. LOGGINS) | | KENNY LOGGINS COLUMBIA | |
| | AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) (P. COLLINS [PRS]) | | PHIL COLLINS ATLANTIC | |

| Billboard® | | HOT 100 | 1976 | ARTIST RECORD LABEL |
|------------|---|---------------|--------------------------------|---------------------|
| | SONG TITLE (SONGWRITER) | *** No. 1 *** | | |
| 1 | SILLY LOVE SONGS (L. McCARTNEY, P. McCARTNEY [PRS]) | | WINGS CAPITOL | |
| 2 | DON'T GO BREAKING MY HEART (E. JOHN [PRS], B. TAUPIN) | | ELTON JOHN & KIKI DEE ROCKET | |
| 3 | DISCO LADY (D. DAVIS) | | JOHNNY TAYLOR COLUMBIA | |
| 4 | DECEMBER 1963 (OH, WHAT A NIGHT) (R. GAUDIO, J. PARKER) | | FOUR SEASONS WARNER BROS./CURB | |
| 5 | PLAY THAT FUNKY MUSIC (R. PARISSI) | | WILD CHERRY SWEET CITY/EPIC | |

From one leader to another, ASCAP salutes Billboard's next hot 100! So here's to another century of success - and plenty of hits for us all!

ASCAP

• There are hundreds of thousands of small locations in America—a big percentage of which are “naturals” for Wurlitzer Counter Model Phonographs.

Take advantage of this virgin market with Wurlitzer’s sensational new Counter Models—Model 41 the smallest Counter Model ever built—

Model 71 the Counter Model with big Console Model features—

Both are complete phonographs with built-in speakers—Glamour Lighting—Visible Record Changers.

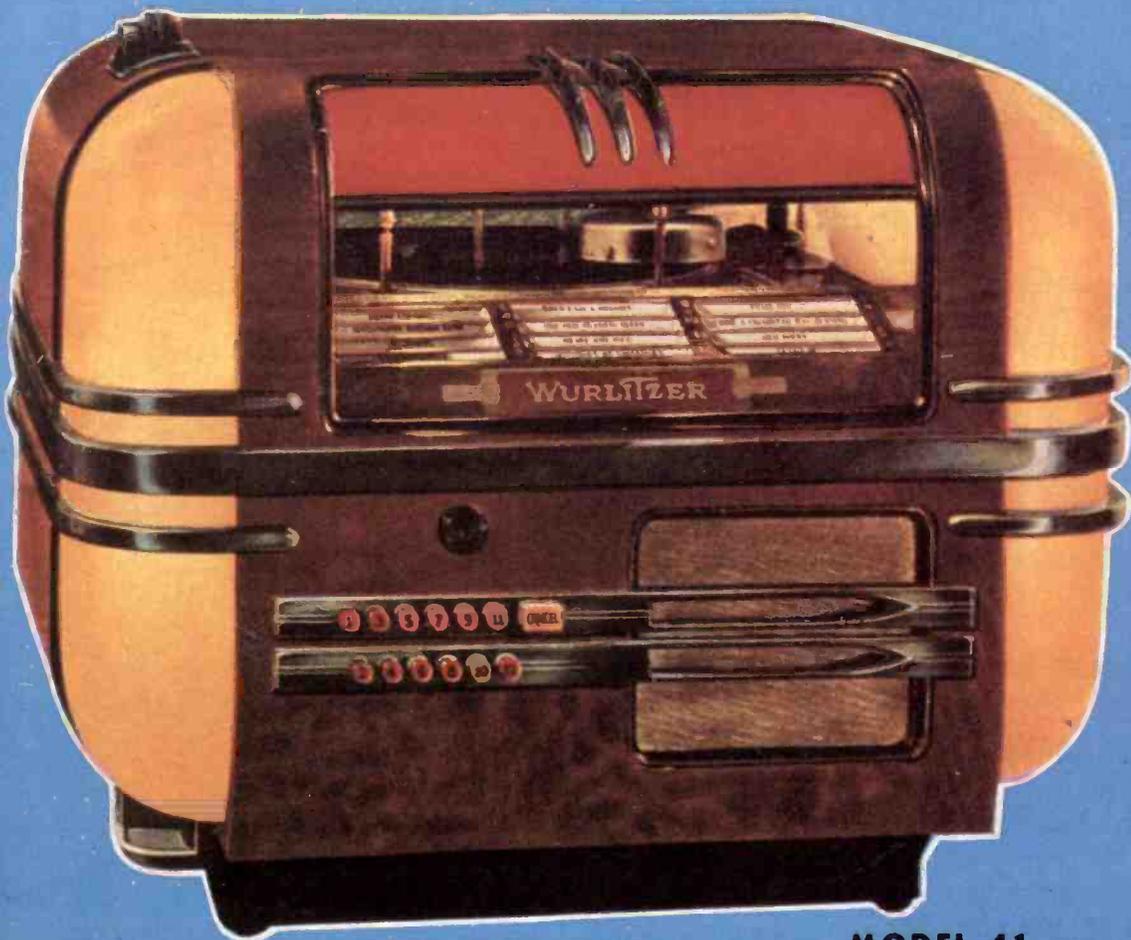
Here is a wide-open opportunity to double the size of your operation—to multiply your profits—to test the earning power of locations for the installation of Wurlitzer Console Models later on. The investment required is small—the profit possibilities are large.

Now—as when Console Models were first introduced—success depends on *quick action!* Write or wire for details—today!



MODEL 71

TAP THE BIGGEST UNDEVELOPED FIELD IN THE AUTOMATIC MUSIC BUSINESS WITH WURLITZER'S GREAT COUNTER MODELS



MODEL 41

Cash in!

ON THIS BIG UNDEVELOPED OPPORTUNITY

in Your Locality

Put Another Nickel In

BY ERIC BOEHLERT

Money magnets and a paying attraction!" bellowed a half-page advertisement for the 65-note Electrova and the 44-note Pianova in the Dec. 7, 1907, *Billboard*. The boast concerned the Pianova Co.'s new line of automatic player pianos.

For businesspeople, coin-operated music machines were indeed moneymakers, able to rivet an entertainment-hungry public. This was no mean feat during the coin-amusement craze of the early 1900s.

Competition for the customer's nickel was fierce, and the distributors of hundreds of different novelty machines, from "stereoscopes" to "bag punchers," fought tooth and nail for arcade space. Music-machine manufacturers also faced stiff competition from rivals, with Wurlitzer's Tonophone, Lyon & Healy's "majestic, pneumatic, self-playing pianos," and the Rosenfield "coin-slot illustrated song machines," among others, vying for business. But more important is the fact that coin-operated music machines turned the tide of American music by placing the day's hits within reach of the increasingly mobile masses.

No longer did listeners have to gather around a piano and read sheet music or attend concerts to hear their favorite hits. They simply dropped in a nickel and sang along. (The turn-of-the-century player piano, like the kind Pianova trumpeted, had been quickly joined by multiselection, coin-operated phonographs, which offered a handful of recorded selections to paying customers. And that, of course, led to the multiselection jukebox.)

Like no other coin-operated amusement machine, the jukebox shaped this country's culture.



Advertisement for various coin-operated machines, including a "song-machine," 1905.

The jukebox undeniably changed the landscape of the music business, but it also brought democracy—one nickel, one vote—to entertainment. And when many early radio programs refused to spin country, blues, or jazz (instead sticking to the more respectable forms of music, such as opera, symphony, and the big-band sound), jukeboxes made all that music available in taverns, restaurants, diners, and army bases, where folks picked the hits

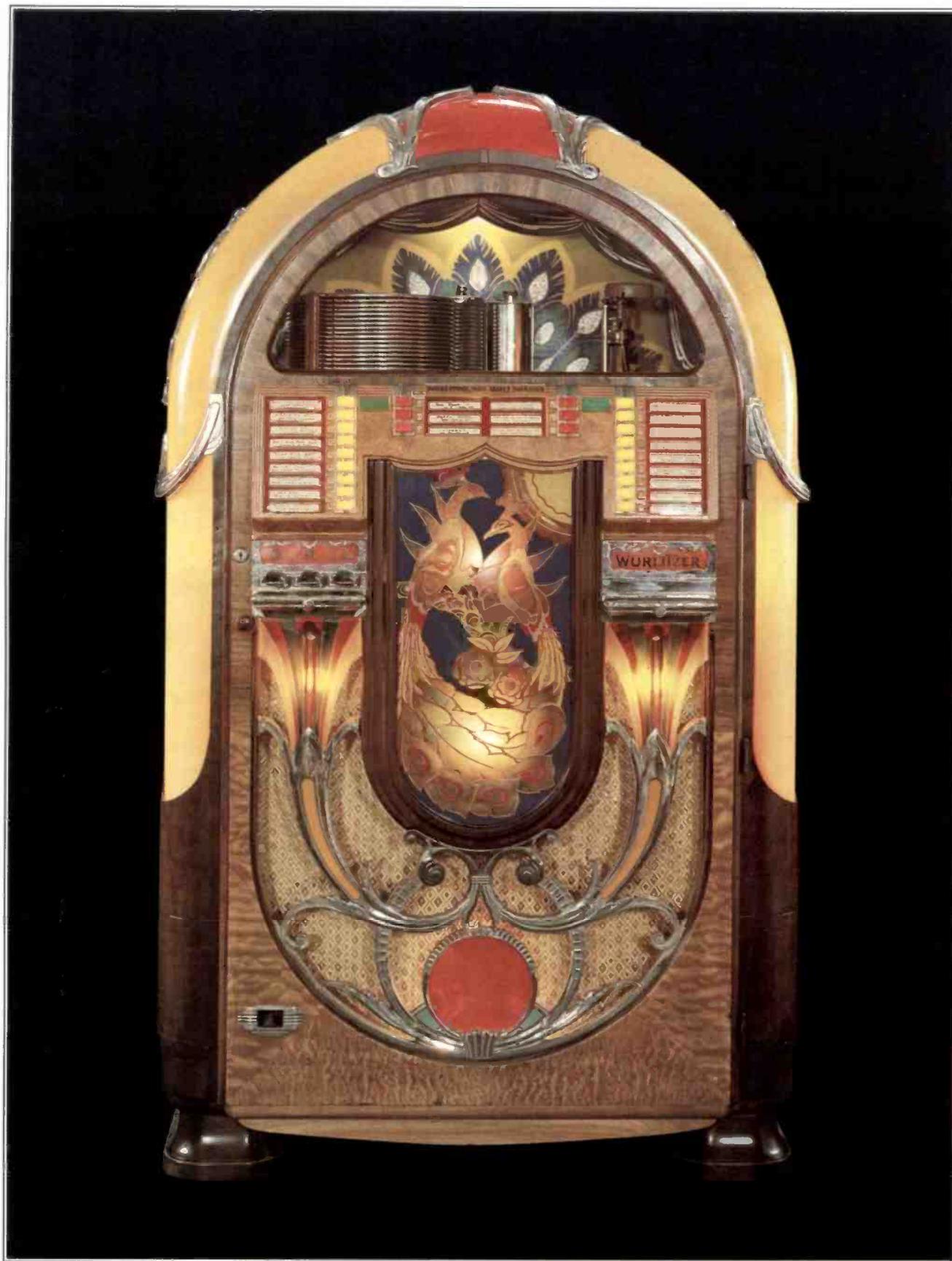
themselves. Jukeboxes also transformed popular music into a more public, shared experience, one that continues to shape generations along rhythmic lines.

AMERICA FALLS FOR THE MUSIC MACHINE

Not surprisingly, it was an invention by Thomas Edison that opened the door to coin-operated music machines. Edison's 1877 phonograph was first rigged with a coin slot and put to work in 1889 at the Palais Royale Saloon in San Francisco. There, patrons gathered around the phonograph, fit connected tubes into their ears, and, for a price, enjoyed a recorded two-minute selection, perhaps the latest march by John Philip Sousa.

Across the sea, at the Pathe Salon du Phonographie in Paris, men and women strolled into the parlor, sat down at a player, looked over the selection of cylinders, and, through tubes connected to a beehive of workers a floor below, called in their pick. Like the saloon patrons in San Francisco, Paris music lovers slipped on listening tubes to hear their favorite song.

In 1906, Gabel Automatic's Entertainer was unveiled, offering multiple selections as well as an attached 40-inch horn, replacing the old listening tubes. The hand-cranked Entertainer, with its novel and exciting record-changing mechanism visible to patrons through its glass sides, is considered by many to be the first true jukebox. Its main drawback, and the reason it was manufactured for only one year, was poor sound quality: Raising the vol-



Using revolving discs of polarized film and clear cellophane, the Wurlitzer Model 850 of 1941 featured peacocks whose colors changed as the music played.

ume on the Entertainer at taverns and clubs produced too much hissing noise on the horn speaker.

The various music machines initially fascinated the public, which was busily soaking up the startling changes that marked the beginning of the new century. In fact, there was so much to be wowed by that people soon grew bored with the phonograph's simple approach and instead became captivated by coin-operated player pianos, player harps (!), and, at the most desirable resorts, player orchestras (complete with piano, bass, drum, and cymbals). At the time, the Wurlitzer Co., founded in 1856 by German immigrant Rudolph Wurlitzer, was a major figure in the organ and player-piano field.

In 1927, Automated Musical Instruments Co.

(AMI) debuted the first electronically amplified multiselection phonograph, and once again the music machine grabbed the public's attention. Now the (seemingly) booming record player could entertain an entire room, not just a handful of patrons gathered around the machine, without the annoying hiss of past players. The modern jukebox craze was born.

Soon, brothels, pool halls, Harlem social clubs, speakeasies, and southern roadside joints replaced their simple player pianos with jukeboxes, offering patrons all the star-studded hits of the day. (The original term "jook" sprang from southern slang. Among African-Americans, "jook," like "rock-'n'-roll" and "funk," was synonymous with a raucous night of singing, dancing, and romance.)

Unlike expensive phonographs, jukeboxes fared well during the Great Depression. (In fact, the influx of jukebox and music-machine advertising was crucial in keeping Billboard afloat during the trying times.) Still just a nickel (for up to six plays), the music machines, like the movies of the day, provided a much-needed escape during the country's long economic struggle. It was the effects of two other historical landmarks, the repeal of Prohibition and the outbreak World War II, however, that enabled the jukebox, and its music, to find a permanent role in American culture.

The lifting of Prohibition in 1933 brought on an avalanche of new, legal watering holes across the country, each badly in need of entertainment for a new generation of regulars. Hooking up a jukebox became the overwhelming choice for saloon owners. (Speakeasies, of course, thrived despite the Volstead Act, but owners—wary of regular raids—declined to invest in jukeboxes, certain that their music machines would simply end up in pieces, demolished by police officers wielding hammers.

Soon, jukebox operators were snatching up 30 million records a year, serving as a linchpin for the growing record industry. And jukebox makers themselves became power brokers. For years, they, not the mighty record companies of today, routinely purchased Billboard's high-profile back cover to advertise their wares to the industry.

By the late '30s, the jukebox had entered its golden age with scores of companies—including Seeburg, Wurlitzer, Rock-Ola (yes, the name predates the birth of rock-'n'-roll), AMI, and Mills—unveiling new models every year.

The bombing of Pearl Harbor on Dec. 7, 1941, ended the jukebox's momentum, but only temporarily. Nearly overnight, music-machine manufacturers went into the business of producing guns, ammunition, and electronic timing devices, as well as boosting morale for our boys. "Doubly valuable is the escape [music] provides from the stress and strain of a world at war," read a Jan. 1, 1944, Wurlitzer ad in Billboard. "Thus in homes, factories and public gathering places all over America, as at the far away bases of America's fighting men, Wurlitzer music makes a timely and a tuneful contribution to the cause and the spirit of Victory."

Although very few new models were produced during World War II, scores of jukeboxes were sent overseas to American bases. Ironically, the move helped introduce GIs to all sorts of new music. American blues, gospel, country, and pop records were all thrown together on army jukeboxes. That did not necessarily happen at home. Since war-era jukeboxes housed only 24 selections, stateside operators, their eyes on the bottom line, banked on customers wanting just one, maybe two, types of music. Besides, 24 selections represented "all the music we'll ever need on a jukebox," as Homer Capehart, Wurlitzer's marketing leader, infamously predicted.

The otherwise-brilliant Capehart led Wurlitzer during the '30s and '40s, taking the company from worst to first in jukebox sales. (Capehart later served

ONE HUNDRED YEARS IN PRINT



CONGRATULATIONS ON YOUR
100TH ANNIVERSARY
FROM THE GRP FAMILY.



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ONE HUNDRED YEARS IN PRINT

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British aviators in Georgia during World War II relax to jukebox music.

as Republican senator from Indiana and became one of President Kennedy's fiercest foreign-policy critics.)

As the war wound down, jukebox operators could sense changes coming, and *Billboard* did too. Writing about the pending return of millions of GIs, *Billboard* noted, "When the boys come home, they're going to make a beeline for their favorite hangout, and the juke box will be there ready, willing and able to give the boys what they want, when they want it. And like every other army that has ever returned from the wars, they're going to want something different from what they wanted before they went away" (Feb. 26, 1944). Little wonder that a postwar model, Wurlitzer's dazzling 1015—a marvel of colored arcs filled with floating bubbles—became the most popular jukebox of all time.

Wurlitzer dominated the postwar market, but it was Seeburg that changed the rules in 1948 when

it unveiled its Model M100-A, the first jukebox to handle 100 records. The Select-O-Matic 100, as it was known, stood as "the most widely publicized mechanism for playing recorded music." Or so crowed the company in the ad pages of *Billboard* in early 1949. (By 1956, the 200-play machines were rolled out.)

Thanks to the expansion of jukebox capacity, hit 45s by pop mainstays Bing Crosby and Perry Como were stacked alongside "country & western" stars (as *Billboard* called them) Eddy Arnold and Hank Williams and "rhythm & blues" favorites Charles Brown and Jimmy Witherspoon. (This provided unparalleled exposure for folk musicians and R&B artists.) Almost overnight, the country's regional sounds, never really brought together by radio, had a common home, and for the price of just a nickel anyone could explore them, absorb them, learn from them. American music would

never be the same.

Another crucial social development unfolded during the '40s: Teens discovered jukeboxes. Alarmed by the growing rate of delinquency among the young during World War II (thanks to so many fathers being off at war), communities around the country set up teen centers, where kids could gather after school and on weekends. To lure the hesitant, jukeboxes were hauled in, turned on, and rarely turned off. As one California community-center counselor told *Billboard*, as reported in the Jan. 6, 1945, issue, "The jukebox blares without ceasing from the time school is out until we fold up at night." (In a telling sign of wartime, the counselor added that along with the jukebox, the center offered such games of skill as "skee ball [and] Shoot The Jap.")

Operators were thrilled with the development of the youth market, not just because it represented a sea of new customers, but because, as *Billboard* reported on March 3, 1944, "the publicity [of the teen centers] has helped remove some of the stigma which has been attached to the music boxes."

Almost from their advent, jukeboxes and their operators encountered stinging criticism for their supposed contribution to social and musical shortcomings. Before teen clubs sprouted up, critics railed that jukeboxes, with their promise of new, exciting sounds, lured youths into taverns. Also, the occasional bawdy record (usually spoken-word recordings) infuriated crusading reformers of the '30s, who threatened to shut down offensive operators. ("Smut records are truly public enemy number one," *Rock-Ola's* president warned *Billboard* readers in 1937.)

As jukeboxes gained in popularity, so did the number of complaints. In a telling precursor of the musically fed social upheaval to come a decade later, critics in the '40s insisted that jukeboxes were ruining a generation of teens by tempting them with pop music (i.e., Frank Sinatra) instead of the classics. One prominent critic wrote in the October/November 1948 issue of *Musical Digest* that the jukebox was responsible for "the musical tastes of America's youth starting on a steady decline," and he railed against youth's fascination with "shrieking clarinets, wailing saxophones and muted trumpets." The jukebox, and the wide-open options it offered, the scribe huffed, was "an American malady." (For their part, operators, in a stab at respectability, resisted for years the swinging term "jukebox," instead preferring such clunky monikers as "multiselection coin-operated disc playing phonographs.")

For decades, jukebox operators were looked on as shady nickel-and-dime hustlers by much of the public. As recently as 1960, they were still searching for respect. That year operators launched a national public-relations campaign, since they "were still regarded as one of the less desirable members of the community," according to an article in *Billboard* on April 9.

None of this mattered to teens searching for their own generational soundtrack. When rock rolled in during the '50s, American kids had

HAPPY ANNIVERSARY!

BILLBOARD

**THANK YOU FOR 25 YEARS OF GREAT RELATIONSHIP
AND MANY MORE TO COME ...**

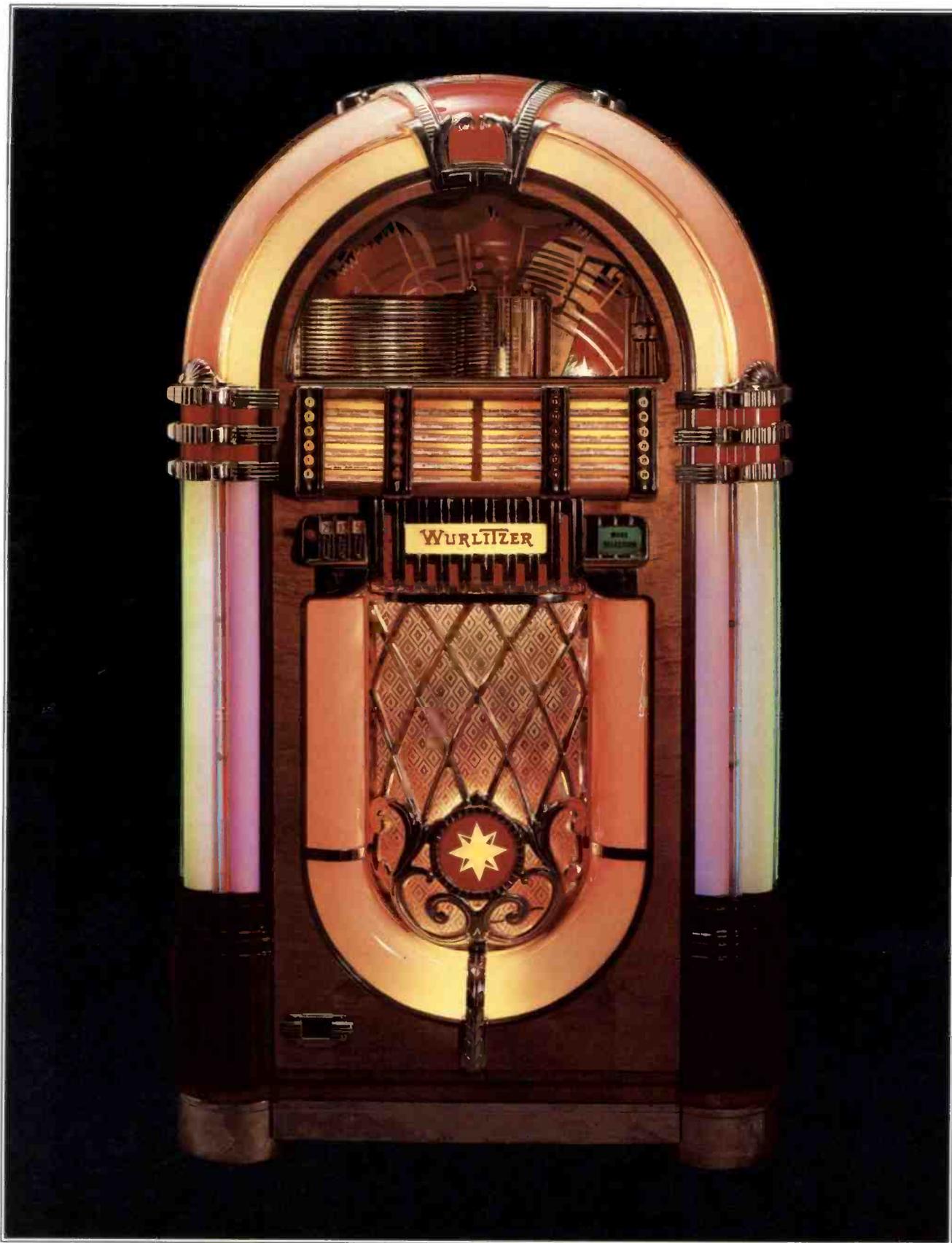


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The Wurlitzer Model 1015, the most popular jukebox of all time, was first introduced in 1946.

an iron-clad grip on jukeboxes. The music machines were everywhere; in pizza parlors, malt shops, and even drugstores. (In the Oct. 6, 1956, issue, *Billboard* reported on pharmacy patrons in Boston who complained about the presence of jukeboxes, with their "high tonal volume and the selection of rock 'n' roll and jive records" made by teenagers.)

Teens for the first time had a defiant beat and sound all their own, instead of music borrowed from their parents. And the kids knew where to find the hits—on the jukebox. By the time Elvis Presley sat atop *Billboard*'s jukebox chart, about April 1956, approximately 750,000 music machines were swallowing dimes (inflation had struck) coast to coast.

AFTER THE GOLDEN AGE

During the '60s and '70s, the jukebox flexed its hit-making muscles from time to time. For instance, in the early '70s, Jimmy Buffett scored a smash, and got a crucial career boost, with "Why Don't We Get Drunk." Few radio stations would touch the song of drunken courtship, but jukeboxes made it a hit. And in country-music circles jukeboxes remained a steady draw. For the most part, though, the popularity of the jukebox waned. As in the music machine's earliest days, Americans simply grew tired of what the jukebox offered.

The problem for the industry was that the thrill of access to new music had worn off. As many lis-

teners bought home, car, and portable stereos (not to mention millions of television sets), music became ubiquitous—fans no longer had to go to the music, or the jukebox; the music came to them. Radio had become highly sophisticated in programming music, particularly for the young, thereby stealing some of the jukebox's thunder. And the jukeboxes themselves, once brash, beaming structures that exuded the promise of the future, evolved into boxy appliances with none of the excitement or magic from glory days past.

In 1974, Wurlitzer, convinced that the jukebox business was no longer a profitable one, bowed out. By the early '80s, jukeboxes, like the music industry itself, were experiencing tough times financially. And with escalating operating costs, fewer outlets, and a booming videogame business, many were ready to pen the jukebox's obituary.

Then along came the compact disc, and once again the jukebox, this time with some high-tech help, was able to tap into the country's musical pulse, offering listeners both vastly improved sound quality and unequalled selection (a typical CD jukebox today boasts over 1,000 song choices). Suddenly, sophisticated music consumers could pick from a CD library of virtually any kind of jukebox music—rock, country, reggae, jazz, hip-hop, folk, oldies—with full-length albums offered in their entirety. Rather than reflecting mainstream charts, jukeboxes came to resemble private record collections.

The jukebox may never recapture its golden-era clout, when it boomed an influential soundtrack to the middle years of this century. But as long as it keeps pace with the country's voracious appetite for new music—and on top of technological advances—the jukebox will undoubtedly remain an important American player.

Eric Boehlert is radio features editor and a staff reporter for Billboard magazine.

The Right Records For The Right Spot

"Give them what they want" is the accepted axiom for success. But some like sweet music, some like it hot—so what's [a jukebox operator] to do? Here's some interesting angles on how to satisfy the wide range of musical tastes... Each is by an operator who specializes in the type of location about which he writes.

Soda Fountains

By Sam Lerner, Stanley Music & Amusement Co., Philadelphia

They say youth is fickle, but [not] when it comes to playing music machines at their favorite ice cream parlors. They have definite likes and dislikes... I daresay that the proper tune selections in a machine for these loca-

(continued on page 100)

Congratulations Billboard

100 YEARS

WITHOUT MISSING A BEAT

nmpa

NATIONAL MUSIC PUBLISHERS' ASSOCIATION
& THE HARRY FOX AGENCY, INC.

Sound from the Rock-Ola Spectravox of 1941 was deflected off the bowl at the top of the machine.



(continued from page 98)

tions means more to the location owner than his fancy gedunk sundaes or double-rich frappes... Unfortunately, there is no cut and dried routine to follow in selecting songs for the machines at these locations. As a general rule, the song is the thing for the ice cream parlor patrons—and don't call them jitterbugs. They abhor that dubious distinction. As such, the safest guide to follow is the current popular hits as listed in *The Billboard*...

In most instances, the particular band playing the song is a secondary consideration. Most youngsters would sooner wait until the ice melted in their Coke before getting up just to hear a Tommy Dorsey record, in spite of the fact that the maestro has been a consistent producer of hit records. But once an "I'll Never Smile Again" gains their favor they run first to the machine for that selection, and then order their banana splits...

College Spots

By Charles D. Aitro, Yale Amusement Co.,
New Haven

Many operators seem to think that placing records for college locations is just another job. It is if you are satisfied with so-so takes. But if you want to keep college location machines going at top earning capacity you must do more than merely put the current hit records on your machines ...

We have found that students go for originality and individual effort. To illustrate, go back to [Tommy] Dorsey's "Marie." Here was a record with group singing by an orchestra and not a glee club. Jack Leonard's vocal, supplemented by the orchestra's singing background, represented the "originality." The "individual effort" was Bunny Berigan's exceptional trumpet work...

We also study literature pertaining to nationwide college polls on favorite bands and vocalists. The results in our part of the country are carefully noted and every possible record by the winners is placed in the machines.

There are many college students who do not care for many of the nationally known name bands. They prefer what we call society orchestras playing swanky New York hotels which often are visited by New Haven students. We respect the hotel's judgment in selecting the orchestra best suited for the society dance lovers... We are fortunate to sell many used records to students at our headquarters. We not only keep a careful check on their purchases but discuss records and music with them personally. We also urge them to write us to save certain records for them. By these means we have obtained straightforward information on their likes and dislikes. —*Billboard*, August 31, 1940

Rock*

*And pop, country, classics, jazz and rap.



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THE FABULOUS "45"



LET'S LOOK AT THE RECORD...

From The Cylinder To The CD

BY MARILYN A. GILLEN

In trying to spin the story of a “record business” that arose before records’ heyday and thrives well after advancing technology has made the phrase a cherished anachronism, it is impossible to neatly unravel the tale from the interwoven threads that have mingled with it through the decades.

The early century feuding over the best recording medium, for instance, was more than a tussle over flat-disc hill-and-dale vs. cylinder technology; it was the opening for fledgling record labels to step in and supply flat discs to a largely rural populace that owned Graphophone hardware but could not get software from major labels that had a vested interest in supporting the other technology. The post-World War II rise of the tape recorder did not just encourage seat-of-their-pants indies and nurture grass-roots musical idioms that would one day blossom in the mainstream; it also gave birth to the record-business monster of piracy and home taping.

More recently, history’s budding baby boomers made Elvis-as-phenomenon possible in the ’50s, and the sheer weight of their numbers set off a decades-long earthquake at record labels, with aftershocks in A&R, marketing, and sales—shocks that would be felt again and again with the rise of succeeding generational forces and other defining artists, like Garth Brooks and Nirvana.

The story of the record business is a crazyquilt



Thomas Alva Edison with his phonograph.

of such interrelated threads and forces.

But all the pieces of the story can be found in the pages of *Billboard*.

THE FIRST STITCH: MUSIC PUBLISHERS

When *Billboard* was born in 1894—still “only in its swaddling clothes,” as was written in the first editorial column on Nov. 1—recording was still a youngster itself, having been coaxed into the world 17 years earlier to the strains of “Mary Had A Little Lamb” recited by Thomas Alva Edison into his tinfoil-cylinder

phonograph machine.

That Edison chose to recite rather than sing the classic children’s ditty underscores an impression that kept the invention something of a footnote in the broader music-business story for nearly a decade; at first, the recording device was seen by Edison as being suited for the business or industrial marketplace as a dictaphone or data-storage product. In fits and starts it grew into an increasingly popular musical curiosity, but still a very expensive one. Many years, and some exciting technological slugfests and patent feuds and eventual patent pooling, passed before Edison and others set their sights on conquering the entertainment arena.

But while recording technology was off testing its young legs, the “music business” was already off and running. It was this race that *Billboard* initially tracked most keenly.

Since the turn of the century, *Billboard* had been chockablock with ads for penny songbooks. On July 16, 1904, “musicians” were first acknowledged on the magazine’s cover as a market to be covered regularly. This change reflected continuing growth in editorial space devoted to the music scene, and on Sept. 23, 1905, *Billboard* instituted a regular column called Music that continued for many years. As early as 1906, the magazine sported advertisements for player pianos and “perforated music for electric pianos” among its thick pages. By May

30, 1908, a Music column headline noted with something akin to resignation, "The U.S. Is Full Of Songwriters," and the entrepreneurs who published and sold those writers' songs were in full flower, too.

And plugging away.

"The unexpected sales [have] brought into the field the 'plugger' of songs," noted Billboard concerning this new phenomenon in its Jan. 9, 1909, issue. "There has been organized in the East an entire squadron of men noted largely for their affability and address who have been literally shoved to the front to force the making good of song publications."

The industry that rose up around "the song" was by the early 20th century a vital one, encompassing not just the writer and the song plugger, who made the rounds as both pitchman and placer, but hundreds of publishing concerns, including 20 or so "majors" at the hub of the business.

Between 1890 and the end of the first decade of this century, sheet-music sales had tripled, thanks in part to the tenacity of those pluggers, the growing retail base, and the rise in sales of both home pianos and player pianos, which added piano-roll royalties to the pie.

By 1902, Enrico Caruso's debut recordings for the Gramophone and Typewriter Co. lent a lasting imprimatur of respectability—and impending bankability—to the recording of music for sale to customers, giving publishers another viable electronic outlet for songs.

That was the upside of the technological marvel called recording.

The half-empty glass contained the sobering theory that families who had entertained themselves at home with singalongs around the piano (and the fancily illustrated sheet music required to make that happen) would abandon this pastime in favor of recorded music (no paper required). The in-home experience of music would indeed be irrevocably altered, but the music publishers foresaw a mutually beneficial coexistence.

Billboard summed it up in a 1917 editorial that declared the phonograph "the greatest musical factor of all times," holding out such great prospects for popularizing songs for music publishers that, it was noted, the specter of graft loomed large.

A Jan. 1, 1921, item, noting "the huge tax paid by [the] music industry," conjured up that green-palmed specter: "As each phonograph sold makes a record buyer, and as each record sold means a royalty to the publisher and author of the music, it is easy to imagine the value this trade has assumed in the music publishing world."

Indeed, by the '20s the sheet-music publishers

and record labels had developed a groove, with the major publishers feeding their songs to the major labels. It was a cozy setup that would soon be upset by another technological wildcard.

Enter radio, humming.

MEANWHILE, BACK AT THE STUDIO

Although music publishers were still the dominant music force and getting the lion's share of Billboard's attention through the first two decades of the 20th century, the record busi-

ness was quietly developing into a power to rival the publishers.

Some key advances in these early years set the stage for the record-industry boom years that would begin in the '20s. In 1902, when Caruso waxed ten songs, his future label, the year-old Victor Talking Machine Co., and newly formed rival Columbia pooled their recording patents. This ended a divisive legal battle and freed up the industry to proceed unencumbered.

In 1904, Columbia introduced the first flat record playable on both sides. In 1905, the first long-

playing record appeared (and quickly disappeared for some time).

The musical spectrum being mined by these early labels was widening, too, with the first "jazz" disks making an auspicious appearance in 1917 and fueling the record-buying fire.

Small operators were rising in the field, the big barons were sated, and the record business was on track.

Cut back to radio, still humming.

The appearance of the first commercial radio stations in 1920 was seen as both boon and doom to those who sold sheet music and to those who sold records; like recording in relation to publishing, radio would eventually prove to be both.

Assuring publishers and labels not to fear, Billboard carried a story with a still-applicable caveat in the Jan. 10, 1925, issue: "Radio broadcasting, if properly directed by the publishers to the extent where the song in question is not killed by being radio'd to death, may prove beneficial and a stimulant to sheet-music and record sales."

That same year, however, records were reflecting the pinch of radio, with sales having dropped since the turn of the decade, after an earlier decade of steady then heady ascent.

But technology again intervened to alter the course of the story.

The spark came from the introduction of electrical recording techniques in 1925. This innovation, popularized by Columbia and Victor, vastly improved both sound quality and record sales. The same year also brought two new musical genres to disc—blues and country—that would add to records' popularity (and send it skyrocketing decades later).

With that, the record business was again on a high that lasted through the rest of the Roaring '20s. Sales peaked at a heady figure of \$75 million in the now-infamous year of 1929.

An outside factor—the stock-market crash—sent the business tumbling back down to earth along with the rest of American industry. The Great Depression, coupled with radio's growing reach, had flattened sales out to a nadir of some \$5.5 million in 1933.

But if history could throw recording a curve, it also offered the occasional lobe. A reviving economy and an increasingly prosperous jukebox industry—which bought millions of records and, better still, popularized them among the folks dropping in their nickels—combined to put the record business back on track by the decade's close.

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V-M Model 711, tape-o-matic, \$299.95 List*

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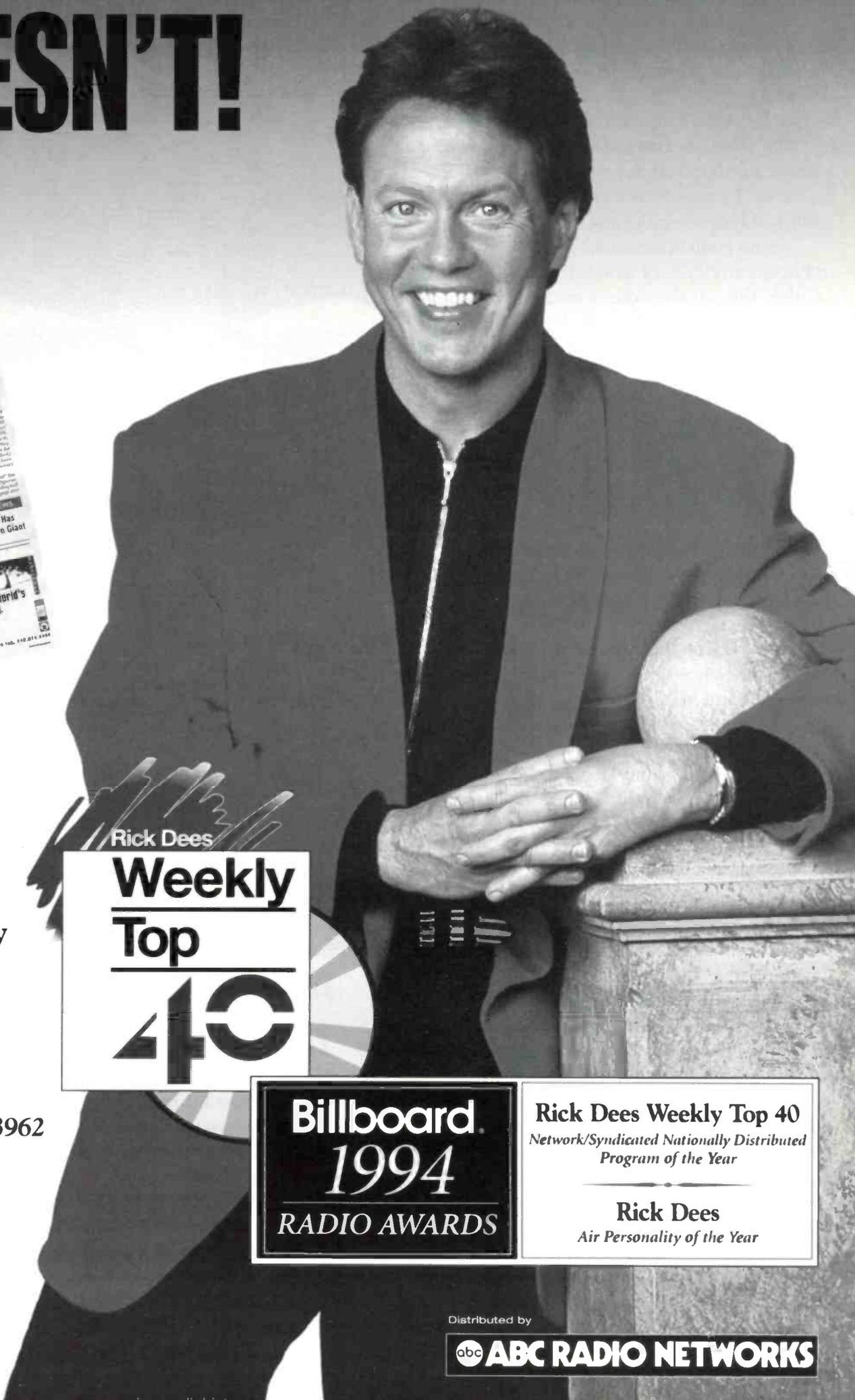
V-M Model 750, Celeste® Table Model Tape Recorder, Blende or Blendeer, \$299.95 List*

V-M Model 580, Fidelity Hi-Fi Table Model Phonograph, Blende or Blendeer, \$249.95 List* (Weight and Chassis Features slightly higher.)

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Advertisement from 1956.

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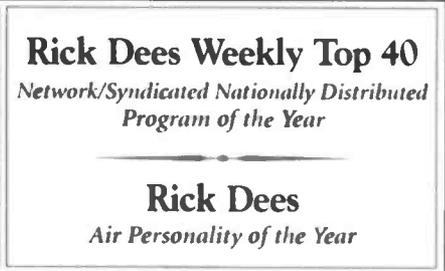
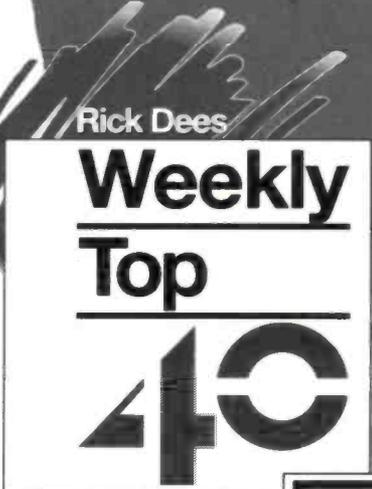
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— Rick Dees

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WAR

In the '40s, the pivotal war for the record business was not the one in Europe (although that one did squeeze Europe's shellac sales). The war that made industry headlines was the War of the Speeds.

In June 1948, Columbia fired the first salvo when it launched the vinyl 12-inch 33 1/3 rpm LP into a world dominated by the 78 rpm record. Only six months later, RCA Victor (formed by the merger of the radio and recording giants in 1929) got off its shot: the 7-inch 45 rpm single. The battle was on.

RCA Victor's supporting round for its side was dead-on and ongoing. It bowed a little record player designed for the 45. Its price? Only \$12.95. Its audience? Huge—and young.

At this point in the story, the war in Europe circles back around with another thread: the tape recorder, its technology brought back from Germany after the war. This would combine with other forces at work—including the postwar baby boom—to vastly alter the existing musical landscape.

THE INDEPENDENTS

To understand the impact the tape recorder would have on the industry, it is important to sketch the business as it existed in the early '40s. A lot had changed from the days in the '20s when major music publishers and major labels tightly controlled what music got waxed, but not much had changed at all in terms of the stranglehold leading labels, such as RCA Victor and Capitol, and recent entries Decca (formed in 1934) and Columbia (formed in 1942), had on the wax pipeline. The big labels controlled the recording studios—who got in, what got recorded—which in turn determined what got aired and bought.

With tape, the chain was broken. Recordings did not need to be made in fancy studios for big bucks. They could be made cheaply and anywhere. And they were.

Atlantic, Imperial, Mercury, National, Chess, Aladdin, B&W, Savoy, Elektra, Vanguard, Blue Note, Prestige, RPM, and Folkways were among the indies that moved into the business during this period to serve country, R&B, folk, and jazz appetites left underfed by the industry's bigger players.

The indies were there at the right time, or maybe they helped spur what was coming. In any case, the threads were converging again. The 45 and the LP had arrived. By the end of the decade, the first baby boomers were about to hit record-buying age. Radio

and jukeboxes were flourishing.

The stage was set for a record-industry explosion that would arrive in the person of Elvis Presley.

ROCK'N'ROLL

One of the slickest talents to come up in the country field in a long, long time," said a Jan. 29, 1955, *Billboard* review of the new Presley release "Milkcow Blues Boogie." That was only the half of it. Presley also fused R&B into the mix, forging a heady brew that would intoxicate a generation of fans.

record business."

More noteworthy, perhaps, was a recap of the previous year's record business carried in the Jan. 7, 1956, *Billboard*. "New Record Giants Due To Wild Force In '56 Sales Battle," read the headline. "The struggle for exposure and for sales, of course, has been intensified with each recent new year," the story noted. "The major labels, which had become accustomed to the domination by indies of the rhythm and blues field, in 1955 found themselves reeling under the impact of the young 'upstarts' in the pop field, and [t]here it really hurt."

The period also saw the launch of some memorable—and weighty—label names, such as Motown in 1960 and A&M Records in 1962. Warner Bros., which bowed in 1959, could boast of "the largest first year results ever racked up by any label in the history of the record business," according to a Feb. 22, 1960, *Billboard* story on the label's freshman achievements. The total sales, reported by label president Jim Conkling, amounted to "\$4,383,129.17."

In 1955, RCA Victor bought Presley's contract for \$40,000. This new music would never again be marginal to the majors.

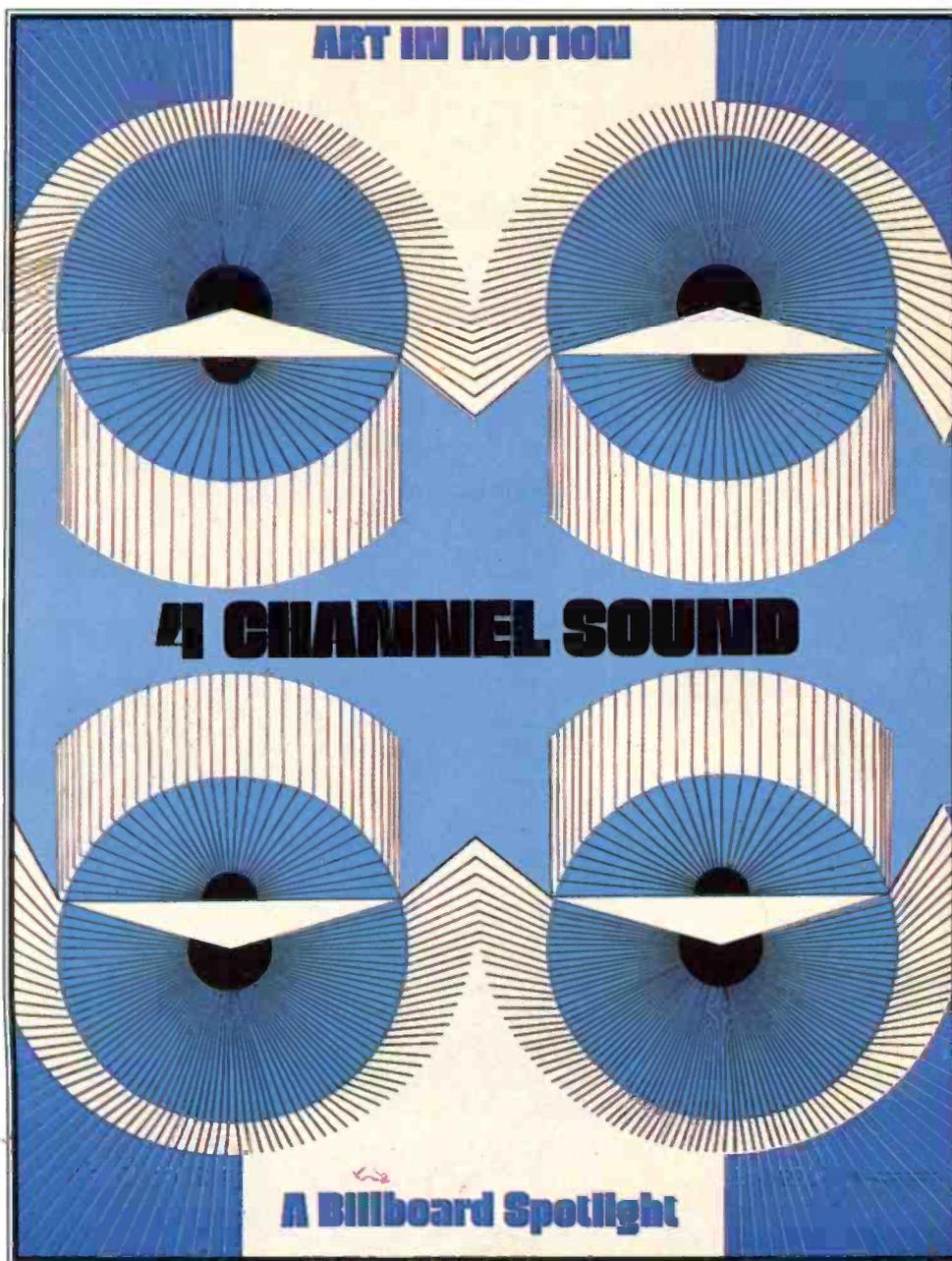
CH-CH-CHANGING

The changing face of both popular music and its audience changed the makeup of the record labels in the late '50s and early '60s. One important practice was the then-new notion of smaller-label culling. "Disk Makers Use More Outside Product As Competition Builds: Majors Bid For Small Label Disks That Show Action, Take Over Distribution Of Some Platters" read the Jan. 16, 1961, headline. "What is happening is that more labels are actively bidding for disks that have gotten some action when released on small new labels... but when diskeries are unable to land a breaking disk on a small label, the larger label may instead take over the distribution of the platter, even though retaining the original label name."

In-house moves were also under way. The old groove—of grooming an artist, picking the music, setting the artist up in the studio (preferably the label's own) with a staff producer—simply didn't gibe with the new musical reality.

An article headlined "New Invasion By Producers" in *Billboard*'s March 14, 1960, issue described "an interesting new development": the rise of the independent producer who did "fit" the new sound. It was the first shoe dropping on the old guard and old A&R ways.

The new shoes belonged to a hip new guard. *Billboard* remarked on the trend on March 27, 1961:



Cover from a 1972 Spotlight on quadrasonic sound.

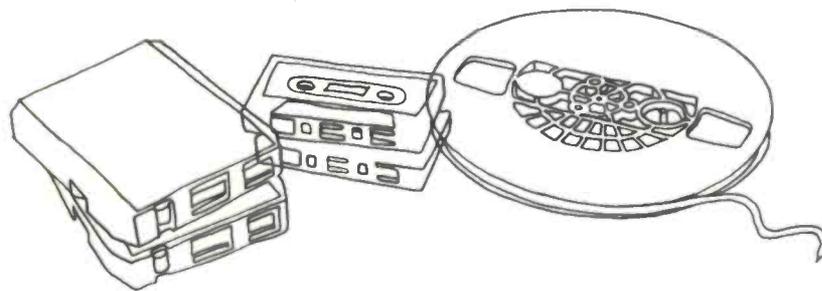
And Sam Phillips' Sun Records was the label that had him.

Small independents dominating the R&B and country territories wasn't a new phenomenon, these nonmainstream veins having been theirs to mine since the '20s and '30s. And it wasn't anything the majors had worried much about: It was a marginal market they had more or less ceded. But with the incipient rise of the baby boom, they realized it might not be so marginal anymore. A Jan. 21, 1956, *Billboard* article, headlined "Music Caters To Teen-Ager[s]," summed up the situation: "The high World War II birth rate is now exerting its effect on the

It's here.



...and here.



"As Artists Get Younger, A&R Men Grow Youthful, Too—Many In 20s" it read, apparently startled.

On Jan. 18, 1975, when times had changed even more radically, a story covering a seminar on the business of music reflected on the state of affairs of the late '60s: "This was the short-lived era of the token freak employed at each label 'just in case,' God forbid, the artist came in to the label, and could see somebody to relate to," laughed [Joe] Smith. "It was a really revolutionary move when executives started coming into the office without their neckties occasionally."

The alterations were more than superficial, of course. Rock'n'rollers were a different kind of artist, more reliant on their own songs, more likely to have their own band, and more likely to have strong opinions about everything from marketing to packaging.

The latter attitude would prove a new wrinkle in what had been a smooth, label-run operation, as noted in a Jan. 27, 1968, article carrying the clever flag "Rock Acts' Total Control Is Rocking The 'Saleboat.'" "The extent of control over album product exercised by some of the newer rock groups... has now reached controversial levels," the story noted. "Key industry figures are concerned because they feel that album sales are being adversely affected by this type of 'artistic' control, which has resulted in albums of such unorthodox appearance that consumers can scarcely make out the titles, artists' names, or logos."

Conversely, on a personal and financial level, these "newer rock groups" from the likes of Liverpool and San Francisco were also younger, poorer, and less experienced in show-business ways, and thus more in need of certain kinds of label guidance. "Labels had to invent the artist relations department," Smith noted in the 1975 article.

Troubles or no, the young acts were worth their weight in goading. "British Beatles Hottest Capitol Singles Ever" screamed the Jan. 18, 1964, headline, one of a series chronicling the incredible sales effect of the Liverpool lads and the rock invaders who followed.

Success spawned an escalation in the bidding wars for the-next-big-thing acts ("Bids For Young Talent Soar High: Offers Often Hit \$50,000," read the Jan. 26, 1963, headline in *Billboard*) and in contract concessions for proven ones ("Hot Artists' Fat Contracts Upsetting Diskery Peace?" [*Billboard*, Feb. 27, 1961]), which caused some industryites to worry about long-term effects on the bottom line.

Business nonetheless was booming. In 1967, the record industry would report its first \$1 billion-plus year.

FORMATS LIGHT '70s FIRE

As a Feb. 15, 1960, *Billboard* article noted, LPs had topped singles in unit sales for the first time in December 1959. Some blamed

home taping ("Tape-It-Yourself Threat Grows" [*Billboard*, Jan. 11, 1960]), spurred in large part by low-cost tape recorders starting to hit the market en masse. (The industry has yet to eradicate this threat.)

Later in the decade, however, another kind of tape was a welcome introduction for the industry: the great historical novelty known as the 8-track.

RCA was the first label to market 8-track tapes, with 175 titles in 1965. The takeoff was phenom-



Walter Yetnikoff.

enal, and the configuration would capture as much as 30 percent of the album market in the '70s, at the peak of its almost two-decade existence. Not until April 2, 1983, would *Billboard* carry the obituary: "Labels Closing Out Era Of The 8-Track."

A few weeks earlier, in the March 6, 1983, issue, the tape format that emerged victorious over 8-track was touted: "Cassette Share Escalates." (That year, the LP was credited with some 61% of the album business, the cassette about 34%.)

Another historical oddity, from the perspective of hindsight, was launched by the labels in the '70s: quad. Perhaps some hindsight in the '70s in regard to the earlier format and speed wars might have headed off what became the "quad wars," a duel of incompatible formats that, ultimately, nobody won. After a flurry of attention and a spate of releases, quad fizzled.

The '70s also saw the launch of some more now-familiar names on the label landscape—Arista in 1975 and Geffen in 1973—and the left-field wind-fall brought by disco, which was relatively cheap to produce and wildly popular. "Yes, '75 is shaping up as the year of the disco," agreed *Billboard*. And in 1976 platinum was added to the existing gold standard, an acknowledgment of the spiraling sales potential of albums.

DANCING AS FAST AS THEY CAN

The late '70s brought the first prolonged blow to the economy in decades. The impact of a long, lingering recession was felt everywhere, including in the pages of *Billboard*, where a new semiregular column focused on how various sectors of the music business were coping with a public strapped for cash.

It was a period of belt tightening for labels, of rising cassette sales, and shrinking LP numbers, all of which combined to produce among record labels a fury over home taping, which they experienced as technology-driven pain.

A technology-driven balm wasn't far behind.

THE HUGE 5-INCH DISC

The '80s have been dubbed the decade of greed, and the gimme fever was felt among record buyers who had to have more than 40 million copies of Michael Jackson's 1982 Epic Records release "Thriller," making it the biggest-selling album ever. Not coincidentally, multiplatinum certification status was added in 1984.

On another front, the decade also brought something that would generate the purchasing fervor: MTV. The cable music channel signed on in August 1981. At the time, the major labels were somewhat skeptical about MTV, but soon entire music video departments would spring up to serve the new promotional medium.

And then came the compact disc, jointly developed by Sony and Philips.

"It could be one of the things to save this industry," said Walter Yetnikoff in the March 19, 1983, *Billboard*, anticipating the introduction of the CD to the U.S. marketplace later that year. Elsewhere in the same issue, though, appeared the challenge faced by the savior: "Research cited by Magnavox indicates that no more than 1% of the public knows anything about the compact disc system."

They soon would. The CD became the most quickly adopted new format ever. In the early months, the only problem was getting enough product out into the marketplace to meet retailers' demands.

Well, not the only problem. "Pirates Found Using CD," read a headline in the Oct. 8, 1983, issue, which only confirmed history's lesson that no new technological boon is without a possible flip side.

In the May 14, 1983, *Billboard*, PolyGram's Jan Timmer predicted "LP/CD Parity In '89." Later, the CD went on to surpass cassette sales for the first time in 1992 (according to the March 14 *Billboard* article "CD Unit Sales Pass Cassettes"), less than 10 years after its introduction.

By March 5, 1993, the headline read: "CDs Push Music Sales Beyond \$10 Billion Mark In RIAA 1993 Figures." That broke down to 495 million CDs being sold in the United States, according to Recording Industry Assn. of America figures, and some 1.4 billion CDs sold worldwide, according to international association IFPI.

And more and more of those dollars, it had become evident, were being spent on country music.

NASHVILLE & SEATTLE

On Feb. 1, 1960, *Billboard*'s front page reported, "Nashville On Rise As Hit-Making Hub." And on June 19, 1993, also page one: "Nashville Studio Boom Alters Musical Landscape."

Following the headlines, separated by more than 30 years, one must ask, was this the slowest rise, the most drawn-out boom ever? The long answer lies in another tangle created by the inter-related forces behind the serpentine record-business story.

SONGWRITING

IS THE

FABRIC

OF THE

INDUSTRY



peermusic

YESTERDAY. TODAY. TOMORROW.



Cover from a 1983 Special Report on the new CD format.

The short answer is Garth Brooks.

The 1960 story recounted the hubbub of activity in the country-music capital, not especially noteworthy except for the fact that it involved “pop” music. More than half of RCA Victor’s pop hits emanated from Nashville in the previous year, the story noted. In 1993, the scene was bustling again, and again it was on both the pop and country fronts.

Between 1960 and 1993, country music became more important to the overall music-industry picture. While country music had been a perennial presence since the ’20s (“Billies Hepping To \$\$, Dotted Line,” said Billboard in a Jan. 18, 1947, story that noted the increase in competition among record labels for top hillbilly music), it hadn’t been a high-profile one.

Or, rather, no one knew quite how high its profile really was until SoundScan appeared on the scene. BPI, parent company of Billboard magazine, and SoundScan combined their separately developed retail tracking systems into one venture, known as SoundScan, in 1991. In the years since, Billboard has been switching over its all-important music charts to the real-retail-numbers system, which is plugged into both large chains and small retailers alike.

The results, which included a greater mix of genres among the albums in the upper reaches of The Billboard 200, startled some, and started others on the road to new country music activity. Capitol Nashville, home to the phenomenon known as Garth Brooks, took on a separate identity as Liberty Records in January 1992, on the heels of

the nine-times-platinum sales of Brooks’ “No Fences” and “Ropin’ The Wind” albums. A RIAA market survey, carried in the April 10, 1992, Billboard, confirmed the trend in noting that “country gobbles greater share of music-sales pie.”

As Brooks was to country, so was Nirvana to alternative, another hot market rediscovered in a big way by the big labels in the ’90s. The band, on Seattle’s SubPop Records, would eventually crash into the mainstream wearing the DGC label. Not surprisingly, disparate factors were converging here, too. SoundScan gives new weight to indies, it was noted in the Feb. 20, 1993, issue. And the latest influential youth demographic—Gen X—was becoming a force.

COMING SOON

What’s next? Multimedia CD-ROM—combining music and video in interactive 5-inch discs—has arisen, and the record business is positioning itself to rise along with this advancing technology. Last year, Todd Rundgren became the first artist to release an album simultaneously on CD and CD-i, an interactive platform designed by Philips. Majors, such as Bertelsmann Music Group, Warner Music Group, Sony, and EMI Records Group North America, either have already launched separate divisions or have people working in-house on how best to translate their artists and assets into multimedia properties, while the indies are working, too, on a variety of projects. Others, such as A&M, Geffen, and Sony, are also harnessing musical resources to video games, as the walls between various entertainment media erode at an amazing rate.

The distribution element is also shifting. This is again a combination of new technologies (among them, NewLeaf/Blockbuster’s proposed in-store delivery system and direct sales possibilities via interactive television and online computer systems) and shifting cultural forces (an aging boomer population is not as comfortable in traditional record stores anymore), the same sorts of shifts that brought about the first direct-mail record club (via Columbia, to an initial chorus of huzzahs) in 1955.

But perhaps the biggest technological challenge ever to confront the more-than-a-century-old recording business looms now on the horizon in the form of direct music delivery to homes. It is already possible for music composed entirely on home computers to be delivered over computer networks directly to consumers in their homes and promoted by artists via on-line forums.

This may someday mean there will be no more CDs, just as over the course of 100 years cylinders, 8-tracks, and (soon it seems) LPs have faded into the yellow pages of the past.

But it won’t mean the end of the record business, which will adapt, adjust, and no doubt advance.

History, and Billboard, have shown us that

Marilyn A. Gillen is the *Enter*® Active editor and album reviews co-editor at Billboard.

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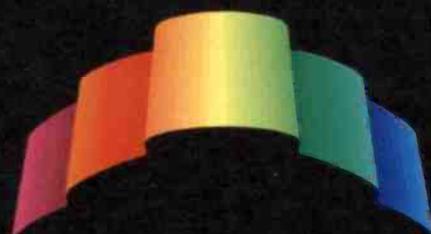
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Anniversary

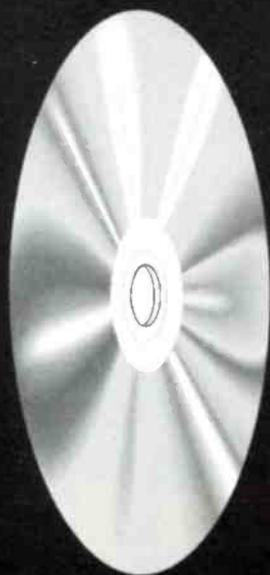
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Charts: Billboard's Greatest Hits

BY FRED BRONSON

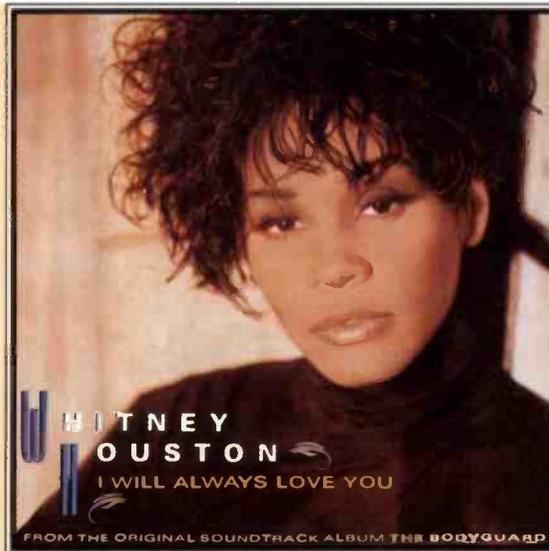
To celebrate Billboard's 100th anniversary, the chart department took on a task of unprecedented magnitude: trace every chart currently published back to its origin, and apply a point system to every one to determine each chart's greatest hits from the week each chart began through the last week of June 1994. The point system was applied to each chart, whether it dated back to 1958, like the Hot 100, or to earlier this year, like Billboard's youngest chart, Top Reggae Albums.

The charts that appear in this issue are an accurate accounting of the titles that have had the most outstanding chart performance, for that is what was measured—not sales, not historical value, not anyone's personal favorites. The number of copies a record, tape, or compact disc can sell has changed over the years, with a much wider audience available today than in the time of the Beatles or the Jimi Hendrix Experience, for example. But the charts continue to measure the relative popularity of various titles, as they battle each other to reach as high as they can and remain on a chart as long as they can. So, for the first time, Billboard's Greatest Hits have been compiled in 31 different categories, including pop, rock, R&B, country, classical, jazz, adult contemporary, gospel, Latin, video, and others.

It should be noted that while chart methodologies have changed over the years, the charts themselves have remained constant. But methods of one particular era may allow songs from a given period to excel over other songs of a different period. Nevertheless, the following pages represent the most accurate accounting of Billboard's Greatest Hits ever presented.

The charts for Billboard's 100th anniversary issue were compiled by Chart Beat columnist Fred Bronson under the supervision of associate publisher/director of charts Michael Ellis. Major assistance was provided by Geoff Mayfield, associate director of charts/retail; Michele Botwin, administrative assistant; Silvio Pietroluongo, archive research supervisor; and Brett Atwood, editorial assistant in the Los Angeles bureau.

A veritable army of support staff assisted in compiling and computing the charts, including Brady L. Benton, Terence M. Byrne, Reyes Caranza, Brian Carroll, Louie Dorado, Rob Durkee, Mike Dvorchak, Jimmy Hillman, Michael Lipofsky, Tina Mascitti, Jim Richliano, Joe Rixman, and Steve Wunderlich.



Hot 100

August 4, 1958-June 25, 1994

| No. | Title | Artist(s) |
|-----|--|----------------------------------|
| 1 | I Will Always Love You | Whitney Houston |
| 2 | End Of The Road | Boyz II Men |
| 3 | The Sign | Ace of Base |
| 4 | You Light Up My Life | Debbie Boone |
| 5 | Physical | Olivia Newton-John |
| 6 | The Twist | Chubby Checker |
| 7 | Mack The Knife | Bobby Darin |
| 8 | Endless Love | Diana Ross & Lionel Richie |
| 9 | Hey Jude | The Beatles |
| 10 | Bette Davis Eyes | Kim Carnes |
| 11 | That's The Way Love Goes | Janet Jackson |
| 12 | The Theme From "A Summer Place" | Percy Faith |
| 13 | Jump | Kris Kross |
| 14 | Can't Help Falling In Love With You | UB40 |
| 15 | Dreamlover | Mariah Carey |
| 16 | Every Breath You Take | The Police |
| 17 | Night Fever | Bee Gees |
| 18 | Eye Of The Tiger | Survivor |
| 19 | Tossin' And Turnin' | Bobby Lewis |
| 20 | I Want To Hold Your Hand | The Beatles |
| 21 | Tonight's The Night (Gonna Be Alright) | Rod Stewart |
| 22 | Informers | Snow |
| 23 | Shadow Dancing | Andy Gibb |
| 24 | Say Say Say | Paul McCartney & Michael Jackson |
| 25 | Battle Of New Orleans | Johnny Horton |
| 26 | I Love Rock 'N Roll | Joan Jett & the Blackhearts |
| 27 | Ebony & Ivory | Paul McCartney & Stevie Wonder |
| 28 | Flashdance...What A Feeling | Irene Cara |
| 29 | Le Freak | Chic |
| 30 | I'm A Believer | The Monkees |
| 31 | Baby Got Back | Sir Mix-a-Lot |
| 32 | Freak Me | Silk |
| 33 | Call Me | Blondie |
| 34 | Whoomp! (There It Is) | Tag Team |
| 35 | Billie Jean | Michael Jackson |
| 36 | (Everything I Do) I Do It For You | Bryan Adams |
| 37 | I Heard It Through The Grapevine | Marvin Gaye |
| 38 | Lady | Kenny Rogers |
| 39 | Aquarius/Let The Sunshine In | The 5th Dimension |
| 40 | Black Or White | Michael Jackson |

| | | |
|-----|--|-------------------------------|
| 41 | It's All In The Game | Tommy Edwards |
| 42 | Centerfold | J. Geils Band |
| 43 | My Sharona | The Knack |
| 44 | Are You Lonesome To-night? | Elvis Presley |
| 45 | I'd Do Anything For Love (But I Won't Do That) | Meat Loaf |
| 46 | Alone Again (Naturally) | Gilbert O'Sullivan |
| 47 | Stayin' Alive | Bee Gees |
| 48 | Save The Best For Last | Vanessa Williams |
| 49 | I Just Want To Be Your Everything | Andy Gibb |
| 50 | The Power Of Love | Celine Dion |
| 51 | Hero | Mariah Carey |
| 52 | The First Time Ever I Saw Your Face | Roberta Flack |
| 53 | Nel Blu Dipinto Di Blu (Volare) | Domenico Modugno |
| 54 | Another One Bites The Dust | Queen |
| 55 | Joy To The World | Three Dog Night |
| 56 | Hot Stuff | Donna Summer |
| 57 | (Just Like) Starting Over | John Lennon |
| 58 | I'll Be There | The Jackson 5 |
| 59 | I Can't Stop Loving You | Ray Charles |
| 60 | Bridge Over Troubled Water | Simon & Garfunkel |
| 61 | When Doves Cry | Prince |
| 62 | Silly Love Songs | Wings |
| 63 | Upside Down | Diana Ross |
| 64 | Bump N' Grind | R. Kelly |
| 65 | Maggie Mary/Reason To Believe | Rod Stewart |
| 66 | All Night Long (All Night) | Lionel Richie |
| 67 | Sugar, Sugar | The Archies |
| 68 | Bad Girls | Donna Summer |
| 69 | Again | Janet Jackson |
| 70 | Sugar Shack | Jimmy Gilmer & the Fireballs |
| 71 | Like A Virgin | Madonna |
| 72 | Love Is Blue | Paul Mauriat |
| 73 | Venus | Frankie Avalon |
| 74 | Cathy's Clown | Everly Brothers |
| 75 | It's Now Or Never | Elvis Presley |
| 76 | How Deep Is Your Love | Bee Gees |
| 77 | Weak | SWV |
| 78 | In The Year 2525 | Zager & Evans |
| 79 | Big Bad John | Jimmy Dean |
| 80 | Big Girls Don't Cry | Four Seasons |
| 81 | Jump | Van Halen |
| 82 | I Will Survive | Gloria Gaynor |
| 83 | If I Ever Fall In Love | Shai |
| 84 | To Sir With Love | Lulu |
| 85 | Crazy Little Thing Called Love | Queen |
| 86 | All For Love | Bryan Adams/Rod Stewart/Sting |
| 87 | It's Too Late/I Feel The Earth Move | Carole King |
| 88 | Rush Rush | Paula Abdul |
| 89 | Raindrops Keep Fallin' On My Head | B.J. Thomas |
| 90 | People Got To Be Free | The Rascals |
| 91 | Total Eclipse Of The Heart | Bonnie Tyler |
| 92 | Knock Three Times | Dawn |
| 93 | My Sweet Lord/Isn't It A Pity | George Harrison |
| 94 | Abracadabra | Steve Miller Band |
| 95 | American Pie | Don McLean |
| 96 | All That She Wants | Ace of Base |
| 97 | Another Brick In The Wall (Part II) | Pink Floyd |
| 98 | Da Ya Think I'm Sexy? | Rod Stewart |
| 99 | Maneater | Daryl Hall & John Oates |
| 100 | I Swear | All-4-One |

(Charts continued on page 114)





Most Popular

Albums

March 24, 1956-June 25, 1994

| No. | Title | Artist(s) |
|-----|--|--|
| 1 | Thriller | Michael Jackson |
| 2 | My Fair Lady | Original Cast |
| 3 | Calypto | Harry Belafonte |
| 4 | Rumours | Fleetwood Mac |
| 5 | West Side Story | Soundtrack |
| 6 | South Pacific | Soundtrack |
| 7 | Please Hammer Don't Hurt 'Em | M.C. Hammer |
| 8 | Purple Rain | Prince & the Revolution/ Soundtrack |
| 9 | Dirty Dancing | Soundtrack |
| 10 | Saturday Night Fever | Bee Gees/Soundtrack |
| 11 | Born In The U.S.A. | Bruce Springsteen |
| 12 | The Bodyguard | Whitney Houston/Soundtrack |
| 13 | Blue Hawaii | Elvis Presley/Soundtrack |
| 14 | Ropin' The Wind | Garth Brooks |
| 15 | The Sound Of Music | Soundtrack |
| 16 | Some Gave All | Billy Ray Cyrus |
| 17 | Synchronicity | The Police |
| 18 | The Sound Of Music | Original Cast |
| 19 | Mary Poppins | Soundtrack |
| 20 | The Button-Down Mind Of Bob Newhart | Bob Newhart |
| 21 | Faith | George Michael |
| 22 | The Music Man | Original Cast |
| 23 | Whitney Houston | Whitney Houston |
| 24 | Mariah Carey | Mariah Carey |
| 25 | Tapestry | Carole King |
| 26 | Sgt. Pepper's Lonely Hearts Club Band | The Beatles |
| 27 | Around The World In 80 Days | Soundtrack |
| 28 | Forever Your Girl | Paula Abdul |
| 29 | More Of The Monkees | The Monkees |
| 30 | Frampton Comes Alive! | Peter Frampton |
| 31 | Hi Infidelity | REO Speedwagon |
| 32 | To The Extreme | Vanilla Ice |
| 33 | Business As Usual | Men at Work |
| 34 | The Kingston Trio At Large | The Kingston Trio |
| 35 | Peter, Paul & Mary | Peter, Paul & Mary |
| 36 | Slippery When Wet | Bon Jovi |
| 37 | Songs In The Key Of Life | Stevie Wonder |
| 38 | Whipped Cream & Other Delights | Herb Alpert's Tijuana Brass |
| 39 | Modern Sounds In Country And Western Music | Ray Charles |
| 40 | The Wall | Pink Floyd |
| 41 | Hysteria | Def Leppard |
| 42 | The Monkees | The Monkees |
| 43 | Days Of Wine And Roses | Andy Williams |
| 44 | A Hard Day's Night | The Beatles/Soundtrack |
| 45 | Hair | Original Cast |
| 46 | Camelot | Original Cast |
| 47 | Elvis Presley | Elvis Presley |
| 48 | 4 | Foreigner |
| 49 | Gigi | Soundtrack |
| 50 | The Music From Peter Gunn | Henry Mancini |
| 51 | Blood, Sweat & Tears | Blood, Sweat & Tears |
| 52 | Appetite For Destruction | Guns N' Roses |
| 53 | Grease | Soundtrack |
| 54 | Dr. Zhivago | Soundtrack |
| 55 | Girl You Know It's True | Milli Vanilli |
| 56 | Abbey Road | The Beatles |
| 57 | Judy At Carnegie Hall | Judy Garland |

| | | |
|-----|------------------------------------|---------------------------------|
| 58 | Sing Along With Mitch | Mitch Miller & the Gang |
| 59 | Bad | Michael Jackson |
| 60 | Sold Out | The Kingston Trio |
| 61 | Whitney | Whitney Houston |
| 62 | Can't Slow Down | Lionel Richie |
| 63 | Don't Be Cruel | Bobby Brown |
| 64 | What Now My Love | Herb Alpert & the Tijuana Brass |
| 65 | Brothers In Arms | Dire Straits |
| 66 | Music Box | Mariah Carey |
| 67 | Hotel California | Eagles |
| 68 | Going Places | Herb Alpert & the Tijuana Brass |
| 69 | The First Family | Vaughn Meader |
| 70 | Asia | Asia |
| 71 | The Graduate | Simon & Garfunkel/Soundtrack |
| 72 | The Joshua Tree | U2 |
| 73 | Tchaikovsky: Piano Concerto No. 1 | Van Cliburn |
| 74 | Meet The Beatles | The Beatles |
| 75 | No Jacket Required | Phil Collins |
| 76 | Miami Vice | TV Soundtrack |
| 77 | The King And I | Soundtrack |
| 78 | Belafonte | Harry Belafonte |
| 79 | Footloose | Soundtrack |
| 80 | Love Is The Thing | Nat King Cole |
| 81 | Johnny's Greatest Hits | Johnny Mathis |
| 82 | Calcutta | Lawrence Welk |
| 83 | Janet Jackson's Rhythm Nation 1814 | Janet Jackson |
| 84 | The Long Run | Eagles |
| 85 | G.I. Blues | Elvis Presley/Soundtrack |
| 86 | Here We Go Again! | The Kingston Trio |
| 87 | Led Zeppelin II | Led Zeppelin |
| 88 | The Singing Nun | The Singing Nun |
| 89 | Goodbye Yellow Brick Road | Elton John |
| 90 | Bridge Over Troubled Water | Simon & Garfunkel |
| 91 | Tattoo You | The Rolling Stones |
| 92 | Abraxas | Santana |
| 93 | Cosmo's Factory | Creedence Clearwater Revival |
| 94 | American Fool | John Cougar |
| 95 | Unplugged | Eric Clapton |
| 96 | Breakfast In America | Supertramp |
| 97 | Jesus Christ Superstar | Various |
| 98 | Oklahoma! | Soundtrack |
| 99 | Glass Houses | Billy Joel |
| 100 | janet. | Janet Jackson |

Top R&B

Albums

January 30, 1965-June 25, 1994

| No. | Title | Artist(s) |
|-----|---|--|
| 1 | Thriller | Michael Jackson |
| 2 | Please Hammer Don't Hurt 'Em | M.C. Hammer |
| 3 | Just Like The First Time | Freddie Jackson |
| 4 | Whitney Houston | Whitney Houston |
| 5 | Bad | Michael Jackson |
| 6 | Don't Be Cruel | Bobby Brown |
| 7 | Rock Me Tonight | Freddie Jackson |
| 8 | Can't Slow Down | Lionel Richie |
| 9 | Off The Wall | Michael Jackson |
| 10 | Purple Rain | Prince & the Revolution/ Soundtrack |
| 11 | Street Songs | Rick James |
| 12 | Songs In The Key Of Life | Stevie Wonder |
| 13 | Tender Lover | Babyface |
| 14 | Hot Buttered Soul | Isaac Hayes |
| 15 | The Temptations Sing Smokey | The Temptations |
| 16 | Lady Soul | Aretha Franklin |
| 17 | Lou Rawls Live! | Lou Rawls |
| 18 | Temptin' Temptations | The Temptations |
| 19 | I Never Loved A Man The Way I Love You | Aretha Franklin |
| 20 | Aretha Now | Aretha Franklin |
| 21 | Control | Janet Jackson |
| 22 | Puzzle People | The Temptations |
| 23 | What's Going On | Marvin Gaye |
| 24 | Shaft | Isaac Hayes/Soundtrack |
| 25 | Rapture | Anita Baker |
| 26 | Private Dancer | Tina Turner |
| 27 | The Chronic | Dr. Dre |
| 28 | The Temptations Greatest Hits | The Temptations |
| 29 | Toni Braxton | Toni Braxton |
| 30 | Cloud Nine | The Temptations |
| 31 | Diana Ross & the Supremes Greatest Hits | Diana Ross & the Supremes |
| 32 | Hotter Than July | Stevie Wonder |
| 33 | Dangerous | Michael Jackson |
| 34 | Lou Rawls Soul'n' | Lou Rawls |
| 35 | The Isaac Hayes Movement | Isaac Hayes |

| | | |
|-----|------------------------------------|--------------------------------|
| 36 | Give Me The Reason | Luther Vandross |
| 37 | In Square Circle | Stevie Wonder |
| 38 | Curtis | Curtis Mayfield |
| 39 | Third Album | The Jackson 5 |
| 40 | Promise | Sade |
| 41 | To Be Continued | Isaac Hayes |
| 42 | Commodes | Commodores |
| 43 | ABC | The Jackson 5 |
| 44 | Lionel Richie | Lionel Richie |
| 45 | Guy Guy | Guy Guy |
| 46 | I'm Your Baby Tonight | Whitney Houston |
| 47 | The Bodyguard | Whitney Houston/Soundtrack |
| 48 | Back On The Block | Quincy Jones |
| 49 | Forever My Lady | Jodeci |
| 50 | Make It Last Forever | Keith Sweat |
| 51 | Word Up! | Cameo |
| 52 | The In Crowd | Ramsey Lewis Trio |
| 53 | Janet Jackson's Rhythm Nation 1814 | Janet Jackson |
| 54 | Bigger And Deffer | L.L. Cool J |
| 55 | The Night I Fell In Love | Luther Vandross |
| 56 | C'est Chic | Chic |
| 57 | Let's Get It On | Marvin Gaye |
| 58 | What's The 411? | Mary J. Blige |
| 59 | Doggystyle | Snoop Doggy Dogg |
| 60 | I Want You Back | The Jackson 5 |
| 61 | 12 Play | R. Kelly |
| 62 | Raising Hell | Run-D.M.C. |
| 63 | Cold Blooded | Rick James |
| 64 | Gap Band IV | The Gap Band |
| 65 | Ship Ahoy | The O'Jays |
| 66 | diana | Diana Ross |
| 67 | Karyn White | Karyn White |
| 68 | All 'N All | Earth, Wind & Fire |
| 70 | 2 Hot | Peaches & Herb |
| 71 | In Effect Mode | Al B. Sure! |
| 72 | Gettin' Ready | The Temptations |
| 73 | Let's Stay Together | Al Green |
| 74 | Giving You The Best That I Got | Anita Baker |
| 75 | Characters | Stevie Wonder |
| 76 | Totally Krossed Out | Ris Kross |
| 77 | I'm Still In Love With You | Al Green |
| 78 | Aretha Arrives | Aretha Franklin |
| 79 | New Edition | New Edition |
| 80 | Raise | Earth, Wind & Fire |
| 81 | Fulfillingness' First Finale | Stevie Wonder |
| 82 | The World Is A Ghetto | War |
| 83 | Going To A Go-Go | Smokey Robinson & the Miracles |
| 84 | Live At The Fillmore West | Aretha Franklin |
| 85 | Gratitude | Earth, Wind & Fire |
| 86 | Breezin' | George Benson |
| 87 | The Adventures Of Slick Rick | Slick Rick |
| 88 | Natural High | Commodores |
| 89 | Light Up The Night | Brothers Johnson |
| 90 | The Whispers | The Whispers |
| 91 | Black Moses | Isaac Hayes |
| 92 | Winner In You | Patti LaBelle |
| 93 | Private Line | Gerald Levert |
| 94 | Above The Rim | Soundtrack |
| 95 | Faith | George Michael |
| 96 | Saturday Night Fever | Bee Gees/Soundtrack |
| 97 | Rufus featuring Chaka Khan | Rufus & Chaka Khan |
| 98 | Psychedelic Shack | The Temptations |
| 99 | The Gap Band III | The Gap Band |
| 100 | The Woman In Red | Stevie Wonder/Soundtrack |

Hot R&B

Singles

October 20, 1958-June 25, 1984

| No. | Title | Artist(s) |
|-----|------------------------------------|-------------------------------|
| 1 | Bump N' Grnd | R. Kelly |
| 2 | Tossin' And Turnin' | Bobby Lewis |
| 3 | I Will Always Love You | Whitney Houston |
| 4 | Baby (You've Got What It Takes) | Dinah Washington/Brook Benton |
| 5 | Sexual Healing | Marvin Gaye |
| 6 | That Girl | Stevie Wonder |
| 7 | I Can't Help Myself | Four Tops |
| 8 | Billie Jean | Michael Jackson |
| 9 | Lonely Teardrops | Jackie Wilson |
| 10 | I Can't Stop Loving You | Ray Charles |
| 11 | Kiddio | Brook Benton |
| 12 | It's Just A Matter Of Time | Brook Benton |
| 13 | Shop Around | The Miracles |
| 14 | Please Mr. Postman | The Marvelettes |
| 15 | Let's Stay Together | Al Green |
| 16 | When Doves Cry | Prince |
| 17 | Right Here (Human Nature)/Downtown | SWV |

(Continued on page 113)

Billy Ray Cyrus
Sammy Kershaw
Kathy Mattea

The Statler Brothers
Shania Twain
Twister Alley

HOTSTUFF

MERCURY NASHVILLE

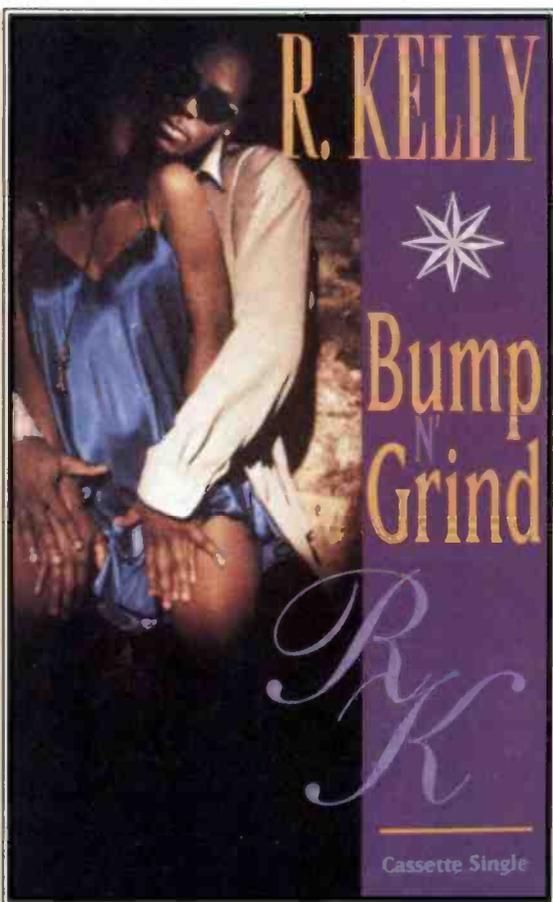


Tom T. Hall
Keith Stegall
Wesley Dennis

Kim Richey
Terry Clark
John & Audrey Wiggins

**Mercury Nashville and its Artists
Congratulate BILLBOARD on its**

ANNIVERSARY

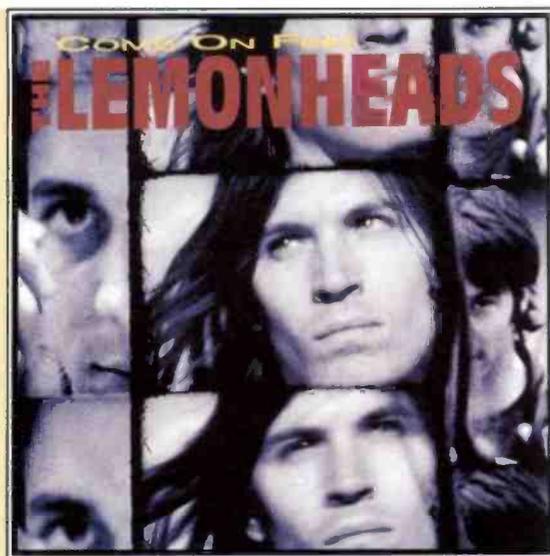
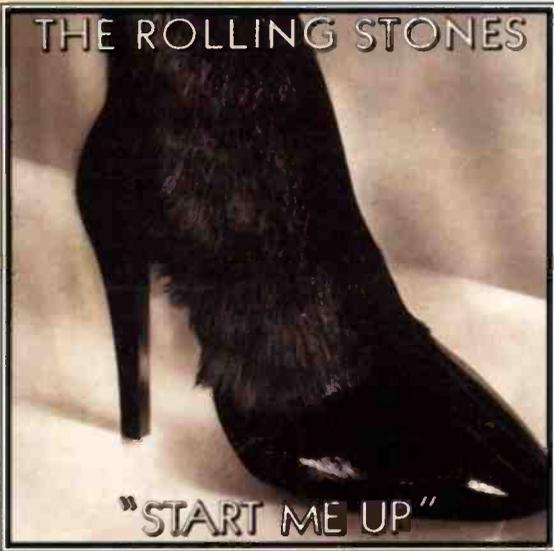


- 18 He Will Break Your Heart Jerry Butler
- 19 Ain't Too Proud To Beg The Temptations
- 20 Juicy Fruit Mtume
- 21 Endless Love Diana Ross & Lionel Richie
- 22 Let's Groove Earth, Wind & Fire
- 23 Master Blaster (Jammin') Stevie Wonder
- 24 Papa's Got A Brand New Bag James Brown
(Part 1)
- 25 Rock With You Michael Jackson
- 26 Can We Talk Tevin Campbell
- 27 Let's Get Serious Jermaine Jackson
- 28 All Night Long (All Night) Lionel Richie
- 29 Respect Aretha Franklin
- 30 Soul Man Sam & Dave
- 31 One Nation Under A Groove Funkadelic
(Part 1)
- 32 Float On The Floaters
- 33 Serpentine Fire Earth, Wind & Fire
- 34 Kansas City Wilbert Harrison
- 35 Gangsta Lean DRS
- 36 Stagger Lee Lloyd Price
- 37 I Got You (I Feel Good) James Brown
- 38 Good Times Chic
- 39 634-5789 Wilson Pickett
- 40 Celebration Kool & the Gang
- 41 Knockin' Da Boots H-Town
- 42 I Heard It Through The Grapevine Marvin Gaye
- 43 The Love You Save The Jackson 5
- 44 Rock Me Tonight (For Old Times Sake) Freddie Jackson
- 45 I've Got Love On My Mind Natalie Cole
- 46 I Never Loved A Man (The Way I Love You) Aretha Franklin
- 47 Disco Lady Johnnie Taylor
- 48 It's Ecstasy When You Lay Down Next To Me Barry White
- 49 Green Onions Booker T. & the MG's
- 50 I Can't Get Next To You The Temptations
- 51 I Was Made To Love Her Stevie Wonder
- 52 Signed, Sealed, Delivered I'm Yours Stevie Wonder
- 53 Too Busy Thinking About My Baby Marvin Gaye
- 54 My Girl The Temptations
- 55 Don't Stop 'Til You Get Enough Michael Jackson
- 56 Personality Lloyd Price
- 57 Upside Down Diana Ross
- 58 That's The Way Love Goes Janet Jackson
- 59 Dazz Brick
- 60 I Heard It Through The Grapevine Gladys Knight & the Pips
- 61 Part-Time Lover Stevie Wonder
- 62 Give It To Me Baby Rick James
- 63 Got To Give It Up (Pt. I) Marvin Gaye
- 64 I'll Be There The Jackson 5
- 65 Do You Love What You Feel Rufus & Chaka

- 66 Hit The Road Jack Ray Charles
- 67 Lately Jodeci
- 68 Let's Get It On Marvin Gaye
- 69 Just Kickin' It Xscape
- 70 Shotgun Jr. Walker & the All Stars
- 71 Cold Blooded Rick James
- 72 Heat Wave Martha & the Vandellas
- 73 Fingertips-Pt 2 Little Stevie Wonder
- 74 Uptight (Everything's Alright) Stevie Wonder
- 75 What's Going On Marvin Gaye
- 76 Le Freak Chic
- 77 Mr. Big Stuff Jean Knight
- 78 Tell It Like It Is Aaron Neville
- 79 Let It Whip Dazz Band
- 80 Cry For You Jodeci
- 81 (Shake, Shake, Shake) Shake Your Booty KC & the Sunshine Band
- 82 Someday We'll Be Together Diana Ross & the Supremes
- 83 Use Ta Be My Girl The O'Jays
- 84 And The Beat Goes On The Whispers
- 85 Beauty Is Only Skin Deep The Temptations
- 86 If Only You Knew Patti LaBelle
- 87 I Wish Stevie Wonder
- 88 Doggin' Around Jackie Wilson
- 89 Say It Loud-I'm Black And I'm Proud (Part 1) James Brown
- 90 Take Your Time (Do It Right) Part 1 The S.O.S. Band
- 91 I Want You Back The Jackson 5
- 92 Topsy II Cozy Cole
- 93 Atomic Dog George Clinton
- 94 Don't Stop The Music Yarbrough & Peoples
- 95 Rescue Me Fontella Bass
- 96 I'll Take You There The Staple Singers
- 97 Two Lovers Mary Wells
- 98 Duke Of Earl Gene Chandler
- 99 Best Of My Love The Emotions
- 100 Somebody's Watching Me Rockwell

AlbumRock
Tracks
March 22, 1985-June 25, 1994

- | No. | Title | Artist(s) |
|-----|-------------------------|-------------------------------|
| 1 | Start Me Up | The Rolling Stones |
| 2 | Mysterious Ways | U2 |
| 3 | Remedy | The Black Crowes |
| 4 | Daughter | Pearl Jam |
| 5 | Livin' On The Edge | Aerosmith |
| 6 | Every Breath You Take | The Police |
| 7 | Separate Ways | Journey |
| 8 | Jump | Van Halen |
| 9 | Photograph | Def Leppard |
| 10 | Cryin' | Aerosmith |
| 11 | How About That | Bad Company |
| 12 | Pride & Joy | Coverdale/Page |
| 13 | The Voice | The Moody Blues |
| 14 | Everybody Wants You | Billy Squier |
| 15 | Keep Talking | Pink Floyd |
| 16 | Hotel Illness | The Black Crowes |
| 17 | Boys Of Summer | Don Henley |
| 18 | Are You Gonna Go My Way | Lenny Kravitz |
| 19 | All This Time | Sting |
| 20 | Dancing In The Dark | Bruce Springsteen |
| 21 | Urgent | Foreigner |
| 22 | Angel Of Harlem | U2 |
| 23 | The Waiting | Tom Petty & the Heartbreakers |
| 24 | Learning To Fly | Tom Petty & the Heartbreakers |

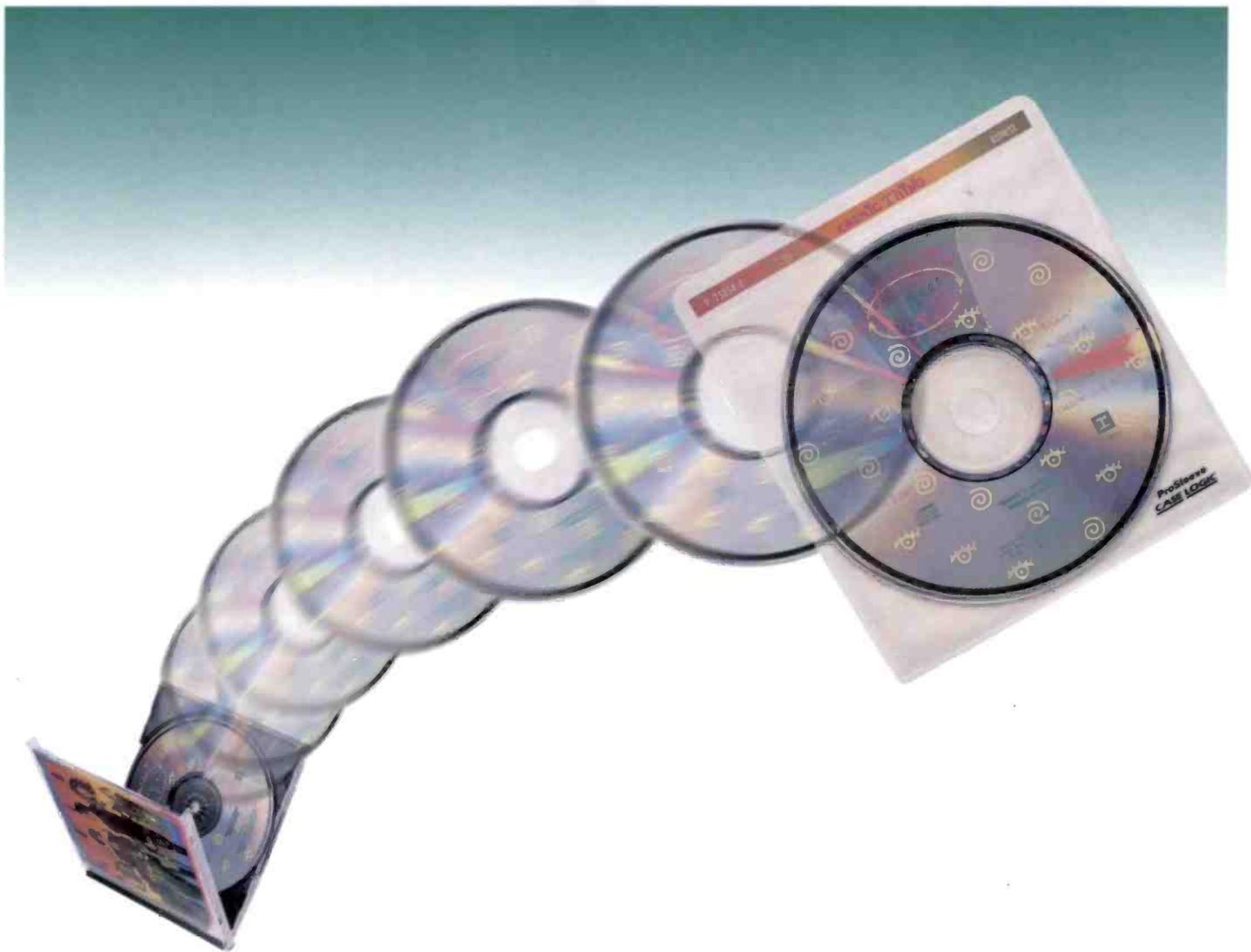


- 25 I Want To Make The World Turn Around Steve Miller Band
- 26 My Head's In Mississippi ZZ Top
- 27 Lift Me Up Yes
- 28 Top Of The World Van Halen
- 29 No Excuses Alice in Chains
- 30 Shine Collective Soul
- 31 I Love Rock 'N Roll Joan Jett & the Blackhearts
- 32 Heat Of The Moment Asia
- 33 Silent Running Mike & the Mechanics
- 34 You Better You Bet The Who
- 35 Pretending Eric Clapton
- 36 Run To You Bryan Adams
- 37 Mary Jane's Last Dance Tom Petty & the Heartbreakers
- 38 Dreamline Rush
- 39 King Of Pain The Police
- 40 Hurting Kind (I've Got My Eyes On You) Robert Plant
- 41 Doubleback ZZ Top
- 42 Eye Of The Tiger Survivor
- 43 Push Stone Temple Pilots
- 44 Heaven Knows Robert Plant
- 45 Deuces Are Wild Aerosmith
- 46 Hard To Handle The Black Crowes
- 47 If I'd Been The One 38 Special
- 48 Thom In My Pride Black Crowes
- 49 Lonely Ol' Night John Mellencamp
- 50 Peace Pipe Cry of Love

ModernRock
Tracks
September 10, 1988-June 25, 1994

- | No. | Title | Artist(s) |
|-----|--|-------------------------|
| 1 | Into Your Arms | The Lemonheads |
| 2 | Mysterious Ways | U2 |
| 3 | Orange Crush | R.E.M. |
| 4 | Cuts You Up | Peter Murphy |
| 5 | Regret | New Order |
| 6 | Fascination Street | The Cure |
| 7 | So Alive | Love & Rockets |
| 8 | Losing My Religion | R.E.M. |
| 9 | The More You Ignore Me... Closer I Get | The Morrissey |
| 10 | Soul To Squeeze | Red Hot Chili Peppers |
| 11 | Rush | Big Audio Dynamite II |
| 12 | Love And Anger | Kate Bush |
| 13 | The Devil You Know | Jesus Jones |
| 14 | Kiss Them For Me | Siouxsie & the Banshees |
| 15 | Pets | Porno for Pyros |
| 16 | Loser | Beck |
| 17 | More | The Sisters of Mercy |
| 18 | Smells Like Teen Spirit | Nirvana |
| 19 | The Mayor Of Simpleton | XTC |
| 20 | Come Anytime | Hoodoo Gurus |
| 21 | Proud To Fall | Ian McCulloch |
| 22 | Tomorrow | Morrissey |
| 23 | I Feel You | Depeche Mode |
| 24 | Heart-Shaped Box | Nirvana |
| 25 | Right Here, Right Now | Jesus Jones |
| 26 | Way Down Now | World Party |
| 27 | Friday I'm In Love | The Cure |
| 28 | Been Caught Stealing | Jane's Addiction |
| 29 | Desire | U2 |
| 30 | Hit | The Sugarcubes |

(Charts continued on page 118)



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In the beginning, the CD came encased in a bulky plastic jewel box. As time wore on, and collections grew, it became clear that the boxes took up too much space and weighed you down.

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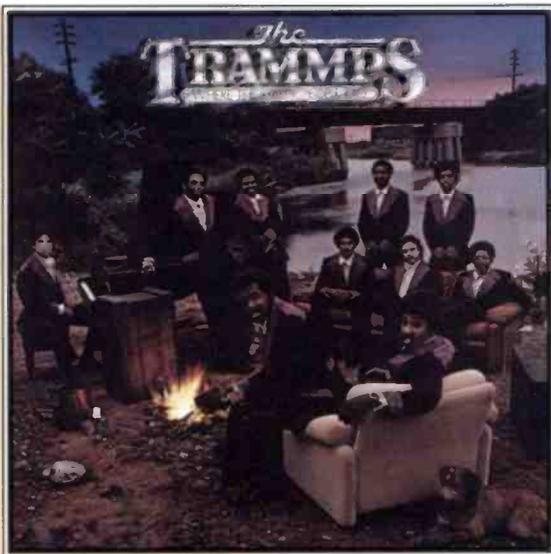
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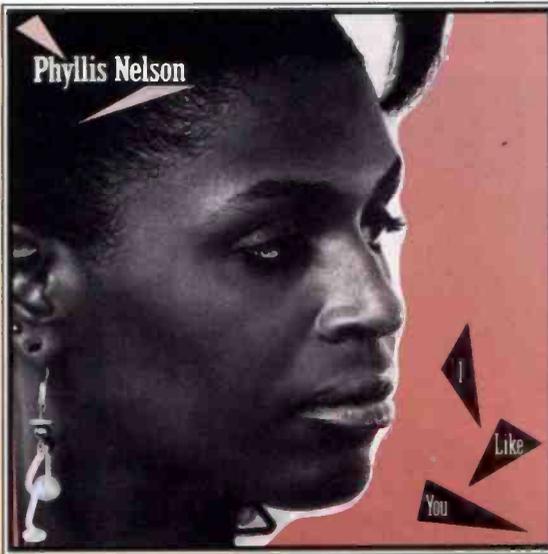


HotDanceMusic

Club Play

October 26, 1974-June 25, 1994

| No. | Title | Artist(s) |
|-----|--|---------------------------------------|
| 1 | That's Where The Happy People Go (LP, all cuts) | The Trammps |
| 2 | Thriller (LP, all cuts) | Michael Jackson |
| 3 | Glow Of Love (LP, all cuts) | Change |
| 4 | Bad Luck | Harold Melvin & the Blue Notes |
| 5 | Dance, Dance, Dance (Yousah, Yousah, Yousah) | Chic |
| 6 | You Should Be Dancing | Bee Gees |
| 7 | Don't Leave Me This Way | Thelma Houston |
| 8 | I Love Music | The O'Jays |
| 9 | After Dark/Thank God It's Friday | Pattie Brooks/Love And Kisses |
| 10 | Casanova Brown/Do It Yourself/How High The Moon | Gloria Gaynor |
| 11 | San Francisco/Hollywood/Fire Island | Village People |
| 12 | Ride The Mighty High/Everything Is Love | Mighty Clouds of Joy |
| 13 | Hot Stuff / Bad Girls (LP) | Donna Summer |
| 14 | Four Seasons Of Love (LP) | Donna Summer |
| 15 | If My Friends Could See Me Now | Linda Clifford |
| 16 | Le Freak/I Want Your Love/Chic Cheer (LP) | Chic |
| 17 | Can't Fake The Feeling | Geraldine Hunt |
| 18 | Do What You Wanna Do | T-Connection |
| 19 | Glad To Know You | Chas Jankel |
| 20 | Once Upon A Time (LP, all cuts) | Donna Summer |
| 21 | You Make Me Feel (Mighty Real) | Sylvester |
| 22 | Dance To Dance/Dancer | Gino Soccio |
| 23 | Vertigo & Relight My Fire | Dan Hartman |
| 24 | Disco Inferno/Starvin'/Body Contact | The Trammps |
| 25 | Devil's Gun/We Got Our Own Thing | C.J. & Company |
| 26 | Try It Out | Gino Soccio |
| 27 | Controversy/Let's Work (LP) | Prince |
| 28 | We Are Family/He's The Greatest Dancer/Lost In Music | Sister Sledge |
| 29 | Paradise | Change |
| 30 | Let's Dance | David Bowie |
| 31 | Express | B.T. Express |
| 32 | I Feel Love/I Remember Yesterday | Donna Summer |
| 33 | Love Trilogy (LP) | Donna Summer |
| 34 | Cherchez La Femme/Sour & Sweet/I'll Play The Fool | Dr. Buzzard's Original Savannah Band |
| 35 | Supernature/Give Me Love | Cerrone |
| 36 | Let The Music Play | Shannon |
| 37 | Upside Down / I'm Coming Out | Diana Ross |
| 38 | Hijack | Herbie Mann |
| 39 | Funkytown/All Night Dancing | Lipps, Inc. |
| 40 | MacArthur Park Suite (LP) | Donna Summer |
| 41 | Take Your Time (Do It Right) | The S.O.S. Band |
| 42 | Holiday/Lucky Star | Madonna |
| 43 | I'll Be Holding On | Al Downing |
| 44 | Voyage (LP, all cuts) | Marlin |
| 45 | Ease On Down The Road | Consumer Rapport |
| 46 | Quiet Village/African Queens | The Ritchie Family |
| 47 | When Doves Cry | Prince |
| 48 | You're Too Late | Fantasy |
| 49 | Boogie Oogie Oogie | A Taste of Honey |
| 50 | Gonna Make You Sweat | C+C Music Factory f/ Freedom Williams |



HotDanceMusic

Maxi-Singles Sales

March 16, 1985-June 25, 1994

| No. | Title | Artist(s) |
|-----|--|---------------------------------------|
| 1 | I Like You | Phyllis Nelson |
| 2 | Pump Up The Jam | Technotronic f/Felly |
| 3 | Brand New Lover | Dead or Alive |
| 4 | Angel/Into The Groove | Madonna |
| 5 | Hey Mr. D.J. | Zhane |
| 6 | Gypsy Woman (She's Homeless) | Crystal Waters |
| 7 | Gonna Make You Sweat (Everybody Dance Now) | C+C Music Factory f/ Freedom Williams |
| 8 | Vogue | Madonna |
| 9 | Kiss (Remix)/Love Or Money | Prince & the Revolution |
| 10 | Getto Jam | Domino |
| 11 | On My Own | Patti LaBelle/Michael McDonald |
| 12 | New Attitude/Axel F | Patti LaBelle/Harold Faltermeyer |
| 13 | Rumors/Vicious Rumors | Timex Social Club |
| 14 | Never Gonna Give You Up | Rick Astley |
| 15 | Back To Life (However Do You Want Me) | Soul II Soul f/Caron Wheeler |
| 16 | I Wonder If I Take You Home | Lisa Lisa & Cult Jam w/Full Force |
| 17 | Keep On Movin' | Soul II Soul |
| 18 | French Kiss | Lil Louis |
| 19 | Miss You Much | Janet Jackson |
| 20 | For Tonight | Nancy Martinez |
| 21 | Head To Toe | Lisa Lisa & Cult Jam |
| 22 | Two Of Hearts | Stacey Q |
| 23 | Human | The Human League |
| 24 | All Around The World | Lisa Stansfield |
| 25 | Fascinated | Company B |
| 26 | Rump Shaker | Wreckx-N-Effect |
| 27 | Venus (Remix) | Bananarama |
| 28 | Down And Counting | Claudja Barry |
| 29 | Set Adrift On Memory Bliss | P.M. Dawn |
| 30 | Like A Prayer | Madonna |
| 31 | Bump N' Grind | R. Kelly |
| 32 | Remember The Time | Michael Jackson |
| 33 | Hold On | En Vogue |
| 34 | Bad (Remix) | Michael Jackson |
| 35 | Saturday Love (Remix) | Cherrelle & Alexander O'Neal |
| 36 | Just Got Paid | Johnny Kemp |
| 37 | Everybody Everybody | Black Box |
| 38 | The Power | Snap |
| 39 | Two To Make It Right | Seduction |



| | | |
|----|--------------------------------|---------------------|
| 40 | I Don't Know Anybody Else | Black Box |
| 41 | System Of Survival (Remix) | Earth, Wind & Fire |
| 42 | Express Yourself | Madonna |
| 43 | Conga | Miami Sound Machine |
| 44 | Looking For A New Love (Remix) | Jody Watley |
| 45 | We Are The World | USA for Africa |
| 46 | The Finest | The S.O.S. Band |
| 47 | A Deeper Love | Aretha Franklin |
| 48 | I Wanna Sex You Up | Color Me Badd |
| 49 | Never Let You Go | Sweet Sensation |
| 50 | | 19 Paul Hardcastle |

TopReggae

Albums

February 5, 1994-June 25, 1994

| No. | Title | Artist(s) |
|-----|---------------------------|----------------------|
| 1 | Promises & Lies | UB40 |
| 2 | Queen Of The Pack | Patra |
| 3 | Cool Runnings | Soundtrack |
| 4 | Bad Boys | Inner Circle |
| 5 | Big Blunts | Various Artists |
| 6 | 12 Inches Of Snow | Snow |
| 7 | Voice Of Jamaica | Buju Banton |
| 8 | Songs Of Freedom | Bob Marley |
| 9 | All She Wrote | Chaka Demus & Pliers |
| 10 | No, No, No | Dawn Penn |
| 11 | DJ Red Alert's Propmaster | Various Artists |
| 12 | Dancehall Show | |
| 13 | Kids From Foreign | Born Jamericans |
| 14 | Strongg | Black Uhuru |
| 15 | Pure Pleasure | Shaggy |
| 16 | Mellow Mood | Bob Marley |

TopNewAge

Albums

October 22, 1988-June 25, 1994

| No. | Title | Artist(s) |
|-----|----------------------------------|-----------------------------|
| 1 | Shepherd Moons | Enya |
| 2 | Reflections Of Passion | Yanni |
| 3 | Cristofori's Dream | David Lanz |
| 4 | No Blue Thing | Ray Lynch |
| 5 | Dancing With The Lion | Andreas Vollenweider |
| 6 | Solo Para Ti | Ottmar Liebert + Luna Negra |
| 7 | Hours Between Night + Day | Ottmar Liebert + Luna Negra |
| 8 | Watermark | Enya |
| 9 | Nouveau Flamenco | Ottmar Liebert |
| 10 | Summer | George Winston |
| 11 | In My Time | Yanni |
| 12 | Borrasca | Ottmar Liebert |
| 13 | In The Wake Of The Wind | David Arkenstone |
| 14 | Nothing Above My Shoulders | Ray Lynch |
| 15 | But The Evening | |
| 16 | Deep Breakfast | Ray Lynch |
| 17 | The Visit | Loreena McKennitt |
| 18 | Kojiki | Kitaro |
| 19 | The Narada Wilderness Collection | Various Artists |
| 20 | Acoustic Highway | Craig Chaquico |
| 21 | Live At The Acropolis | Yanni |
| 22 | Windham Hill Sampler '89 | Various Artists |
| 23 | At The Edge | Mickey Hart |
| 24 | Skyline Firedance | David Lanz |
| 25 | Bridge Of Dreams | David Lanz & Paul Speer |
| 26 | Return To The Heart | David Lanz |

(Charts continued on page 118)

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 Memory-Tech Corporation Mitsubishi Plastics Nimbus Manufacturing Nippon Columbia Co., Ltd.
 Compact Disc Pilz Albrechts GmbH Pilz Compact Disc Pilz Pilz GmbH & Co. Pioneer Electronic Corporation Pioneer V
 Manufacturing Pioneer Video Corp. Producers Color Service Sanyo Media Co., Ltd. Sanyo Laser Products, Inc. Sanyo Electric Co., Ltd.
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A STAGE AND RADIO ATTRACTION
~ On the Air Everywhere ~

OTTO GRAY

WLW KMOX KVOO KDKA WTAM WDAF WBAP WFAA
WOS WHO

AND HIS

OKLAHOMA COWBOYS

WFDF

WBCN
WHB WJR

DIRECT FROM RADIOLAND

WHAS

WFDF

WLS

WRK

**RADIO AND
RECORDING FAVORITES
IN PERSON**

WKY

WLAK

WFBM

WSCO

WJAD

WEAR

WRPI

KWNG



**SINGIN'
PLAYIN'
ROPIN'
DANCIN'**



KFRU

WLBC

WOWO

WSMK

KFJF

WSBT

PERMANENT ADDRESS, STILLWATER, OKLA. or CARE THE BILLBOARD, CINCINNATI, O.

On The Air

BY PHYLLIS STARK



Children listening to the radio via earphone, about 1927.

Since the sign-on of the first commercial radio station, KDKA Pittsburgh, in 1920, the radio industry has enjoyed tremendous popularity, provided listeners with endless hours of entertainment and information, and played a valuable role in the making of history.

Radio's ubiquitousness and immediacy made it the place most people heard about such historical events as the crash of the Hindenburg zeppelin at Lakehurst, N.J., the Japanese attack on Pearl Harbor, the landing of Allied troops at Normandy during World War II, and, more recently, the Three Mile Island nuclear accident and the space shuttle Challenger disaster.

Although *Billboard* has covered radio since the medium's infancy, it was not until the late '20s that radio became one of the magazine's regularly covered businesses. A Jan. 4, 1930, headline tells the story of the potential for the still-fledgling industry: "Radio Seen As One Of The Biggest Branches Of The Show Business."

That article reported on radio's growing influence as an entertainment medium. "Against its wishes, in some respects, the amusement industry is being forced, more and more, to recognize the radio field as one of [its] most important and powerful branches," *Billboard* reported. "Five years ago a hybrid form of entertainment and frowned on by show business in general, the radio infant has grown within record time to the point where today it is second only to motion pictures as a gigantic industry

in the entertainment business. And it is growing bigger all the time."

Not only was radio initially disapproved of, the vaudeville community actually ordered its acts to stay off the air under penalty of contract cancellation. Musical, concert, and operatic managers also shunned radio fearing that "songs plugged too strongly over the air would lose their sales value," *Billboard* reported on March 1, 1930.

Eventually, however, both vaudeville and the rest of the industry came to recognize radio as a way of stimulating sales. By 1930, *Billboard* was reporting that "sheet music and record dealers now consider [radio] a boon to their business, rather than a detriment."

The magazine's initial radio coverage, a one-eighth-page section called *Radio Entertainers* that first appeared in 1928, focused on famous stage performers' radio appearances, such as Maurice Chevalier's radio debut on the Columbia Broadcasting System. That column was tucked in between other, more significant sections of the magazine, including *Parks, Piers & Beaches*, *Circus & Side Show*, *Magic & Magicians*, and *Feminine Frills* (a shopping service).

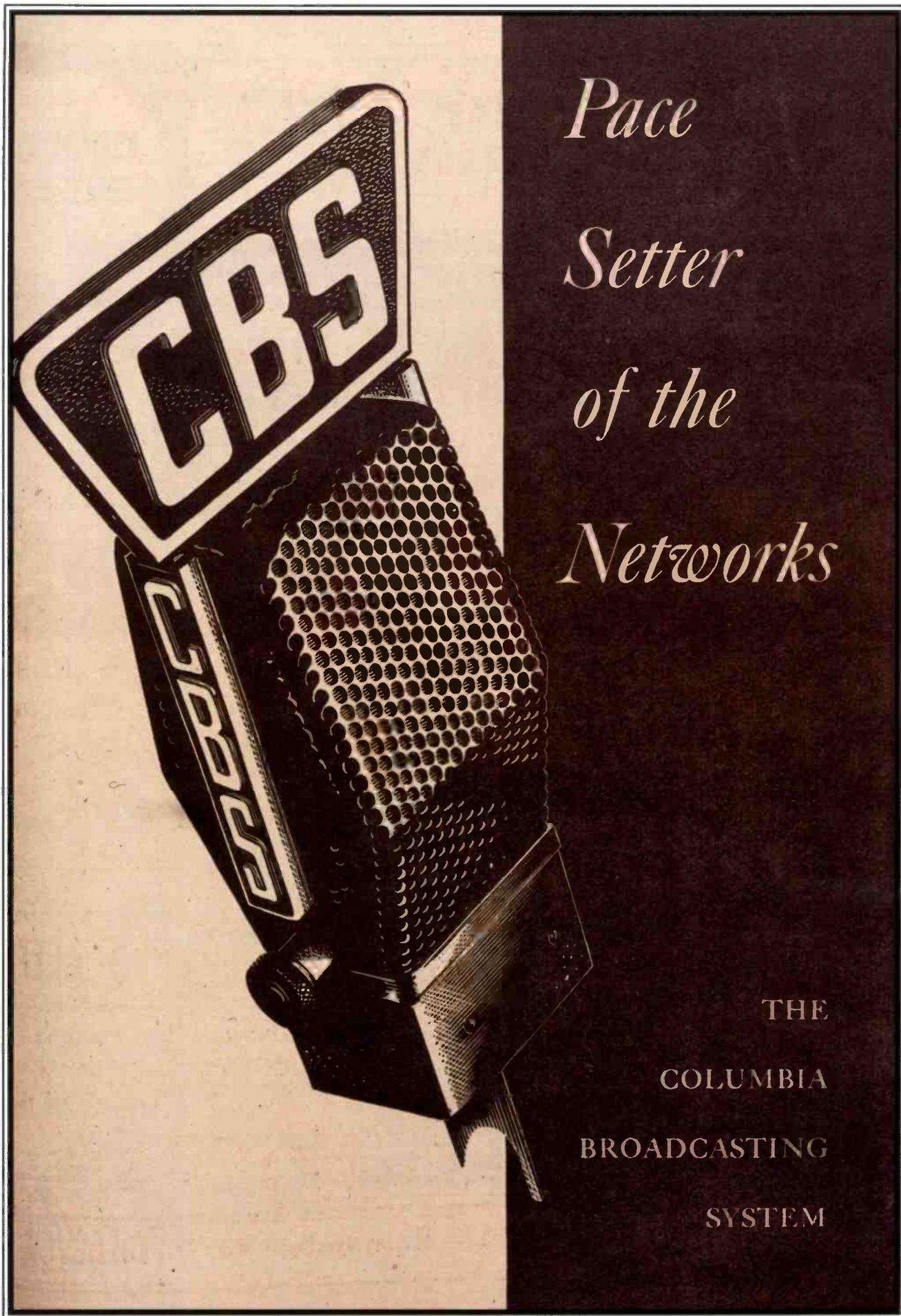
By 1930, the now full-page *Radio Entertainers* section joined the front-cover list of *Billboard*'s regularly covered entertainment businesses, which also included burlesque, skating rinks, rodeos, and, of course, popular songs. In those days, the magazine known as

The *Billboard* was billed as "The Theatrical Digest And Show World Review."

About that same time, stations' regular on-air personalities began to make news in *Billboard*, not just the visiting entertainers. A lighthearted story from the Jan. 11, 1930, issue, for example, told of how WMCA New York announcer A.L. Alexander was the recipient of a plum pudding from a mysterious admirer in Surrey, England, every Christmas.

INDECENCY '30s STYLE

Today, the FCC's crackdown on indecency is one of broadcasters' major concerns. But things were no different in the '30s. One story



Advertisement from 1941.

published on Jan. 18, 1930, outlined measures introduced in Congress to prevent the use of profanity in broadcasting, including one from a Rep. Lankford of Georgia, who initiated legislation providing for government ownership and control of all radio communications under a proposed "department of general welfare."

The radio business at this time was divided into independent and network-affiliated stations, and most programs aired in 15-minute blocks. Unlike

today's focused, niche programming, a typical station's programming in 1932 was 62.9% music, 21.3% educational, 11.8% literature, 2.5% religion, and 1.5% "novelties," according to a study released that year.

CBS was the largest radio network at the time with 90 member stations. Runner-up NBC had 85 stations. By 1937, that balance had shifted. NBC's 111 affiliates topped CBS's 97, and the fledgling Mutual Broadcasting System claimed 39. By 1938,

the three webs were commanding a total annual income of approximately \$69.2 million.

BRINGING BACK BREW

With support for Prohibition waning in 1932 and Congress debating the issue of relegalizing beer, broadcasters' major concern was over the ethics of once again airing brewery-sponsored programming.

WLS Chicago, which now has a news/talk format, was then famous for what Billboard referred to as its "hill-billy entertainment" (now better known as country) and for its weekly barn-dance broadcast, which began in 1930. It also had the distinction of being the first station on the air with a beer ad in March 1933, after the beverage was once again legalized.

Celebrating that same event, CBS staged a two-hour program at midnight on April 6, 1933, although the network expressed concern that the event had the potential for "riling up the dregs of such states that do not want to legalize beer." CBS soon cast aside those fears and added a regular feature called "Old Foam Night," sponsored by the Anheuser-Busch brewery in St. Louis. NBC, for its part, handled the end of Prohibition with "more decorum," Billboard reported on April 15, 1933.

MEETING THE TELEVISION MENACE

The magazine's first television column made its debut in 1932, and by the following year stories began to appear about the potential threat the new medium posed to radio. Seven years later, the radio section would be renamed Radio & Television, reflecting Billboard's expanded coverage of the latter, and it took years for radio to once again find its place in a television-centered society.

Programmers' reliance on Billboard to track the hits increased with the addition of new and innovative features over the years. The year 1936 marked the appearance of Chart Line, which listed the most played songs on the three major networks. In 1944, the Billboard Music Popularity Chart was launched; it contained useful information for programmers of songs with the most radio plays, national and regional retail sales information for records and sheet music, and the Harlem Hit Parade, a list of the most-popular records in Harlem. By 1946, the music charts also included the top 15 Honor Roll of Hits, as well as England's top 20, and jukebox-play information.

In the mid-'40s Billboard also began providing a chart listing the country's top evening radio programs, along with information on network, sponsor, and talent salaries. The top 3 in 1945 were all NBC shows: the Pepsodent-sponsored Bob Hope show, Johnson Floorwax's "Fibber McGee & Molly," and Kraft Cheese Co.'s Bing Crosby show.

THE WAR EFFORT

Following the Japanese attack on Pearl Harbor and the start of U.S. involvement in World War II, Billboard's radio coverage focused on the

What's Up? WATTS UP!

WNEW
NOW HAS TWICE
THE POWER—
YET COSTS NO MORE
 (on contracts signed before Feb. 15!)

HURRY! HURRY! HURRY!

WITH its recent increase in wattage, WNEW comes into hundreds of thousands of new homes — better and stronger.

Yet — on all contracts signed before February 15, 1942 — this tremendously increased audience is *on the house!*

Now — it's doubly true: **MORE PEOPLE**

IN AND AROUND NEW YORK LISTEN TO WNEW THAN ANY OTHER INDEPENDENT STATION! (according to independent surveys — sent on request).

And now — more than ever — WNEW is your best buy in America's best market — the station that moves *most goods — fastest* — and *at the least cost!*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO. — R. C. FOSTER (NEW ENGLAND)

WNEW NEW YORK
 1130 ON THE DIAL

Advertisement from 1941.

medium's role in the war effort.

That role was a vital one, since radio provided the country not only with news, but with public-service messages, entertainment, and much-needed morale boosting. In the war's first year, a typical NBC station aired 5,300 government announcements, 4,500 War Bond announcements, and 2,700 war-effort programs, for a total of 990 hours of war-related programming over and above news reports.

One Billboard story (Jan. 3, 1942) took a light-hearted look at the war coverage with a story about WCCO Minneapolis announcer Rod O'Connor. In

the first 48 hours after the attack on Pearl Harbor, the story said, O'Connor had broken into so much regular programming with war updates that finally, to relieve the tension, he announced on the air, "we interrupt the news flashes to bring you a regularly scheduled program."

ROLE OF THE "NEGRO"

On Jan. 2, 1943, an article examining the role of the "Negro" in show business revealed that black performers were being repre-

sented with more dignity, their employment opportunities had increased, and their race was being portrayed more sympathetically in films, over radio, and on stage than in previous years. However, radio continued to perpetuate a longstanding policy that no black performer could be introduced on any commercial network show with the appellation of Mr., Mrs., or Miss preceding his or her name. That rule applied even to performers of Marian Anderson's stature. There was, however, some evidence that the rule was beginning to break down, for example when Bing Crosby introduced Paul Robeson as "Mr." on his program.

Still, Billboard reported, radio continued well into the '40s to follow the "rules" that "a Negro cannot be represented in any drama except in the role of a servant or as an ignorant or comical person" and that "the role of the American Negro in the war effort cannot be mentioned in a sponsored program."

FM NEARS SATURATION?

With approximately 1,000 FM stations operating or licensed by 1948, the industry feared, according to a Jan. 3 Billboard headline, that "FM [Was] Nearing \$\$ Saturation." The article questioned whether the FM band was approaching its economic fill-line. As it turns out with approximately 6,700 FM stations operating today, the answer was a resounding no.

The year 1948 also brought about what was considered "unprecedented feverish activity" in broadcast-station transfers, with 324 sales, up from 78 in 1947. (By comparison, the 1,142 sales in 1993 would have been considered of epic proportions in 1948.)

That same year, Billboard broke the story on March 13 that KMPC Los Angeles was slanting its news broadcasts, on the orders of station-owner G.A. Richards, in a manner that was derogatory to President Truman, Howard Hughes, and the Jewish people. Former KMPC news writer and editor, Maurie Starrels, claimed in a deposition that following the death of gangster Bugsy Siegel, Starrels was told he must emphasize in his newscast that Siegel was Jewish, that he was buried in a Jewish cemetery, and that a rabbi performed the ceremony. The story was also ordered to be coupled with stories about Russia and communism.

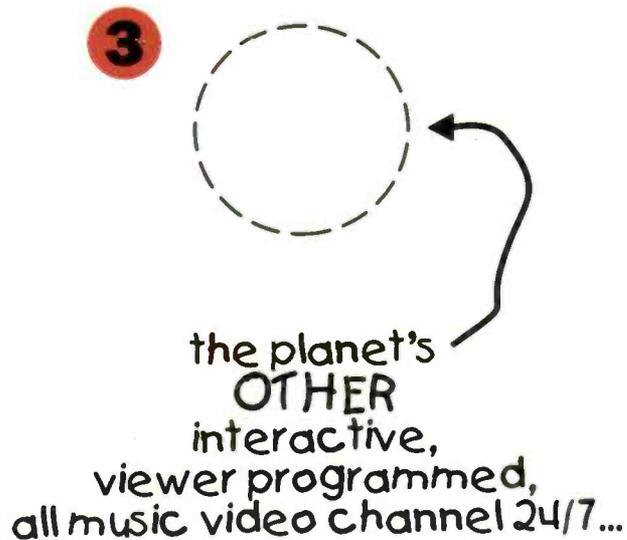
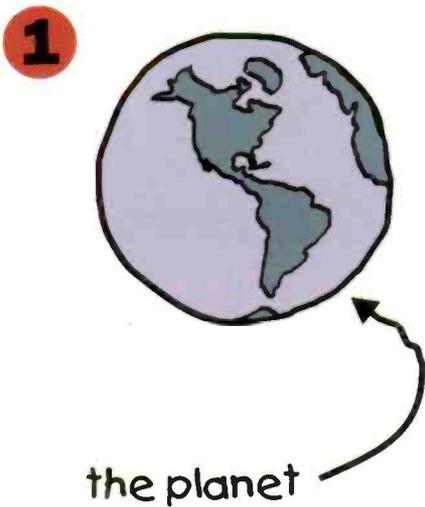
The FCC began looking into the charges immediately after Billboard's story broke.

THE RED MENACE

By 1951, the country had gone crazy with fear of communism. After CBS was criticized by some newspapers for making its employees sign a loyalty oath, Billboard, on Jan. 6, 1951, ran an editorial supporting the networks' move.

"We think it is extremely unfortunate that as genuine an attempt to meet the threat [of Communism] as that made by CBS is misinterpreted with such scurrilous and malicious intent as was displayed by some newspapers last week," the editorial said. "We hope this type of reaction will not deter CBS, nor any of the other networks... from fighting

THE BOX is the planet's ONLY interactive music Video channel...
BILLBOARD is the planet's ONLY international newsweekly
magazine of music, video, and home entertainment...



THE BOX...
We'll be around in 100 years, too...
Happy Anniversary to our friends at Billboard



as aggressively as possible against the menace that is Communism.”

The '50s also brought about the beginning of modern radio formatting under such legendary programmers as Todd Storz, who is credited with inventing the top 40 format, and Gordon McLendon. Thanks to these pioneering programmers, and others who came after them, radio stations gradually shifted away from playing a wide variety of music, much of it selected by the disc jockeys themselves, and a “something for everyone” philosophy toward today’s tightly programmed, niche formats, targeted at specific demographics, and carefully researched playlists.

Programmers Chuck Dunaway and Kent Burkhart initiated what is believed to be the very first radio station playlist in 1955 at KXOL Fort Worth, Texas.

THE PAYOLA SPECTER

Throughout the '50s, '60s, and '70s, the radio industry dealt with payola charges and investigations by Congress, the FCC, and the Federal Trade Commission. In 1960 those groups initiated an exhaustive probe of the entire music industry, from small publishing houses to major radio networks, covering 27 cities and digging for evidence of payola including misuse of “freebies,” chart rigging, and kickbacks.

WINS New York disc jockey Alan Freed’s reputation and career were destroyed in 1960 when he was indicted on commercial bribery charges and accused of taking money to play records.

While the '50s investigations and the congressional payola hearings of 1960 focused on disc jockeys, the 1972 “Project Sound” investigation by the U.S. Attorney’s Office in Newark, N.J., went after a larger target. That investigation looked into claims that CBS Records had bribed R&B radio stations to play records. Although 19 people were indicted in 1975, the investigation failed to send anyone to jail on payola charges.

The specter of payola continued to haunt the industry. In late 1976, Congress and the FCC once again investigated the business, including concert promoters and WOL Washington, D.C. And the issue came up yet again in 1986 when the practices of independent record promoters were called into question.

STEREO & OTHER CONCERNS

In 1968, one of broadcasters’ chief concerns was the labels’ phasing out of monaural albums at a time when many small-market (and some major-market) AM stations were not equipped to deal with

stereo albums.

That year also brought the launch of the hugely popular Billboard radio conventions, which continued until the early '80s, were discontinued for a decade, and resumed in 1994.

An eerily prescient Jan. 4, 1969, story told of the large numbers of program directors and station managers who were getting into consulting and made reference to two now-legendary programmers: Bill

FM’s “leap into dominance in market after market ... in the younger demographics.”

FORMATS COME AND GO

By 1975, the once-popular nostalgia format was fading, drama radio had been dead for more than a decade, and the disco format was “being studied based on the records played in the

growing number of discotheques throughout the nation,” Billboard reported on Jan. 4. The disco format really took off in 1979 when WABC New York lost its 17-year hold at the top of the market’s ratings to what was called “disco upstart” WKTU.

Also popular in the late '70s were top 40, country, and MOR (middle of the road), and progressive rock stations also had gained a foothold since their inception in the late '60s.

The FCC forced more FM programming diversity in 1976 when it ruled that duplication of AM programming on the FM band was to be limited to 25% if either station is licensed to a city with a population of more than 100,000, and 50% in smaller cities. At the same time, Billboard reported on January 3 that programming was getting more “scientific” thanks to a wider acceptance of computers.

In 1982, black-oriented stations across the U.S. were taking on the urban contemporary format, described in Billboard on Jan. 9 as “an outgrowth of disco [which] blends contemporary black music with rock- and pop-oriented product which often (though not exclusively) carries a rhythmic base.” Some programmers of black stations resented that, contending, “it is a means by which black music can be diluted to make stations more palatable to non-blacks.”

During the '80s radio was transformed into big business. As stations began trading for unprecedented dol-

lar figures, top programmers and talent began earning equally unprecedented sums, full-time satellite programming networks came into being, and radio took on a much more businesslike, professional tenor than had previously been associated with it.

Today, there are nearly 12,000 radio stations in the United States programming approximately 80 distinct formats. FM is now the dominant entertainment medium, although AM continues to be a primary outlet for news and information. The business is healthy and looking forward to a future of innovative formats and new technology and continued, dedicated coverage in the pages of Billboard.

Phyllis Stark is Billboard’s senior radio editor. She joined the magazine as a reporter in 1989.



Why will a DJ air a new Monument release without even auditioning it? Because he's become accustomed to the Monument standard. Because he knows that Monument exists by its own originality. Because he knows that Monument releases are clever. Because he knows, that among all the recordings he receives monthly, one label is consistently unique: Monument. If you've ever been sent a Monument release you wouldn't be heard playing, we'd like to know about it.

monument is artistry



Advertisement from 1963.

Drake, who was referred to as “the fair-haired consultant of the moment”; and Mike Joseph, who was called “the father of the consulting business.”

Although it was then a fairly novel idea, the business today employs the services of literally hundreds of programming, management, sales, and marketing consultants. Nearly every major- and medium-market station now has at least one consultant on its payroll and, as more jobs are eliminated by FCC-sanctioned consolidation, many broadcasters are looking toward consulting as a stable source of income and are hanging out their own shingles.

Once radio’s half-ignored stepchild, FM came into its own. In the '70s it eventually overtook AM as the more popular band, particularly among younger listeners. A Jan. 5, 1974, article documented

When you're hot

you're hot

When you're a hundred

and still hot

and you're Billboard[®]

you're a very **HOT 100[®]**

*Congratulations
and
Love*



Apple

You-And Radio

BY RALPH J. WONDERS

There is no doubt that radio is dominated by conservatism. Advertisers, in general, are not pioneers. And advertising agencies, likewise, are not pioneers. They can't afford to be. The dollar invested in radio advertising has to bring returns—if the advertiser is to continue and if the agency is to continue with the account. The great sums of money involved enforce conservatism.

The net result of all of this is that almost each new advertiser going on the air seeks to learn first what is most successful and most popular at present—and then, what is most nearly like it that can be sponsored without fear of the criticism of copying.

Hence the sometimes unfortunate sameness in the radio show—a sameness the radio critics are fond of discussing.

Now one would think that, if one knew nothing about radio, all an act had to do to negotiate for a nice fat sale would be to duplicate what any successful act is doing on the air at present. But it doesn't work out like that. Sometimes, but not as a rule, the imitator often has a run of popularity on some other station, but in general, if he has no modifying or qualifying originality of his own, no little trick of personality either improving upon or differing from the originator of his pattern, the copyist does not last long.

The new act, if it is to be thoroughly successful, should be patterned on the broad general lines that have been proved successful in the entertainment field for many years. These general lines are so simple and fundamental and so founded on common sense it is surprising that they can be overlooked by anyone in this business. And yet they often are overlooked!...

Take over-sophistication and "artiness" Take acts that are obviously insincere—that are "written down" to a mistaken notion of the tastes of the radio audience. These cannot win that widespread support without which a radio attraction cannot reach commercial security.

And take, too, some of the far-fetched attempts at dramatic wistfulness—efforts put forth by sensitive and well-meaning souls who are straining to spread their conceptions of "beauty." Such efforts will be applauded by like-minded people, but they, too, are not in the majority. And radio is for the majority. Don't ever forget it.

The entertainment food that the majority is always hungry for is music that appeals to the emotions, drama that appeals to the sentiment and comedy that provides relief from thought. We live in a hurried harassed world and the majority of us want to turn on our radios for relaxation—to help along gayety, to take our minds off our problems. If any radio act can do any of these things and do them in a novel way... as to win general admiration, then that radio act is sure of a sale, is certain to earn radio's best money.

Let the stations themselves experiment and pioneer in developing tastes, raising standards, exploiting and winning support for new types of acts on their sustaining programs. You, if you are a radio artist or aspirant with your eye to the broadest, soundest and finest principles in the entertainment field... To too many aspirants, anything is "good enough" for radio—all it needs is to be "heard." As a matter of fact, success in radio demands the utmost in personal achievement... One of the commonest... pitfalls is failure to study audiences and the technique of radio entertainment itself. What do people want? What do they like best? How can this be gotten over to them to best advantage?

Let's assume... you have an act you believe is suitable for radio. You realize first of all that you are faced with the keenest kind of competition in a field that has felt the pinch of the recent depression, just as every other field has felt it. Artists of every degree and kind are looking to radio for the solu-

tion of their own personal problems. And radio, frankly, is crowded, hence the competition you face is keen. Keener now than if this were a boom time.

But you have determination and you have the goods to deliver. You try for an audition for either of the big networks [NBC and CBS]. There will be some difficulty in gaining this because neither of the networks is hungrily looking for new material at present.

You give your audition, taking care not to try to do or say too much, but using, at your audition, the same type of showmanship you would expect to use in a radio program itself... You are now at the point where you are apt to be told, "We like your work but we cannot schedule you at present." If this is told to you, nine chances out of ten it is not a stall. You can be scheduled only if something else is taken off to make room for you. For there is an act on the air each minute of the day. And each act now on the air has at least some following, or it wouldn't be there.

Or you may be regarded as such a find that the network executives offer you a management contract at once, arrange to put on sustaining programs so that the radio audience may get to know you better so that you may build up a following and increase in popularity to such a point that you may be in demand by commercial sponsors.

Or your act may be the type that would lose its appeal for an advertiser if you are exploited on sustaining time... And then, depending on how good your act is, how good business conditions are, and how good your breaks are at your auditions, you either will be sold or go back to other endeavors.

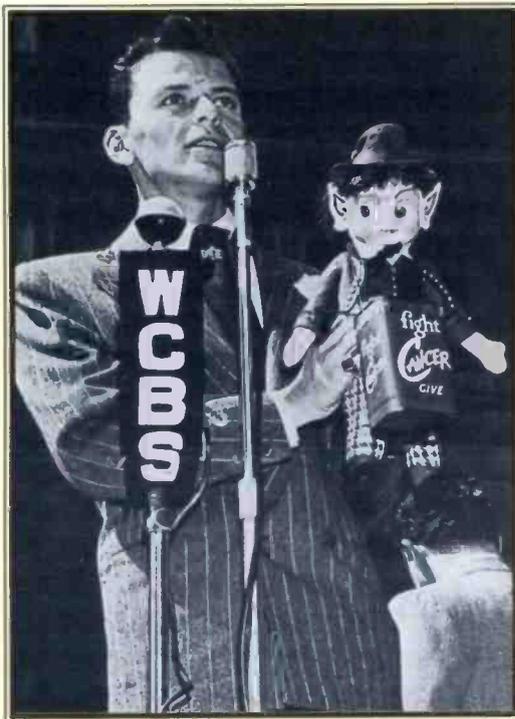
If that audition of yours doesn't result in a "click" and you are made to realize that those who hear your audition have less faith in you than you have in yourself, or that there is no action that can be stimulated at the time, there are several courses you may pursue with possible success.

You may want to offer your act to a rival network or station; you may want to put it on one of the local stations for the sake of gaining actual broadcasting experience—experience that may permit you to reshape and improve the act and make it more suitable for network programs; or you may want to offer it direct to one of the many advertising agencies which buy acts direct on behalf of their clients.

There is one human quality which... makes the matter of fixing prices and getting money into an artist's pocket a matter of irritating difficulty at times. That quality is vanity—the kind of vanity which makes a good but less known comedian, for instance, refuse a contract because it is at a lower figure than, let's say, Ed Wynn's... If he would only be generous to himself, however, he'd... work at any reasonable figure, realizing that in doing so he'll not only earn more in the long run than he would otherwise but would be enhancing, meanwhile, his earning power by increasing his popularity...

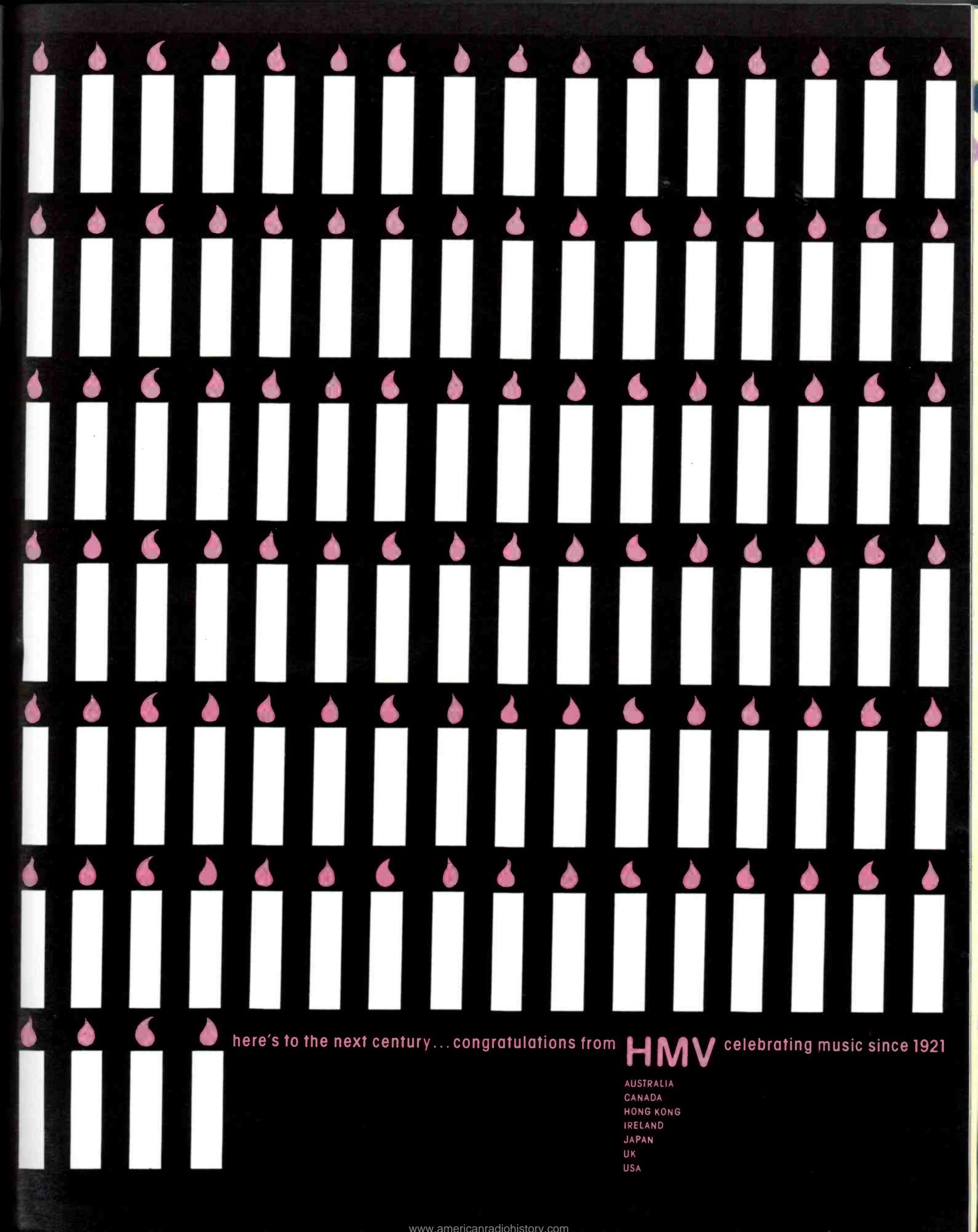
After all, there is only one very reasonable, safe guide in this matter of prices: Take the advice of someone who can be trusted, who merits confidence... If such a counselor says to you even something like this: "Here's a job you ought to take for nothing, for the publicity and buildup you will gain," take it and you will find you have not been misadvised. But first be sure that the one who gives you advice knows what he is talking about. For it is only such a person who will be apt to come to you later and say, "Here's your job—your big job—and it's as good as any in radio."

And the writer of this article hopes he may have the pleasure of saying this to you some day. And you! And you!



Frank Sinatra.

—Billboard, August 27, 1932



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McPHATTER**
**SEVEN
DAYS**
1081



**JOE
TURNER**
THE CHICKEN
AND THE HAWK
MORNING, NOON
AND NIGHT
1080



**RUTH
BROWN**
I
WANNA
DO MORE
1082



**LA VERN
BAKER**
GET UP, GET UP
(YOU SLEEPY HEAD)
MY HAPPINESS
FOREVER
1087



*The TOP LABEL
in RHYTHM &
BLUES because...
ATLANTIC ARTISTS
make the HITS!*



THE CLOVERS
**DEVIL
OR
ANGEL**
HEY, DOLL BABY
1083



**IVORY JOE
HUNTER**
A TEAR FELL
I NEED YOU BY
MY SIDE
1086



THE DRIFTERS
STEAMBOAT part **ADORABLE**
1078

RAY CHARLES
**DROWN IN MY
OWN TEARS**
MARY ANN
1085



ATLANTIC RECORDING CORP.
234 WEST 56th St. NEW YORK 19, N. Y.

A History Of Independent Labels

BY CHRIS MORRIS

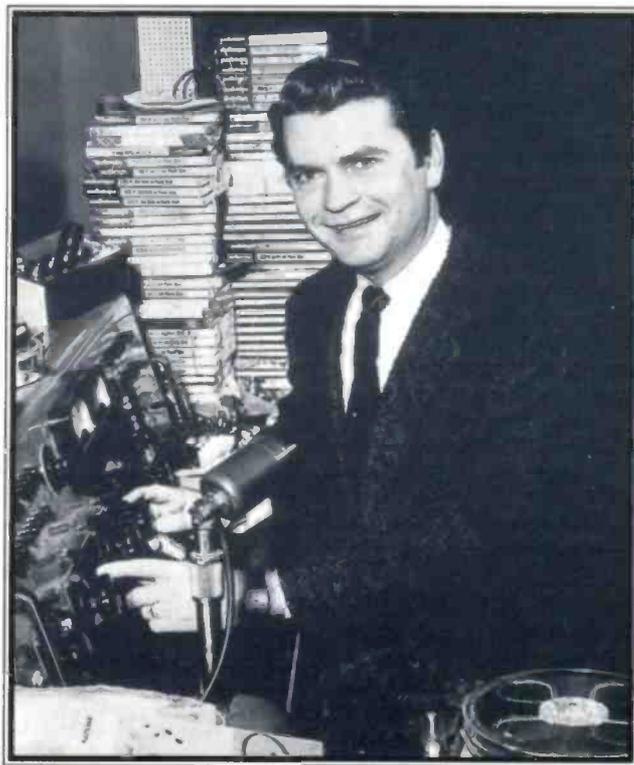
Some things never seem to change. In a Sept. 5, 1953, *Billboard* story about the vital independent record label scene in New York, writer Bob Rolontz noted, "the indie labels that flourish on Tenth Avenue, or a few doors off of it, are tough, aggressive, and inventive—as they have to be in order to stay alive and buck the competition of the major firms in the classier sections of town."

This combination of imagination and entrepreneurship has characterized independent labels since the dawn of the record industry, and, as long as there are individuals with a hot idea, an ear to the street, and a will to take on the majors head-to-head in the marketplace, the indie model will likely remain just as Rolontz described it in these pages over 40 years ago.

One could make a case for the notion that independent labels are as old as the medium of sound reproduction itself, predating even the establishment of *Billboard*: In April 1878, two months after he patented the phonograph, Thomas Edison established the Edison Speaking Phonograph Co. in Norwalk, Conn., thus becoming what may be considered the first "indie" in history.

Naturally enough, the pattern of industrial consolidation that historically has faced the indies would be established early on—Edison's company was purchased just 10 years later. (The inventor would continue to work within the industry until 1929, however.)

The concept of independence, while not unknown in the early days of the record business, was definitely a lesser part of the industry for much of the first half of the 20th century. The companies that became known as "the majors" developed early: the



Sam Phillips.

Victor Talking Machine Co.—which grew into RCA Victor—was incorporated in 1901, while Columbia starting making records in 1902. Other record labels—including the smaller "race labels" that prefigured later R&B-oriented indies—were in a constant state of flux and consolidation throughout the early decades of the century.

Other forces mitigated against the solid foundation of an independent side to the record business. Radio only slowly became a medium devoted to the dissemination of pre-recorded music. Independent distribution remained, if not virtually nonex-

istent, primitive at best; many retail outlets in fact controlled their own record companies. And the historic cataclysms of the century—the 1929 stock market crash, the subsequent depression, and World War II—inhibited both the public's ability to spend money on records and the cash-poor indies' ability to manufacture them. Only the growth of the jukebox industry during this period stemmed a disastrous tide for independent music merchants.

However, the war era and the years immediately afterward saw the birth and development of many of the great independent labels that stoked a boom in American popular music through the '50s.

Economic conditions forced by wartime austerity helped establish a situation favorable to the indies' pursuit of non-pop listeners. As Joseph Csida and June Bundy Csida noted in "American Entertainment," their 1977 compendium of *Billboardiana*, "The major record companies, prior to World War II, had produced some country and soul records, just as they had turned out some jazz and classical records. But the big profits lay in the pop operations. So, when the shellac shortage developed early in the war, the big companies virtually dropped their activities in these secondary areas."

By its April 20, 1946 issue, *Billboard* could announce, "Indie record companies, by and large, are in there swinging. From the standpoint of talent and tunes, production and promotion, distribution and deals... the little guys are hustling in a manner which must prove beneficial to the entire record industry. New ideas are popping like Cantor's eyes."

The reasons for the upswing in the indie trade were numerous. At the same time that postwar prosperity created a class of consumer with money to



Berry Gordy.

burn, urban centers experienced concurrent growth, swelled by postwar migrations from rural locales. Within these urban centers could be found a burgeoning number of indie labels, which, as *Billboard* noted at the time, were more than happy to cater to the niche tastes of audiences that were not being served by the major labels' pop-skewed artists. A network of independent distributors catering to retailers and jukebox operators stocking indepen-



Muddy Waters.

dent labels' product had also begun to spring up. And, with radio broadcasters' establishment of BMI, disenfranchised R&B and country writers found a new voice in publishing, and on the air.

Billboard's April 1946 story noted candidly that some indie operators "frankly admit that they are going to continue to stay out of the fields in which the majors push heavily, and concentrate on items where the majors do more or less of a token job." Summarizing this trend three decades later in virtually the same language, musicologist Nick Tosches added that the indies created "an avant-garde of economic necessity."

Those economic tenets would quickly spawn a brave new world of American music. In the 10-year period following the end of World War II, a group of fast-moving indie labels keenly read the barometer of mass taste and issued music by groups and artists who would virtually define the currents of popular music through the first rock'n'roll era.

(It should be noted here that, while their impact was not as significant commercially, a number of American indies were defining modern jazz during this same period. Such prime movers as Blue Note, Commodore, Dial, Prestige, Savoy, and Verve became bywords for quality jazz from the late '30s through the '50s and '60s.)

Among the best-known imprints of the day were Aladdin, Atlantic, Roulette, King, Chess, Vee Jay, Modern, Specialty, Imperial, Sun, Meteor, Duke, Keen, Del-Fi, Imperial, and Phillies.

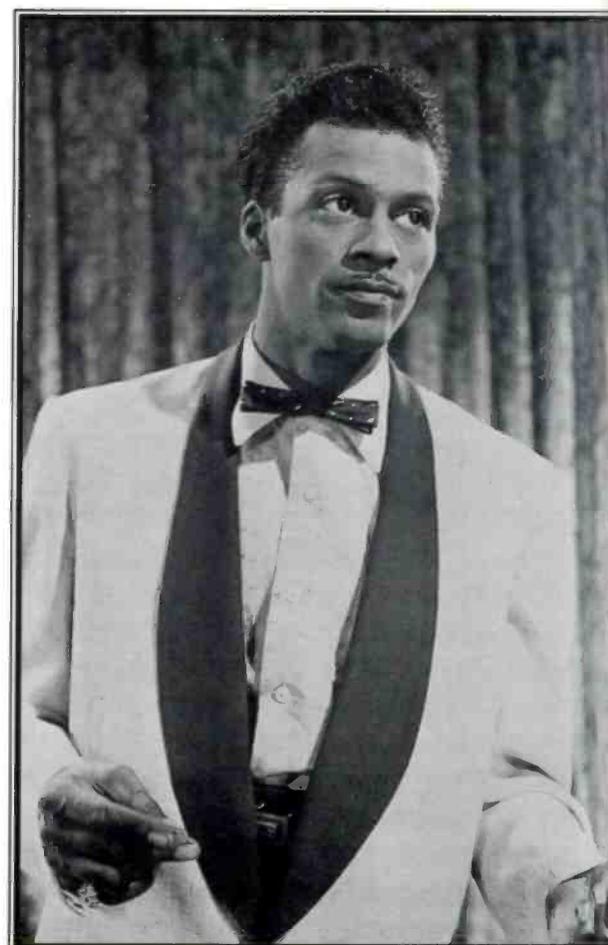
Even a partial listing of the rock'n'roll and R&B labels' rosters stars reads like a tally of postwar popular music's elite. Amos Milburn. Charles Brown. Big Joe Turner. Ray Charles. The Drifters. The Coasters. Ruth Brown. James Brown. The "5" Royales. Roy Brown. Little Willie John. Chuck Berry. Muddy Waters. Howlin' Wolf. Jimmy Reed. John Lee Hooker. Little Richard. Percy Mayfield. Lloyd Price. Larry Williams. Jerry Lee Lewis. Johnny Cash. Carl Perkins. Charlie Rich. Little Milton. Little Junior Parker. B.B. King. Elmore James. Bobby Bland. Johnny Ace. Sam Cooke. Ritchie Valens. Fats Domino. The Ronettes. The Crystals.

And Elvis Presley.

In late 1955, the purchase of Presley's Sun Records contract by RCA A&R man Steve Sholes for \$40,000—an unprecedented sum at that point, and a virtually unthinkable act in the early days of rock'n'roll—was considered an act of rare folly on the part of the major. In its April 25, 1956, issue, *Billboard* noted, "There was considerable doubt whether... [RCA] could preserve the unique sound Presley had been getting both vocally and instrumentally [at Sun]."

RCA's buyout of Sun—which soon yielded immense sales for the major ("75G Daily Ain't Hay/Sholes Has Last Laugh," *Billboard* headlined)—may today be perceived as a kind of great divide in the history of the independents. Never again would the indies be perceived as poor sisters catering to niche music buyers; instead, the labels would be viewed as potential proving grounds for future mass-audience stars. That perception persists to this day.

In search of headier musical thrills, the mem-



Chuck Berry.

bers of the booming youth culture of the postwar years snapped up the music of Presley and his indie label brethren, driving total annual record sales, in units, from 213 million in 1954 to 603 million in 1959. The indies gained substantially in this rock'n'roll gold rush: According to a breakdown of top 10 singles on *Billboard*'s charts by rock historian Charlie Gillett, indies accounted for 59 of the 89 top 10 records in 1959, as opposed to only 11 of 51 entries in 1955.



Ahmet Ertegun, Jerry Wexler, and Big Joe Turner.

With My Thanks



Neil Diamond

I Have Faith
performed by
JOHN WAYNE

PRODUCED BY BOB REISDORFF
A GARRETT MUSIC CASABLANCA WEST
PRODUCTION
NR 1000

BROOKLYN BRIDGE

...WORST THAT COULD HAPPEN

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WES FARRELL
A CORAL ROCK
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ON
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RECORDS,
OF COURSE!

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"I DON'T"

Not every girl gets her man to say "I do"... but every once in a while you hear a young girl who sings and writes songs with a groovy conviction.

Such an artist is
Laura Nyro.
You'll believe in her
as "We do."

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Arranged and conducted by Herb Bernstein and Produced by Milton T. Okun, Inc.

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**HEADED FOR NO. 1
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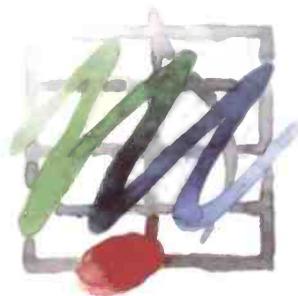
1405 Locust St.
Philadelphia, Pa.

Clockwise from top left: Casablanca advertisement, 1979; Buddah advertisement, 1968; Swan advertisement, 1960; Verve advertisement, 1966.

A LOT'S HAPPENED OVER THE PAST HUNDRED YEARS



Some things only get better. Congratulations, Billboard. It's been great making music with you.



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Fats Domino.

The "golden age" of American independent labels essentially coincided with a concurrent "golden age of rock'n'roll." To a certain extent, congressional scrutiny of alleged label payola activities helped to stifle some of the feistier indies, and, by the early '60s, with tamer pop acts prevailing again on the charts, the pendulum was prepared to swing toward England's so-called "British Invasion" acts.

Amazingly, an independent label (one specializing in R&B, no less) anticipated even this trend: In 1963, Vee Jay Records in Chicago licensed an available album by a then-unknown U.K. group—"Introducing The Beatles."

While America's rock'n'roll indies went into slight eclipse during the '60s, what may be the most remarkable independent success story of them all took place during that period. It began in Detroit, started with soul, and crossed over into pop: Motown Records experienced a nearly unprecedented chart run, scoring Hot 100 hits with the Supremes, the Temptations, Marvin Gaye, Martha & the Vandellas, and Stevie Wonder. This achievement marked the Motown family of labels as the most significant indie dynasty of the decade.

Consolidation became a byword in the record industry once more during the '60s. Two formidable New York indies with storied catalogs—Elektra Records, the folk-based imprint founded in 1950 by Jac Holzman, and Atlantic Records, started up in 1948 by Herb Abramson and Ahmet Ertegun, were both acquired by National Kinney Corp. in the late '60s, becoming the foundation the industry's market-share leader in the '90s, the Warner Music Group.

The '70s were largely quiet times for the indies, as the music dismissively known as "corporate rock," and later disco, reigned supreme on the charts.

Root Forms: Country & Blues BY SEYMOUR STEIN

The evolutionary process which has brought about the present state of today's popular music can, 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...

Yet both these forms of music were originally tightly segregated categories and remained as such for many years. Although at various times they flourished, their audiences were highly specialized. R&b or "race and sepia-blues" records were aimed at the black rural markets of the south and the black ghettos in the industrial cities of the north and midwest. Sales of country music or "hillbilly" records were directed solely at the white rural areas of the country.

The public was first introduced to hillbilly and race recordings in the early 1920's... 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 including Paramount, Okeh, later purchased by Columbia, Gennett, 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 [on the indie rosters]. Their effect on the blues and even pop singles is still being felt in this generation.

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 label's recording manager, Mayo Williams, who together with Paramount talent scout Arthur Laibley found and recorded many colored artists from all over the country...

During the Thirties through the close of World War II, record sales never reached the high sales peaks of the Twenties. This forced all the independent labels out of business or caused them to be absorbed by the majors.

In the late 1930's and early 1940's a number of country artists emerged as big disk sellers, among them Columbia's Roy Acuff, Gene Autry, Bill Monroe, Teel Daffan, Spade Cooley, Bob Wills, and Al Dexter, Victor's Eddy Arnold, Elton Butt, Roy Rogers, Sons of the Pioneers and Hank Snow, and Decca's Ernest Tubb and Red Foley. Capitol Records, formed during the war and soon to become the fourth major label, boasted Tex Ritter, Merle Travis and Tex Williams among their country acts.

The years directly following World War II were important in both the race and country fields. Increased migration from southern and rural areas to the industrial cities throughout the nation as well as the postwar economic boom caused a tremendous and 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 service these and other specialized fields of music.

Directly after World War II, the major labels firmly controlled the two fields of race and hillbilly music. Decca, with artists like Louis Jordan, Lionel Hampton, Andy Kirk, the Ink Spots, the Mills Brothers, Ella Fitzgerald, Lucky Millinder, Buddy Johnson, and the Jubalaires, virtually had a monopoly on race sales. Columbia's mainstay was Cab Calloway. Victor boasted Erskine Hawkins, Arthur Crudup, Sonny Boy Williamson, Arbee Stidham, among others, while the newer Capitol label offered Julie Lee and Her Playboys, the King Cole Trio, and Nellie Lutcher.

The indies, however, began to take hold of the rhythm and blues market in 1946. By 1951 they controlled it and have ever since. Among the early indies were Apollo, Savoy, King, Deluxe, National, Exclusive, Miracle, Philo (later renamed Aladdin), Specialty, Modern, Jubilee, Duke, followed a few years later by Imperial, Chess, Herald, Excello and Atlantic and later still by Vee Jay, Rama, Dootone, Old Town, Baton, Gone and other smaller labels. It is important to note that many of the leading country indies... Four Star and later Abbot, King, Sun and Starday... are still active, while [many] among the pop indies of the era such as Majestic, Vitacoustic, Signature, Musicraft, Tower, BBS, Keynote Victoria, Bullet, Damon and... others have vanished without a trace leaving only Mercury, MGM and London as the early pop indies still active. We must attribute the high mortality rate in the pop field to the high price of recording as well as the overpowering strength and keen competition offered by the major labels.



Seymour Stein, former *Billboard* staffer and founder and CEO of Sire Records Group (distributed by Warner Bros).

—*Billboard*, Dec. 27, 1969



PRIVATE MUSIC



2 NEW HITS TAKING OFF



**BABY
I NEED
YOUR
LOVING**

**“Four
Tops”**

Motown 1062

**DANCING
IN THE
STREET**

**Martha
and The
Vandellas**

Gordy 7033

... FROM HITSVILLE U.S.A.

MOTOWN RECORD CORP.

2648 West Grand Blvd., DETROIT, MICH.

PEACE
BY THE ROTARY CONNECTION
... JUST IN TIME FOR
CHRISTMAS



LPS 318 STEREO
CADET CONCEPT RECORDS
CHICAGO, ILLINOIS 60616

Cadet Concept advertisement, 1968.



The Supremes.

However, the latter part of the decade proved prophetic for the independents, as two strains of music attained street-level prominence via a spate of indie releases.

By the mid-'70s, rap music had begun its rise out of the New York clubs; significant single releases by such acts as the Sugar Hill Gang, Grandmaster Flash & the Furious Five, and Afrika Bambaata & Soulsonic Force appeared on such labels as Sugar Hill and Tommy Boy. Within a decade's time, the genre would experience its first platinum hit album, Run-D.M.C.'s "Raising Hell," issued by another New York indie, Profile.

The genre today known as modern rock would also have its gestation in subterranean indie releases of the late '70s. While that era's brand of punk rock would enjoy a brief, commercially arid flirtation with the major labels, it was dedicated indie labels like SST, Alternative Tentacles, Touch & Go, Homestead, Epitaph, Frontier, Relativity, Enigma, and Dischord that carried the punk style into the '80s, nurturing the music for a new generation of disaffected youth.

Throughout the '70s and '80s, new independents continued to spring up. Many of these companies were inspired as much by the activities of such older, specialized indies as Delmark, Chicago's blues label, or New York's famed folk archive, Folkways, as by any abiding desire to conquer the mass marketplace. However, the steady construction of appealing catalogs won these labels a solid niche in the industry, and today such names as Alligator, Flying Fish, Rounder, and Sugar Hill have become synonymous with excellence in their chosen fields of endeavor.

Independent success stories have continued to crop up in the pages of *Billboard* to the present day. Through the '80s, rap accounted for some of the indies' biggest sales tales: Hardcore efforts by such L.A.-based gangsta acts as N.W.A. and its members Ice Cube and Eazy-E racked up major numbers for the Ruthless and Priority imprints. Just last year, an independent scored a megahit with one of the most ubiquitous rap singles of all time—"Whoomp! (There It Is)" by Tag Team, which moved a staggering 4 million copies for L.A.'s Bellmark Records.

In 1991, the unprecedented sales of "Nevermind" by Nirvana, an act that cut its first album for the Seattle-based independent SubPop, made the indies fertile terrain for majors in the hunt for cutting-edge rock acts. Many groups with a handful of indie releases were wooed and won by the majors, and some even managed to prevail on their home ground—witness this year's breakthrough of the Offspring, whose second album for the L.A. indie Epitaph was among 1994's most popular punk-edged releases.

As noted at the outset, some things never seem to change. Using relatively limited capital and a high quotient of ingenuity and inspiration, the indies will continue to chart a prescient course in the music industry tomorrow, as they have throughout the history they share with *Billboard*.

Chris Morris, senior writer at *Billboard*, is based in the magazine's Los Angeles office. His work has appeared in *Musician*, *Rolling Stone Spin*, the *Los Angeles Times*, and numerous other publications.

WESTWOOD ONE REACHES MORE LISTENERS THAN ANYONE ELSE IN RADIO.

90'S COUNTRY
ACUSTIC COUNTRY
ADULT CONTEMPORARY
ADULT ROCK 'N ROLL
AM ONLY
AMERICA IN THE MORNING
AMERICA THIS WEEK
AMERICAN DANCE TRAXX
BBC CLASSIC TRACKS
THE BEATLE YEARS
THE BRUCE WILLIAMS SHOW
BRUCE WILLIAMS TRAVEL CORNER
CASEY'S BIGGEST HITS
CASEY'S COUNTDOWN WITH CASEY KASEM
CASEY'S HOT 20
CASEY'S TOP 40 WITH CASEY KASEM
CHAMPIONSHIP BOXING
CLASSIC ROCK SPECIAL OF THE MONTH
CNBC BUSINESS RADIO
CNN HEADLINE NEWS
CNN RADIO NEWS

COLLEGE FOOTBALL BOWL GAMES
COUNTDOWN AMERICA WITH DICK CLARK
THE COUNTDOWN WITH WALT LOVE
COUNTRY COUNTDOWN USA
COUNTRY GOLD SATURDAY NIGHT
COUNTRY SIX PACK
COUNTRY'S CUTTING EDGE
COUNTRY'S INSIDE TRAK
THE DAVID BRENNER SHOW
DAVID ESSEL--ALIVE!
DICK CLARK'S ROCK ROLL & REMEMBER
DON CRIQUI ON SPORTS
DON AND MIKE
DR. JOYCE BROTHERS
E! RADIO
THE ENTERTAINMENT REPORT
EXCLUSIVE LIVE CONCERT BROADCASTS
FACE-OFF
FIRST LIGHT
FORMAT 41
FUTURE HITS

THE G. GORDON LIDDY SHOW
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JIMUS IN THE MORNING
IN CONCERT
IN CONCERT: HIGH VOLTAGE
IN CONCERT: NEW ROCK
THE JIM BOHANNON SHOW
LARRY KING LIVE
LAST NIGHT ON TONIGHT WITH JAY LENO
LAURA MCKENZIE'S TRAVEL REPORT
LIKE ONLY YESTERDAY
THE LOU HOLTZ SHOW
MAJOR COLLEGE BASKETBALL
MIKE FRANCESA'S SPORTS NOW!
THE MIKE WALKER SHOW
MONEY MAGAZINE BUSINESS REPORT
MONEY MEMO
MORNING SHOW AUDIO
MTV NEWS
MY SIDE OF THE STORY
NBC EXTRA

NBC RADIO NEWS
NEW GOLD ON CD
NFL SUNDAY DOUBLEHEADERS
NOTRE DAME FOOTBALL
OFF THE RECORD WITH MARY TURNER
THE OFFBEAT
THE OLDIES CHANNEL
THE O'LEARY/KAMBER REPORT
ON THE EDGE
ON THE GARDEN LINE WITH JERRY BAKER
ON THE RADIO
OPTINEWS
OUT OF ORDER
PAT BUCHANAN & COMPANY
POP QUOTES
RESOURCES
THE RETRO SHOW
THE RICHARD SIMMONS SHOW
THE ROAD TO THE NATIONAL CHAMPIONSHIP
ROCK AND ROLL NEVER FORGETS
THE ROCK CALENDAR

ROCK PARTS
THE ROCK REPORT
ROCK QUOTES
THE SISTER 2 SISTER UPDATE
SOLID GOLD SATURDAY NIGHT
THE SOURCE REPORT
SOURCE SATELLITE INTERACTIVES
SPECIAL EVENT PROGRAMMING
THE STONES VODOO RADIO NETWORK
SUPER GOLD
SUPERSTAR CONCERT SERIES
THE TOM LEYKIS SHOW
THIS IS THE NFL
WEEKEND HEADLINER
THE WEEK IN REVIEW
THE WEEKLY COUNTRY MUSIC COUNTDOWN
WESTWOOD ONE 70'S
WESTWOOD ONE COUNTRY
THE WORLD TODAY
YOU AND YOUR MONEY
YOUR GOODTIME OLDIES MAGAZINE



WESTWOOD ONE COMPANIES

The '90s: "Where Country Is Headed" BY GERRY WOOD

The first year of the decade of the '90s, galloping ahead to 1991. What has it meant to country music? In one word: Everything.

This is not a cheerleader capsule of country music, circa 1990-91, though, at times, it might look like one. This is a report of where the genre is and where it appears to be headed. And the story is simple: Country music has gone through its most remarkable year in history—and the year ahead may well lap the achievements of 1990.

The top story has to be the incredible surge of new talent. Just when

Corbin/Hanner, Mark Collie, Shelby Lynne, Jann Browne, Lee Roy Parnell, and Michelle Wright.

The surge is translating into significant record sales. Unknown two years ago, Garth is gilded in gold and bound for platinum. Likewise, those bluegrass wonders who have emerged from last year's oblivion to 1990 gold status (and soon to be platinum): the Kentucky Headhunters. Country music needs to renew its mineral license with the amount of gold albums [from] George Strait, Alabama, Shelton, Lorrie Morgan, Kathy Mattea, Hank

Williams Jr., Charlie Daniels, k.d. lang, Keith Whitley, Reba McEntire, and the Judds. Platinum lodes come from Randy Travis, the king of the country album charts, with two platinum, a double platinum, and a quadruple platinum. Perhaps it's time for Randy to, finally, take a bow as the Country Music Assn. entertainer of the year. More platinum product hails from Willie Nelson (double and triple), Alabama (triple), Hank Jr. (double and single), and the late, lamented Patsy Cline (double). Reaching single platinum status are Black, the Judds, Shelton (two), Strait (two), and K.T. Oslin (two).

Country music and its artists are once again tickling the fancy of national and international media, becoming the darlings of Carson, Letterman, Hall, Oprah, and other laugh & yak shows. From "Today" to "Entertainment Tonight," the exploits of country music stars are covered with an intensity not seen since the Urban Cowboy daze when media overhype resulted in a paralyzing Nashville euphoria that almost flushed this genre down the commodes of the music industry. Country radio is ecstatic with the quality of new music coming out of Nashville, and some stations have even, gasp, expanded their playlists to accommodate the surge of brilliant new songs and singers.

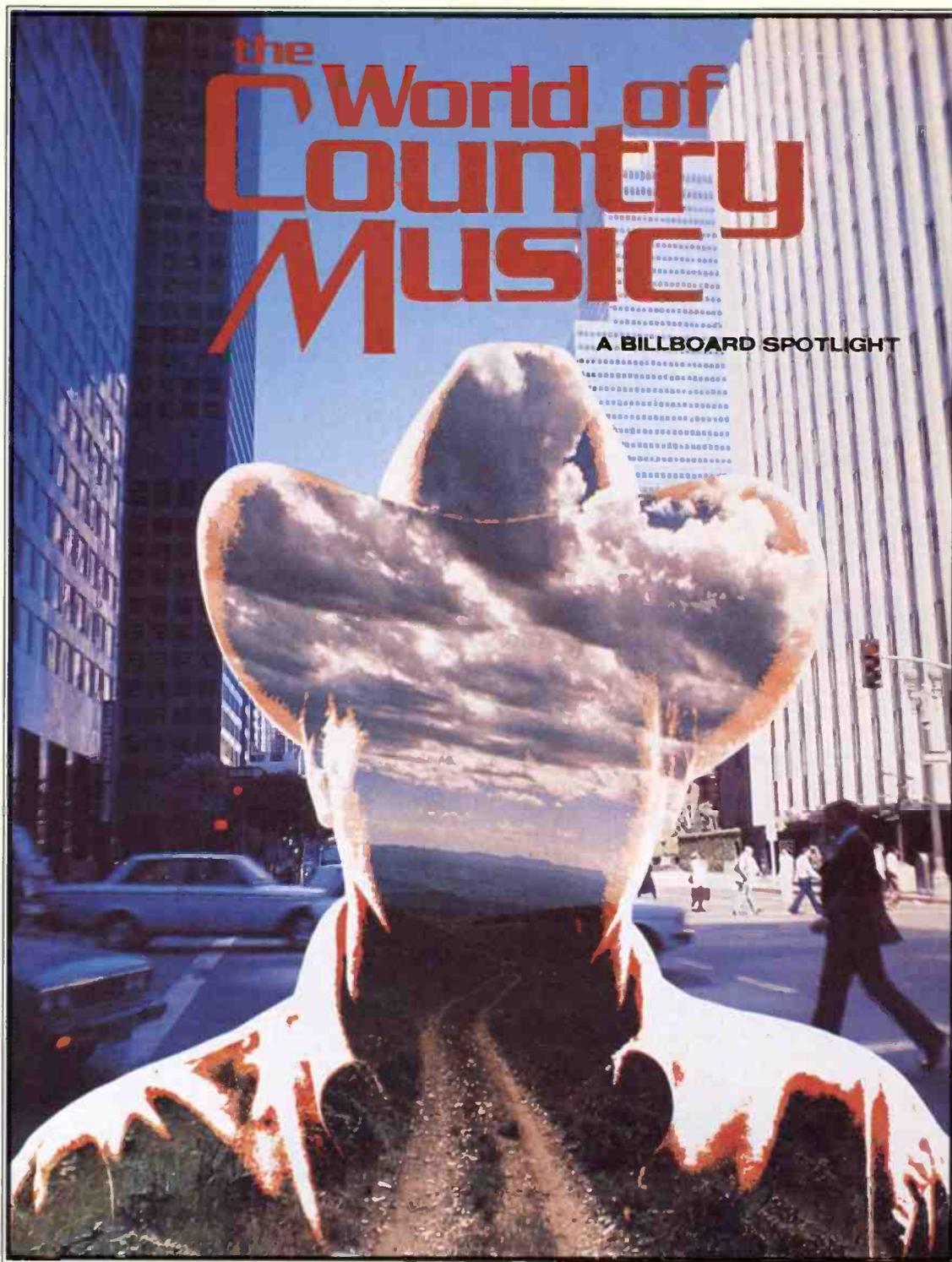
But it's not a problem-free environment yet. How many more new acts can radio, retail, and the consumers absorb? What happens to the established acts? Why can't country shed, once and forever, its hick, uneducated image? Will single sales ever mean anything again? What about cassette singles and CD singles... and what was that black oily stuff they used to make records out of? Oh, vinyl. Will country music profit from its transition to a song-based format? Can it survive the fiery competition in the concert marketplace? Why are the international frontiers so difficult to cross? Will country radio—and later the industry and consumers—become so fragmented that dilution is the only alternative? And where goes video with The Nashville Network/Country Music Television merger bid? As the title and lyrics of a country song suggests, there are "No Easy Horses."

The history of country music often mimics the lyrics of its songs: for every promise there seems to be a problem and vice versa. For every new healing there's an old wound, and vice versa. And for every triumph, there's a tragedy, if not behind, at least ahead.

But Nashville's music moguls graduated with Ph.D.s in Hard Knocks, thanks to the rise and fall of the '80s, and they refuse to be seduced by the sweet sounds of success in the early '90s. They have reason to gloat and say I-told-you-so and get careless with rosters and budgets, but they aren't doing it. Instead they're intensifying their concentration, honing their operations, and steadfastly clinging to the principles, talents, and goals that have caused this renaissance.

And that could be the major telling difference in why the country music industry just might be poised to dominate the decade of 1990 and beyond.

—Billboard, Oct. 13, 1990



Spotlight cover, 1981.

you thought that Randy Travis was the newest kid on the block, replacing those oldtimers Ricky Skaggs and George Strait, along comes Ricky Van Shelton, and just as you thought Shelton was the bookend for this best-selling volume, along comes Clint Black, and just as we adjust to Clint becoming a platinum act within a one-year period, along comes Garth Brooks, and just as we accept Garth as a bona fide gilded great, here comes, down the far turn and headed into the stretch, Alan Jackson, Travis Tritt, Doug Stone, the Kentucky Headhunters, Pirates Of The Mississippi, Joe Diffie, Tim Ryan,

Paul Simon

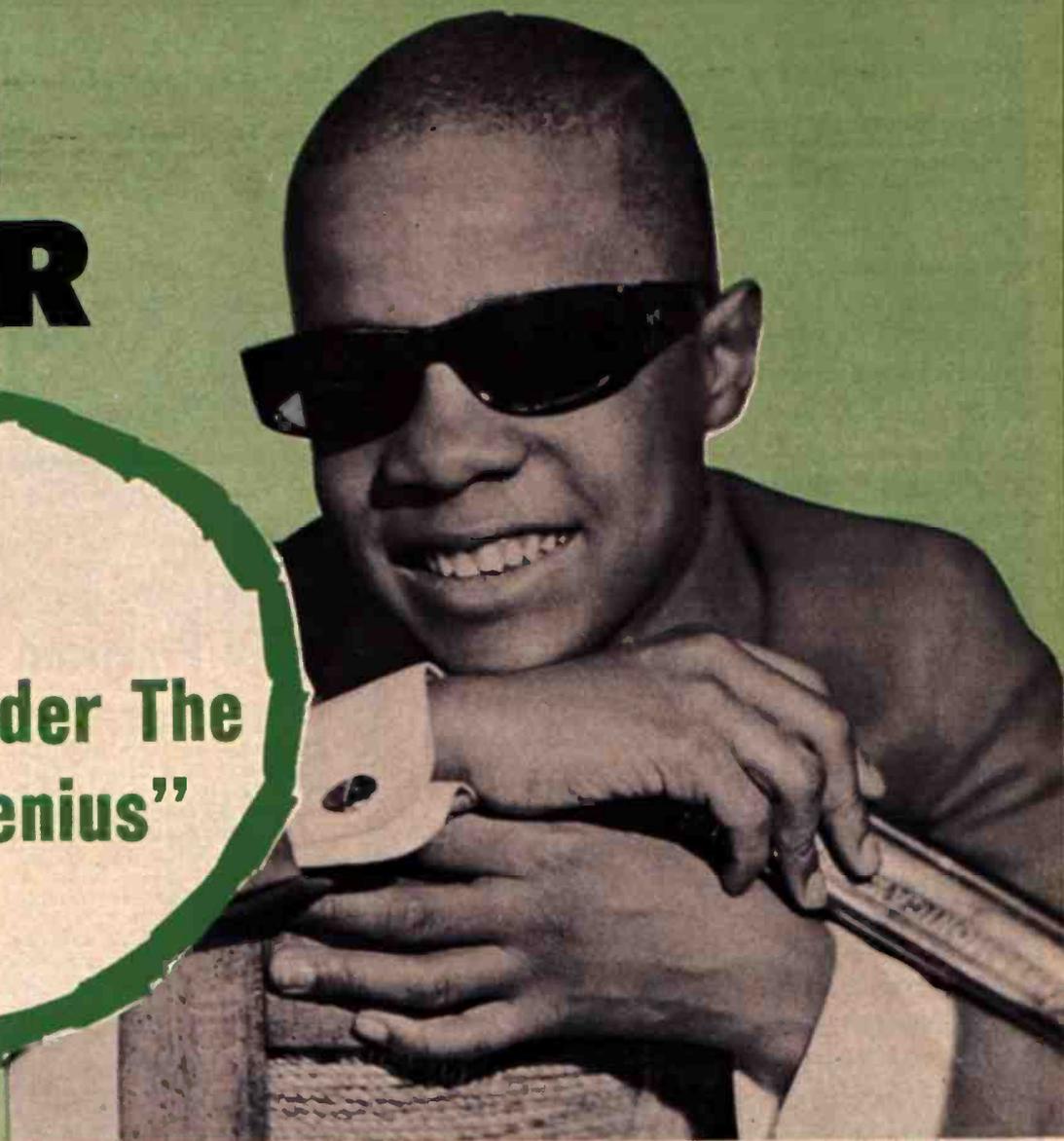
LITTLE STEVIE WONDER

Watch for New Single Release

Latest Album

**"Little Stevie Wonder The
12 Year Old Genius"**

Tamla 240



THE MIRACLES



Smash Hit Single

"Mickey's Monkey"

Tamla 54083

Latest Album

**"Miracles Live On
Stage"**

Tamla 241

Art For Sale

BY GENE SCULATTI

"Doing business without advertising is like winking at a girl in the dark. You know what you are doing, but nobody else does."

—Stewart Henderson Britt,
New York Herald Tribune, Oct. 30, 1956

Much like nature, the artist abhors a vacuum. No musician, from the most devoted choirmaster to the most despairing grunge rocker, creates for the half-filled house or the untouched ear. The desire for a responsive audience is the drive that takes an artist to a record company, and advertising—be it the “free” promotion of radio exposure or the multiple impressions of a print campaign—in turn delivers the artist’s work to the public.

From the beginning, advertisements have been among Billboard’s most colorful features. The magazine’s charts and news articles traffic in the hard currency of verifiable fact and quantifiable data. Advertisements—appearing in the rented spaces between (and on) the covers—also deal in these properties, but with an added dimension. Not just the promoters of goods and services for sale, advertisements articulate dreams; they try to infect those who read them with enthusiasm and invite those readers to act in a spirit of mutual interest. Advertising also reflects the ongoing parade of popular culture. It is no surprise that advertisements in Billboard have, for the past 100 years, signaled the arrival of most of the world’s major entertainment figures.

Over time, a certain consistency of technique has appeared in the advertising pages of Billboard. A July 5, 1902, Barnum & Bailey ad prefigures the Lollapalooza festivals of the ’90s, promising crowd-

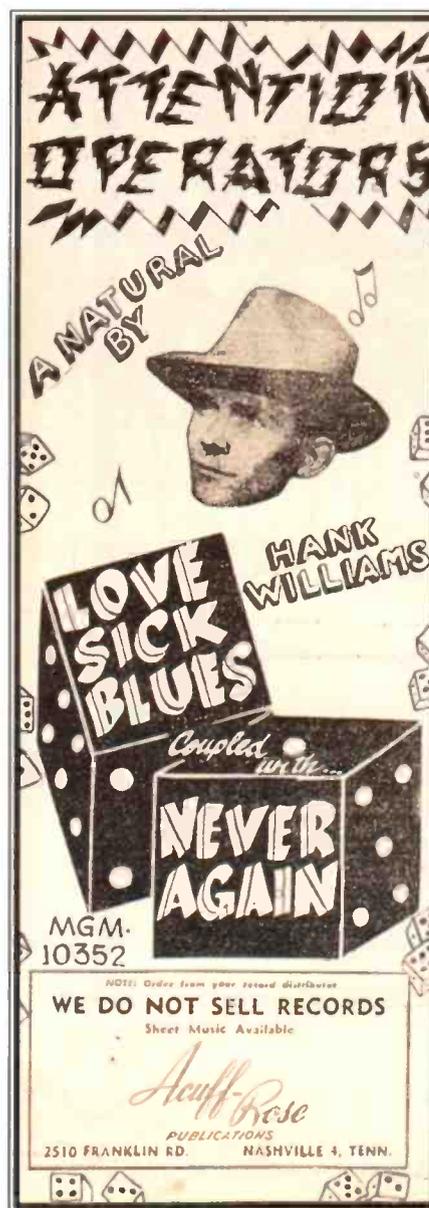
pleasing contortionists, grotesques, tumblers, leapers, and freaks, among other acts, while the artist-owned label is augured in an August 26, 1916, announcement of the new Mary Pickford Film Corporation (“World’s Foremost Star of Motion Pictures Supreme Heads Her Own Company”). The modern “cross-over” star who exploits notoriety in one media realm to storm another (for example, Howard Stern or G. Gordon Liddy) belongs to a long line that stretches back (at least) to famed prohibitionist Carrie Nation. “Wanted... Wanted,” proclaims a March 19, 1904, ad, “Every Manager Of Fairs, Parks, Etc. To Know That Clark Ball Is Now Booking Ahead For The Coming Summer. Carrie Nation Of Saloon Smashing Notoriety.”

Publishers and song pluggers touted their wares in Billboard throughout the teens and ’20s (and a one-column August 13, 1927, spot pitched “World’s Hottest Cornet Breaks & Choruses... Two Books By Louis Armstrong”), but it was not until the ’30s that ads promoting recording artists began to appear regularly. By 1936, record labels had started buying space near the weekly 10 Best Records chart—mainly to promote their releases, not to retailers but to jukebox operators,

whose public players were among the era’s most potent means of exposure. “Fats Waller At The Top!” crows a small Victor/Blue Bird ad of August 1, 1936, that advises the operators to “Put These [Record Releases] In Your Machine And Watch The Nickels Roll In!”

A full-page Jan. 8, 1938, back-cover ad for Wurlitzer Automatic Phonographs shows both the primacy of jukebox promotion in the ’30s and presages the “bundling techniques” employed to sell CD-ROMs in the ’90s. The ad’s copy and stylish deco design use Duke Ellington (“The Creator Of A New Vogue Of Jazz Music”) to sell both hardware and software. “He Plays Wherever There Is A Wurlitzer,” reads the headline, and an adjacent balloon touts the composer/bandleader’s latest Brunswick discs, including “Caravan” and “The New East St. Louis Toodle-o.”

Record advertising became more widespread with the ascent of such major “diskeries” as Columbia, Decca, and Victor in the ’40s. Big-band leaders and star soloists took the spotlight (a five-page spread in 1942 proclaims Glenn Miller & His



Advertisement, 1949.

ON THE WAY TO THE TOP!
POP!

FATS DOMINO'S

AIN'T IT A SHAME

—THE TRIPLE CROWN—

| | | |
|--|---|--|
| The Billboard— July 16 Most Played by Jockeys | The Billboard— July 16 Most Played in Juke Boxes | The Billboard— July 16 Best Sellers in Stores |
| 1. AIN'T IT A SHAME Fats Domino | 1. AIN'T IT A SHAME Fats Domino | 1. AIN'T IT A SHAME Fats Domino |

And Now!

Best Selling Pop Records
#20 **AIN'T IT A SHAME**

Imperial Records
6425 Hollywood Blvd. Hollywood, Calif.

Advertisement, 1955.

Orchestra “America’s Number 1 Band... Over 6,000,000 Records Sold In The Past Year”), but just as common were roster ads that promoted a given label’s current releases—often over an A&R landscape of staggering diversity. Two June 6, 1948, roster ads plugged Capitol’s “Hot Hits” (everything from Nat King Cole’s pop chart-topping “Nature Boy” to Tex Ritter’s western classic “Deck Of Cards” and Nellie Lutcher’s “sepia” hit “Fine Brown Frame”)

and RCA Victor’s “Climbers” (which ranged from Dennis Day’s Hibernian hit “Clancy Lowered The Boom” to Dizzy Gillespie’s “Ool-Ya-Koo” and Spade Cooley’s “Oklahoma Waltz”).

The changing of the pop-cultural guard in the ’50s was also played out on the magazine’s ad pages. Significantly, the dozens of upstart R&B and rock-’n’roll labels often utilized Billboard chart data in their advertisements—as if to convince fellow

36 The Billboard's Music Popularity Charts . . . POP

A WILD WEIRDIE!

SCREAMIN' JAY HAWKINS

ocks, rolls
grunts, groans,
shouts, screams

I PUT A SPELL ON YOU

D.J.'s-
Be brave . . .
Put a spell on your fans . . .
Tie up your switchboard . . .
Get on this hit . . .

*It happened in New York, Chicago, Philly and Hartford! If you get fired, we'll get you a job.

b/w
LITTLE DEMON
Okeh 7072 & 4-7072

A Billboard R&B Best Buy
"POPPIN' AS A POP HIT!"

Okeh records—in screamin' hi-fi—

Advertisement, 1956.

since-vanished aspirants (“Bobby Jameson Is Here” shouts a July 25, 1964, gatefold that depicts a young singer standing atop his limo in the center of a motorcade and clutching a guitar in one outstretched arm).

The colorful procession of introductions and arrivals continues through the ’60s and ’70s. What it, advertising in Billboard shows the record companies reacting to change, as artists, audiences, and an industry grew up fast together. Motown drop

tradespeople of their legitimacy and stability in a music field derided by mainstream society as fraudulent and ephemeral. In one ad, Imperial Records awards Fats Domino’s “Ain’t It A Shame” the “TripleCrown,” citing the single’s No. 1 status on Billboard’s Most Played By Jockeys, Most Played in Juke Boxes, and Best Sellers In Stores charts for the week of July 16, 1955.

The new music’s rise from the smalltime to big business was dramatic. Within weeks of a Dallas booker’s homespun playbill for a tour featuring Carl Perkins, Sonny James, and the Texas Stompers came RCA Victor’s announcement of a fully coordinated rollout of the first Elvis Presley campaign (Billboard, March 31, 1956), promising radio and print support, ad mats, and promotional materials (“for walls, windows, [and] listening booths!”).

With the expansion of the economy in the ’60s, the volume and ambitions of music advertising grew. Bold new stories required imaginative telling. Few today would doubt the wisdom of Capitol’s Jan. 4, 1964, spread inviting the American industry to “Meet The Beatles!” or Columbia’s provocative two-pager (July 10, 1965) inquiring, “A 6-Minute Single? Why Not! When You Have 6 Minutes Of Bob Dylan Singing His Great New Song ‘Like A Rolling Stone.’” Less judicious, but no less expressive of their creators’ ardent intentions, were extravagant ’60s campaigns for a host of

The Ichiban Music Family congratulates and commends **Billboard** for one century of expertise and

extraordinary contributions to the music and entertainment industry. As an independent leader in R&B, rap, rock,

blues, jazz and soul music, the Ichiban Music Family applauds **Billboard's** history and global accomplishments.

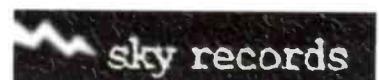
MC BREED • CLARENCE CARTER • KWAMÉ • MOE TUCKER • TRUDY LYNN • KOOL MOE DEE



KEVIN TONEY • WILLIE D • JIMMY DAWKINS • 95 SOUTH • MILLIE JACKSON • DEADEYE DICK

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MUSIC FAMILY



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1894

Billboard®

1994

100 YEARS!!!

Billboard's 100th Anniversary Issue Order Form

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Billboard's 100th Anniversary Issue as indicated below:

100th Anniversary Issue Price List
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Bulk Copies (5 or more).....\$ 7 each
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Hard-Bound Copies: Please send me ___ hard-bound copies @ \$50 each.

Please note that pre-payment is required. Allow 3-5 weeks for delivery.

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New York, NY 10036 or FAX credit card orders to (212) 536-5294.

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Company _____

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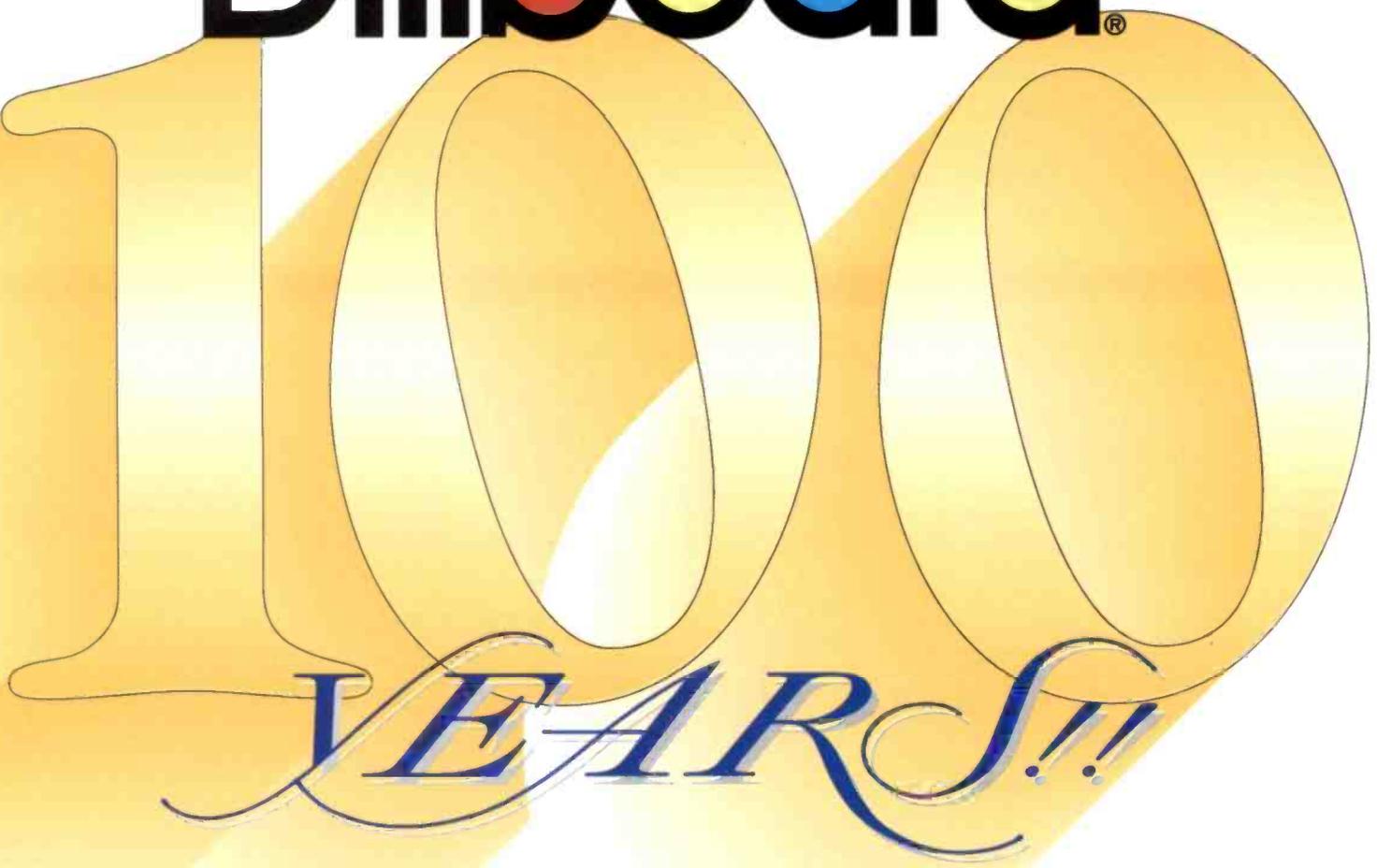
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Billboard®

1994



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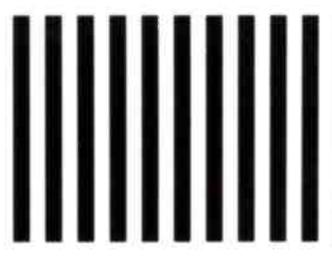
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NEW YORK NY 10109-0025



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IF MAILED
IN THE
UNITED STATES



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POSTAGE WILL BE PAID BY ADDRESSEE



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PO BOX 2011
MARION OH 43306-2111



NO POSTAGE
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IF MAILED
IN THE
UNITED STATES



HAPPY
BIRTHDAY
Billboard®

HERE'S TO YOUR SECOND CENTURY.

ADWEEK MAGAZINES

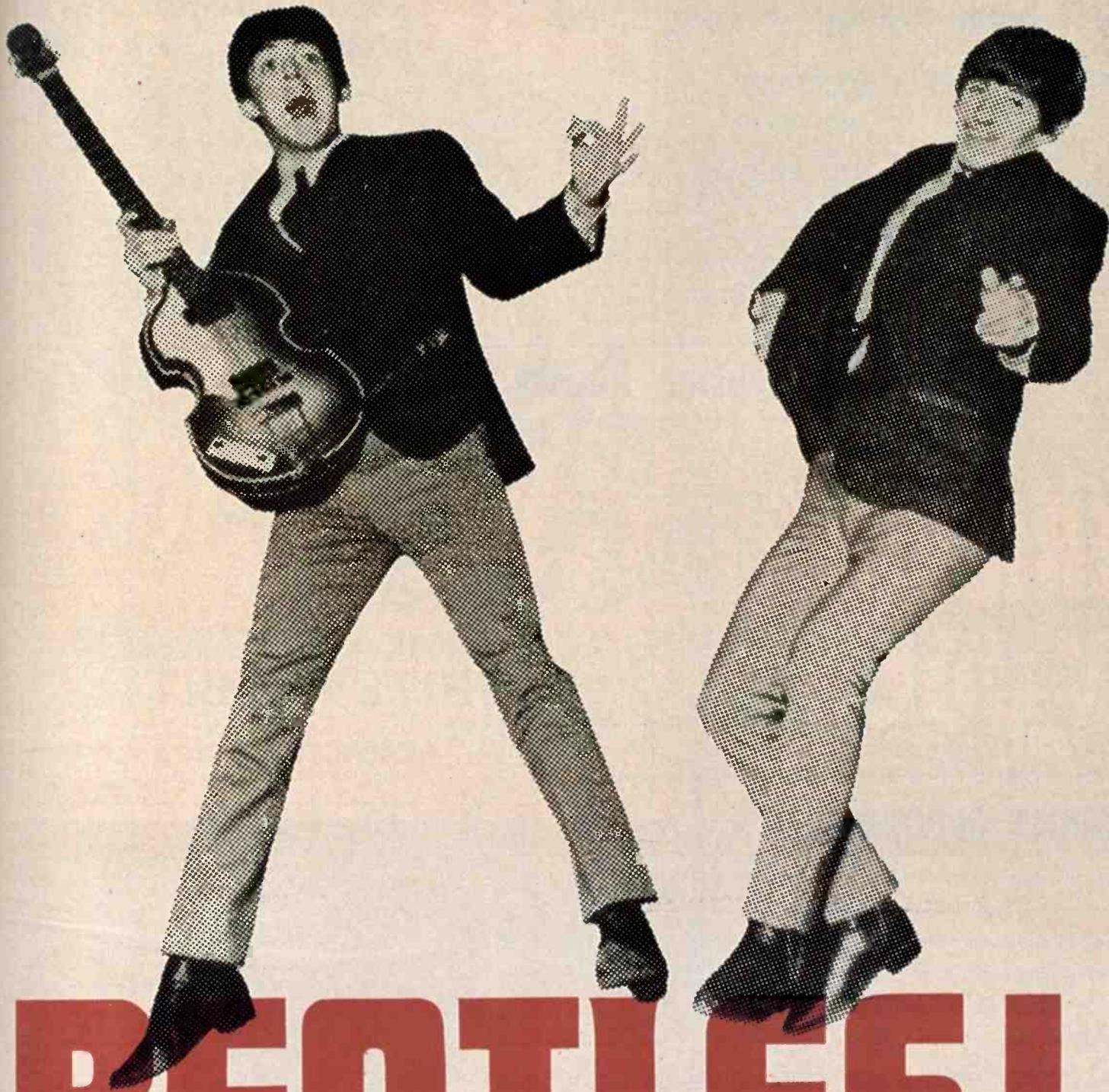
ADWEEK • BRANDWEEK • MEDIWEEK • MARKETING COMPUTERS



MEET THE

BRITAIN'S "BEATLEMANIA" HAS SPREAD TO AMERICA!

ON TV: Jack Paar Show (Jan. 3, NBC-TV)! Ed Sullivan Show (Feb. 9, Feb. 16, CBS-TV)! Already seen on Walter Cronkite News (CBS-TV), Huntley-Brinkley News (NBC-TV)! Featured in Time, Life, Newsweek and newspapers everywhere! Among record buyers "Beatlemania" has proved absolutely contagious. Over 3,000,000 discs already sold in England alone. So be prepared for the kind of sales epidemic that made THE BEATLES the biggest-selling vocal group in British history! CALL YOUR CAPITOL SALES REP. TODAY!



BEATLES!

MEET THE BEATLES!

The First Album by England's Phenomenal Pop Combo



THE BEATLES

I WANT TO HOLD YOUR HAND
I SAW HER STANDING THERE



FIRST CAPITOL SINGLE:

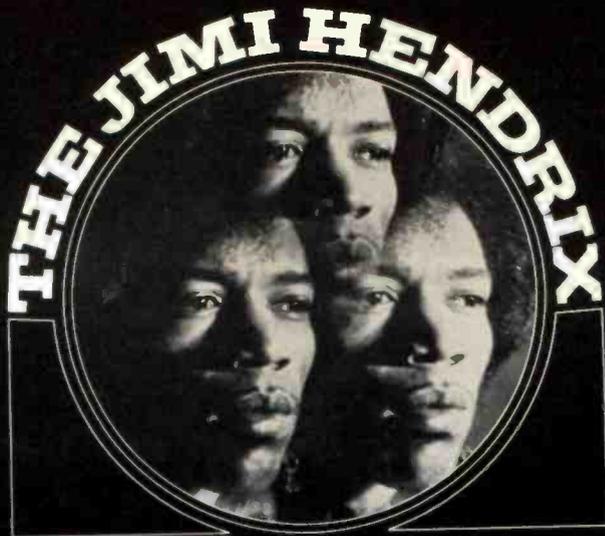
I WANT TO HOLD YOUR HAND

b/w I SAW HER STANDING THERE #5112

FIRST CAPITOL ALBUM:

MEET THE BEATLES! (T/ST-2047)

ALREADY NO.3 IN ENGLAND...
 DESTINED TO BECOME 67'S
 FOREMOST SOUL EXPONENT!



EXPERIENCE

"HEY JOE"

0572

ANOTHER SINGLES CHART IMPERATIVE FROM



Millions read about it in "LOOK"..
 Their "Surrealistic Pillow" album is now Top 10...
 "Pillow" features their current Top 10 single "Somebody to Love"..
 Now, a second great single from the same sensational album:

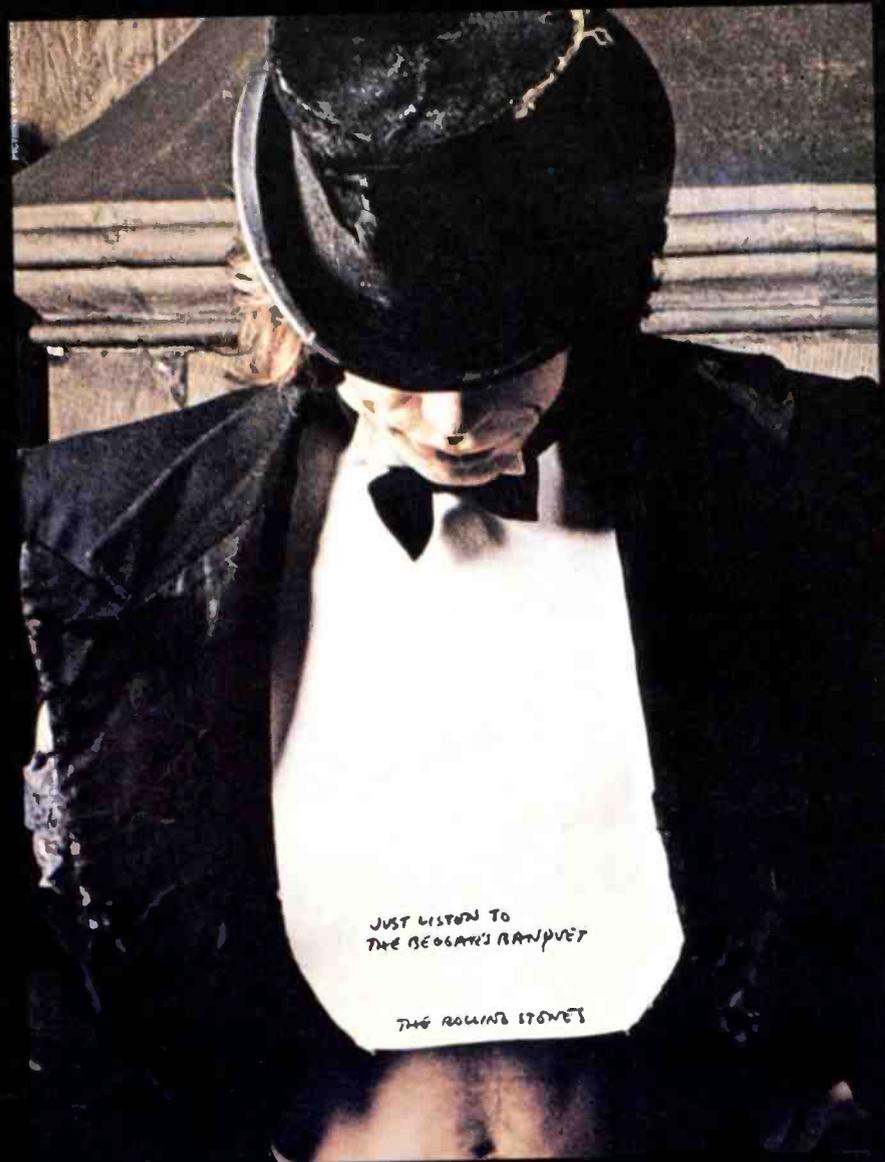
"WHITE RABBIT"

W/"Plastic Fantastic Lover" #9248

RCA VICTOR
 The most trusted name in sound

Album: "Surrealistic Pillow" LPM/LSP-3766

Single: "Somebody to Love" #9140



Clockwise from top left: Jimi Hendrix Experience advertisement, Reprise, 1967; Jefferson Airplane advertisement, RCA, 1967; Rolling Stones advertisement, London, 1968; Alice Cooper advertisement, Warner Bros., 1972.

Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SA
BROADCAST DATA SYSTEMS' RADIO
STATIONS ARE ELECTRONICALLY MON
A WEEK. SONGS RANKED BY NUMBER

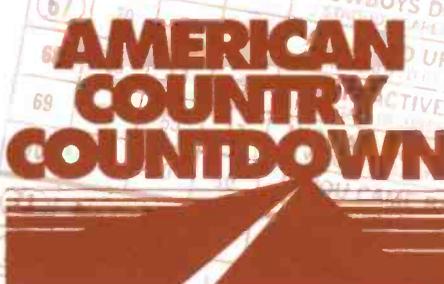
| WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|------|-----------|-----------|--------------|--|---|
| 5 | 9 | 6 | | SUMMERTIME BLUES K. STEGALL (E. COCHRAN, J. CAPEHART) | ALAN JACKSON (C) (V) ARISTA 1-2697 |
| 3 | 6 | 15 | | EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS) | BLACKHAWK (C) (V) ARISTA 1-2697 |
| 1 | 5 | 14 | | FOOLISH PRIDE G. BROWN (T. TRITT) | TRAVIS TRITT MCA 54854 |
| 7 | 8 | 14 | | I WISH I COULD HAVE BEEN THERE J. STROUD, J. ANDERSON (J. ANDERSON) | JOHN ANDERSON MCA 54854 |
| 6 | 10 | 13 | | LIFESTYLES OF THE NOT SO RICH & FAMOUS J. CRUTCH (E. L. ...) | JOHN ANDERSON MCA 54854 |
| 12 | 15 | | | THINKIN' PROBLEM B. CHANCEY (D. EAL ...) | JOHN ANDERSON MCA 54854 |
| 11 | 12 | | | ONE NIGHT A DAY A. REYNOLDS (G. BUI ...) | JOHN ANDERSON MCA 54854 |
| 3 | 13 | | | I TAKE MY CHANCES J. JENNINGS, M. C. ... | JOHN ANDERSON MCA 54854 |
| 15 | 10 | | | NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON, R. M. ... | JOHN ANDERSON MCA 54854 |
| 14 | 16 | | | THAT'S MY BABY G. FUNDIS (L. WHITE, L. ...) | JOHN ANDERSON MCA 54854 |
| 27 | 10 | | | BE MY BABY TONIGHT S. HENDRICKS (E. H. ...) | JOHN ANDERSON MCA 54854 |
| 1 | 14 | | | WINK B. BECKETT (B. DIP ...) | JOHN ANDERSON MCA 54854 |
| 2 | 7 | | | DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA) | JOHN ANDERSON MCA 54854 |
| 17 | | | | THEY DON'T MAKE 'EM LIKE THEY MAKE THEM C. FARREN (J. STEELE ...) | JOHN ANDERSON MCA 54854 |
| 10 | | | | STOP ON A DIME J. STROUD, C. DINAPOLI, D. GRAU (P. ...) | JOHN ANDERSON MCA 54854 |
| 9 | | | | RENEGADES, REBELS AND ROGUES T. LAWRENCE, C. ANDERSON (L. ...) | JOHN ANDERSON MCA 54854 |
| 9 | | | | LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. ...) | JOHN ANDERSON MCA 54854 |
| 8 | | | | GIRLS WITH GUITARS T. BROWN (M. C. CARPENT ...) | JOHN ANDERSON MCA 54854 |
| 8 | | | | HALF THE MAN J. STROUD, C. BLACK (C. BLA ...) | JOHN ANDERSON MCA 54854 |
| 9 | | | | HANGIN' IN J. CRUTCHFIELD (S. BOGARD ...) | JOHN ANDERSON MCA 54854 |
| | | | | (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A. REYNOLDS, J. ROONEY (A. ...) | JOHN ANDERSON MCA 54854 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) |
|-----------|-----------|-----------|--------------|--|
| 39 | 35 | 32 | 19 | WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH) |
| 40 | 47 | 53 | 4 | POCKET OF A CLOWN ... |
| 41 | | | | XX'S AND OOO'S (AN AMERICAN GIRL) ... |
| 42 | | | | SPILLED PERFUME ... |
| 43 | | | | HOW CAN I HELP YOU SAY GOODBYE ... |
| 44 | | | | THIRD ROCK FROM THE SUN ... |
| 45 | | | | BEFORE YOU KILL US ALL ... |
| 46 | | | | NEVER WAS THE CADILLAC KIND ... |
| 47 | | | | GO DOWN LOVING YOU ... |
| 48 | | | | AND ANDY ... |
| 49 | | | | WHOLE LOTTA LOVE ON THE LINE ... |
| 50 | | | | MAMMA DON'T LET YOUR BABIES GROW UP TO BE... ... |
| 51 | | | | THE CHEAP SEATS ... |
| 52 | | | | THE LIVES ME LIKE HE MEANS IT ... |
| 53 | | | | IT WON'T BE LONG ... |
| 54 | | | | BEEN THEIR ... |
| 55 | | | | DIDN'T DO IT J. GUESS (S. D. JONES, B. TOMBERLIN) |
| 56 | | | | HE'S A GOOD OLD BOY ... |
| 57 | | | | ... |
| 58 | | | | ... |
| 59 | | | | ... |
| 60 | | | | ... |
| 61 | 64 | 66 | | ... |
| 62 | 61 | 57 | | ... |
| 63 | 66 | 69 | | ... |
| 64 | NEW | | | ... |
| 65 | 65 | 68 | | ... |
| 66 | 57 | 45 | 15 | ... |
| 67 | | | | ... |
| 68 | | | | ... |
| 69 | | | | ... |

*American Country Countdown
with Bob Kingsley
is the only Countdown
Based on Billboard's
Hot Country Singles Chart...*

*...And we wouldn't have it
any other way!*

HAPPY BIRTHDAY
DEBUT ***



WITH BOB KINGSLEY

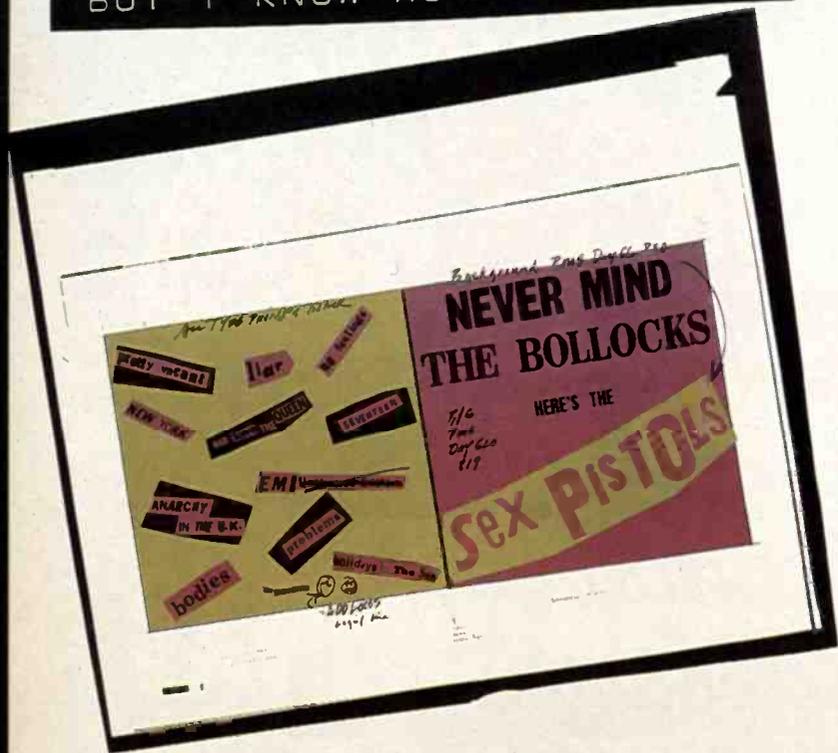


We're proud of our long, exclusive association with Billboard magazine and congratulate you on a century of keeping the world in touch with America's greatest music makers.

abc ABC RADIO NETWORKS

DONT KNOW WHAT I WANT

BUT I KNOW HOW TO GET IT



Warner Bros. records & tapes. BSK 3147

SHIPPING OVER 650,000

BILLY
RAY
CYRUS

SOME
GAVE
ALL

FEATURING
#1 COUNTRY SINGLE

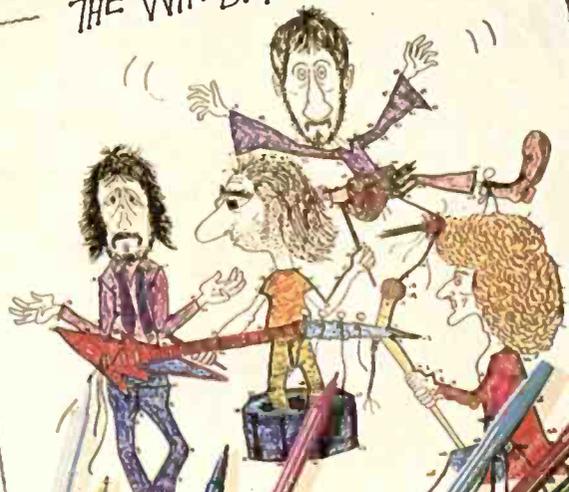
Acty Breaky Heart

- BILLBOARD HOT 100 47• TO 24• TO 18•
- TOP POS SINGLE SALES 14• TO 9• TO 4•
- SALES APPROACHING 1,000,000



MERCURY NASHVILLE MUSIC FROM A NEW FRONTIER

THE WHO BY NUMBERS



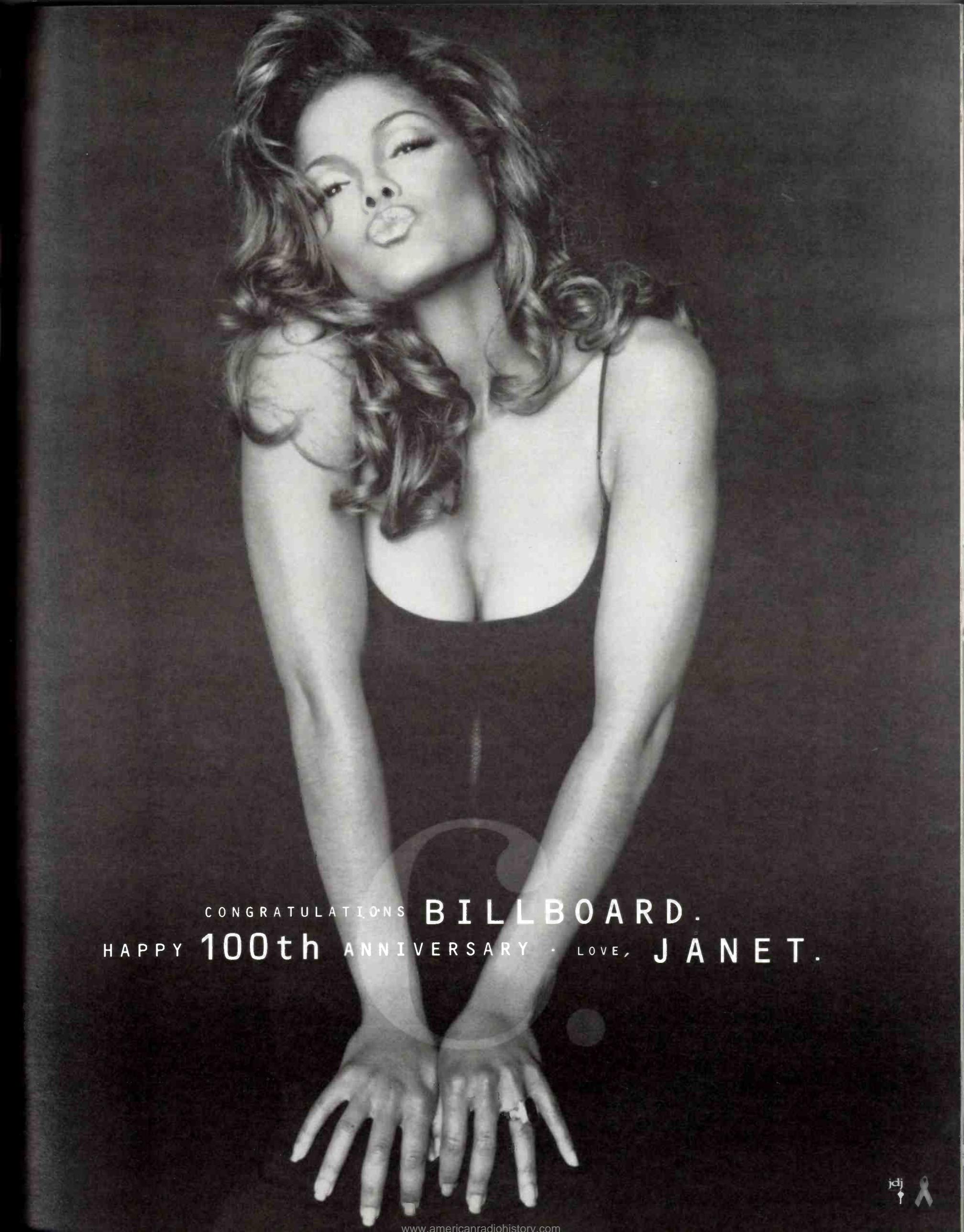
A new album
 Big Kid
 Howell Much I Booze
 Squeeze Box
 Dreaming From The Waist
 Imagine A Man
 Success Story
 They Are All In Love
 Blue Red And Grey
 How Many Friends
 In A Hand Or A Face
 Produced By Glyn Johns
 MCA-8181
 MCA RECORDS

like a virgin



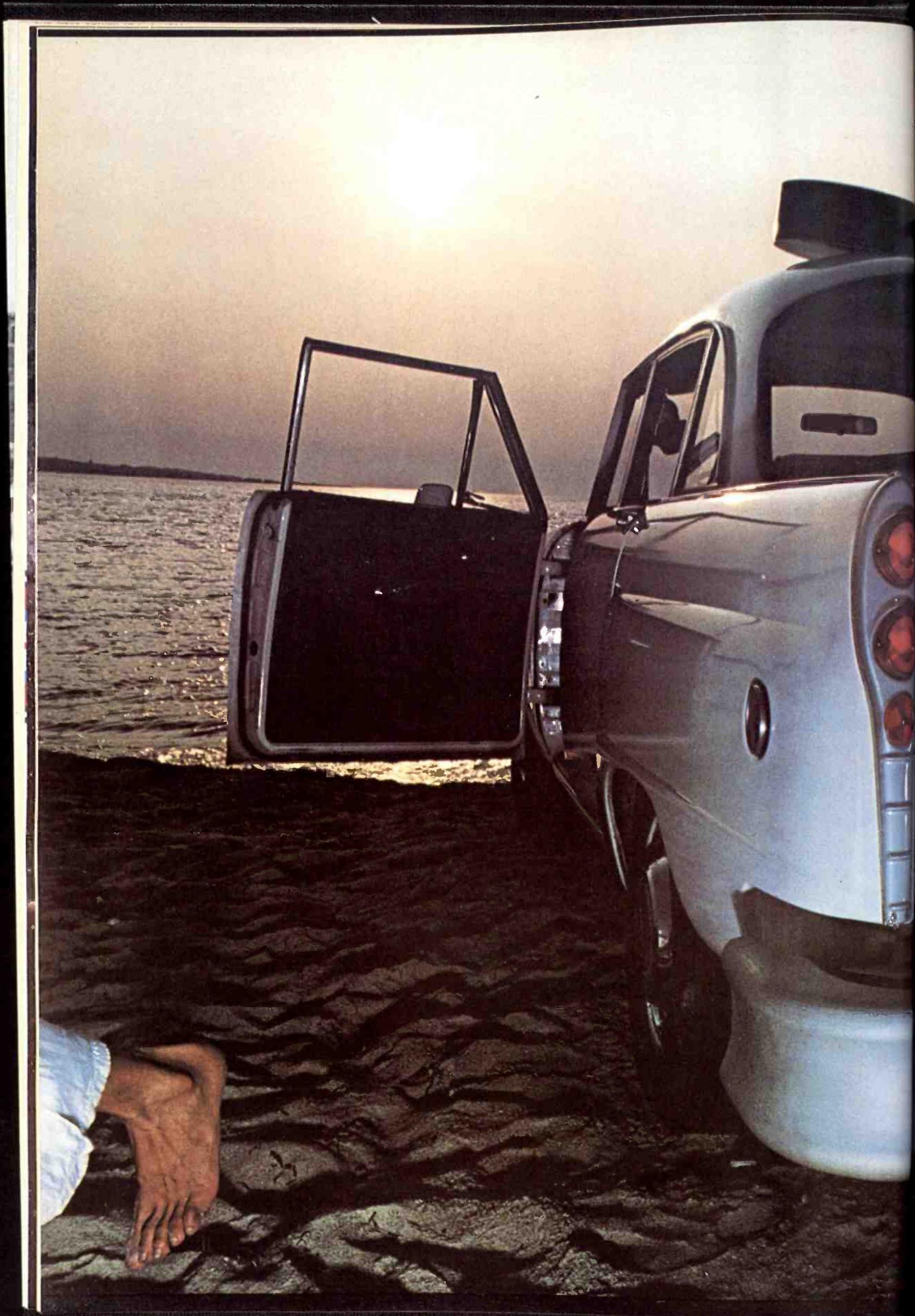
THE NEW ALBUM • THE NEW SINGLE • LIKE A VIRGIN • AVAILABLE ON SIRE RECORDS, CASSETTES AND COMPACT DISCS

Clockwise from top left: Sex Pistols advertisement, Warner Bros., 1977; Billy Ray Cyrus advertisement, Mercury, 1992; Madonna advertisement, Sire, 1984; Who advertisement, MCA, 1975.



CONGRATULATIONS **BILLBOARD.**
HAPPY **100th** ANNIVERSARY · LOVE, **JANET.**





Advertisement, 1977.



James Taylor's new plate. Platinum, on Columbia Records and Tapes.

Billboard HOT 100 SINGLES

FOR WEEK ENDING SEPT. 10, 1994

COMPILED FROM A NATIONAL SAMPLE AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS. RADIO PLAYLISTS COLLECTED, COMPILED BY BILLBOARD. **HOT 100 SINGLES**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST |
|-----------|-----------|----------------|--|---|
| 1 | 1 | 5 | I'LL MAKE LOVE TO YOU ★★ ★★ No. 1 ★★ ★★ BABYFACE (BABYFACE) | BOYZ II MEN |
| 2 | 2 | 19 | STAY (I MISSED YOU) (FROM "REALITY BITES") LISA LOEB & NINE STORIES | LISA LOEB & NINE STORIES |
| 3 | 3 | 4 | WILD NIGHT JOHN MELLENCAMP WITH ME'SHELL NDEGEOCELLO | JOHN MELLENCAMP WITH ME'SHELL NDEGEOCELLO |
| 4 | 8 | 9 | WHEN CAN I SEE YOU BABYFACE, L.A. REID, D. SIMMONS (BABYFACE) | BABYFACE |
| 5 | 7 | 10 | STROKE YOU UP R. KELLY (R. KELLY) | R. KELLY |
| 6 | 4 | 3 | FANTASTIC VOYAGE DOBBIE THE WIND (IVEY DOBBIE, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY) | DOBBIE THE WIND |
| 7 | 5 | 6 | CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING") C. THOMAS (E. JOHN, T. RICE) | COOLIO |
| 8 | 6 | 5 | I SWEAR D. FOSTER (E. J. MYERS, D. BAKER) | ELTON JOHN |
| 9 | 11 | 11 | THIS D.J. WARREN G (T. GRIFFIN) | WARREN G |
| 10 | 10 | 7 | DON'T TURN AROUND DJ JAZZ, JADE BRATT (A. HAMMOND, D. WARREN) | ACE OF BASE |
| 11 | 8 | 15 | FUNKDAFIED J. DUPRI, M. SEAL, U. DUPRI, DA BRAT | DA BRAT |
| 12 | 12 | 18 | SHINE E. ROLAND (E. ROLAND) | DA BRAT |
| 13 | 39 | 6 | ALL I WANNA DO B. BOTTRELL (W. COOPER, S. CROW, B. BOTTRELL, D. BAERWALD, R. GILBERT) | SHERYL CROW |
| 14 | 14 | 19 | IF YOU GO J. SECADA, E. ESTEFAN, JR., U. SECADA, M. A. MOREJON | JON SECADA |
| 15 | 13 | 16 | ANY TIME, ANY PLACE/AND ON AND ON J. JAM, T. LEWIS, J. JACKSON, U. JACKSON, J. HARRIS, T. L. JONES | JANET JACKSON |
| 16 | 31 | 7 | NEVER LIE C. STOKES, C. CUENI (C. STOKES, C. CUENI) | IMMATURE |
| 17 | 16 | 18 | I MISS YOU G. CAULTHEN | AARON HALL |
| 18 | 25 | 16 | 100% PURE THE BASEMENT BOYS (C. WATERS, T. D. MALAR, I. STEINHOOR, T. DAVIS) | CRYSTAL WATERS |
| 19 | 27 | 10 | TOOTSEE ROLL 93 SOUTH (D. S. W.A.T. TEAM) | BOYZ II MEN |
| 20 | 15 | 20 | BACK & FORTH R. KELLY (R. KELLY) | ALIYAH |
| 21 | 2 | 2 | AT YOUR BEST (YOU ARE) ★★ ★★ GREATEST GAINER/SALES ★★ ★★ R. KELLY (E. ISLEY, M. ISLEY, M. ISLEY, M. ISLEY) | R. KELLY |
| 22 | 18 | 16 | ANYTIME YOU NEED A FRIEND W. AFANASIEFF, M. CAREY, M. CAREY, W. CAREY | W. AFANASIEFF, M. CAREY, M. CAREY, W. CAREY |
| 23 | 17 | 24 | YOU MEAN THE WORLD TO ME L.A. REID, BABYFACE, D. SIMMONS (L.A. REID) | L.A. REID, BABYFACE, D. SIMMONS |
| 24 | 9 | 9 | THE WAY SHE LOVES ME R. MARX (R. MARX) | R. MARX |
| 25 | 28 | 29 | COME TO MY WINDOW M. ETHERIDGE (M. ETHERIDGE) | M. ETHERIDGE |
| 26 | 22 | 14 | ON THE DYING M. ETHERIDGE (M. ETHERIDGE) | M. ETHERIDGE |
| 27 | 10 | 5 | LUCKY K. THOMAS | K. THOMAS |
| 28 | 7 | 7 | BOP GUM Q.D. III, ICE CREAM | Q.D. III, ICE CREAM |
| 29 | 5 | 5 | FLAVA IN YOUR FACE EASY MO BEE (E. MO BEE) | EASY MO BEE |
| 30 | 17 | 17 | CRAZY B. FAIRBAIRN (S. T. FAIRBAIRN) | B. FAIRBAIRN |
| 31 | 1 | 1 | ENDLESS LOVE W. AFANASIEFF (L. AFANASIEFF) | W. AFANASIEFF |
| 32 | 9 | 9 | YOU BETTER J. BARTON (J. BARTON) | J. BARTON |
| 33 | 6 | 6 | I'LL REMEMBER MADONNA (MADONNA) | MADONNA |
| 34 | 3 | 3 | LET IT GO PRINCE (PRINCE) | PRINCE |
| 35 | 10 | 10 | I'LL REMEMBER MADONNA (MADONNA) | MADONNA |
| 36 | 1 | 1 | LET IT GO PRINCE (PRINCE) | PRINCE |
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| 95 | 1 | 1 | LET IT GO PRINCE (PRINCE) | PRINCE |
| 96 | 1 | 1 | LET IT GO PRINCE (PRINCE) | PRINCE |
| 97 | 1 | 1 | LET IT GO PRINCE (PRINCE) | PRINCE |
| 98 | 1 | 1 | LET IT GO PRINCE (PRINCE) | PRINCE |
| 99 | NEW | 1 | THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN) | J. SLATE, J. DIFFIE |
| 100 | 93 | 83 | AFTERNOONS & COFFEESPOONS J. HARRISON (B. ROBERTS) | J. HARRISON |



Step 1

Step 2

Step



... gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a ... cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD



Step 4



Step 5



Step 6

And the Gods of Rock 'n' Roll did sing. And a magazine called Billboard did document it and a cool record label did soak up all of said magazine's knowledge. And the record label did take that knowledge and compile box sets and comprehensive CD series with extensive liner notes, photos and, of course, precise digital remastering. And the tired and hungry masses did rejoice. Yes they did.



Have A Nice Day: Super Hits Of The '70s

Remember Chevy chases with airbrushed paintings of Viking women and killer tunes? The tunes are here. In 22 volumes.

00027-70930/70758-70762/71196-71202



The Sun Records Collection

Start w/two cups straight blues. Stir in 4 tbsp. R&B. Add pinch of pop. Pour into pan of country. Cook. The best of Presley, Perkins, Lewis, Cash and more. 3 CDs.

#71780



Blues Masters, Vols. 1-15

15 volumes trace the blues from its rural Southern inception to the electrified excursions of today.

#71121-71135



The R&B Box: 30 Years Of Rhythm & Blues

Everything you need to exist on the planet is contained herein. The first collection to combine classic Atlantic/Atco, Motown and indie sides. 6 CDs.

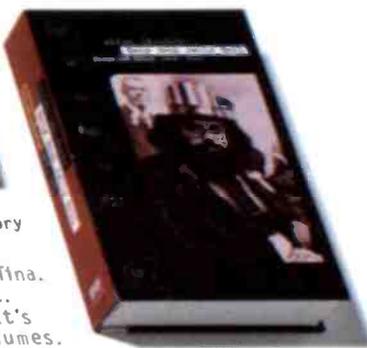
#71806



In Yo' Face! The History Of Funk, Vols. 1-5

Sly, James, Curtis, Tina, Bootsy, Parliament, Funkadelic, EWF. It's all here, in 5 volumes.

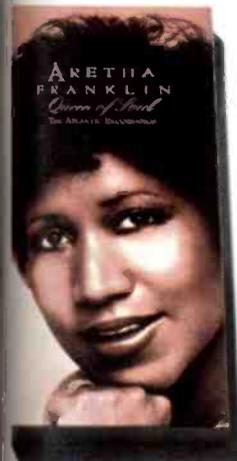
#71431-71435



ALLEN GINSBERG Holy Soul Jelly Roll—Poems And Songs (1949-1993)

The poet/musician/speaker gave Rhino access to his personal archives for this set. Rarities abound. 4 CDs.

#71693



ARETHA FRANKLIN Queen Of Soul

The most expressive, soulful, emotional, raw, powerful, vulnerable singer of our time? Answer contained in this box. 4 CDs.

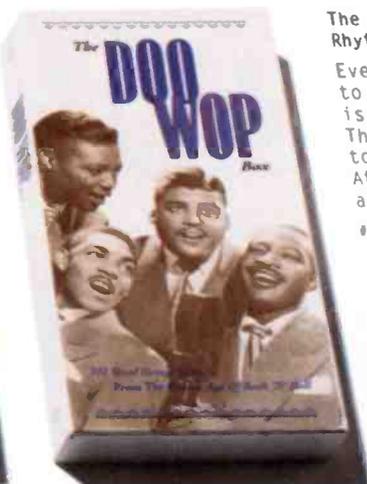
#71882



Billboard Top Rock 'n' Roll Hits, 1955-1979/Billboard Top Hits, 1980-1989

The first series to comprehensively cover all the top pop singles from the golden era of Rock 'n' Roll.

1955-1979 #70598-70635/70670-70674
1980-1989 #70675-70679/71640-71644



The Doo Wop Box: 101 Vocal Gems From The Golden Age Of Rock 'N' Roll

The best and biggest sides of the vocal group era, from the dreamy to the crazy. Bop-A-Bop-Shooowah. 4 CDs.

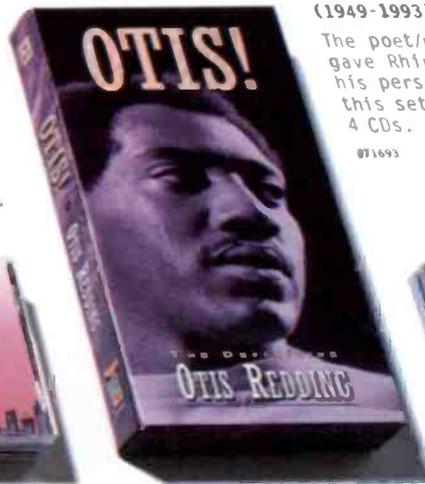
#71463



Street Jams: Electric Funk, Parts 1-4/Street Jams: Hip-Hop From The Top, Parts 1-4

Where do rappers get their samples? From the slamin', hip-hop, funk classics in this series.

Electric #70575-70576/71557-71558
Hip-Hop #70577-70578/71559-71566



OTIS REDDING Otis! The Definitive Otis Redding

This 4-CD box has hits, B-sides, primo album cuts and rarities. Mr. Pitiful is anything but!

#71439

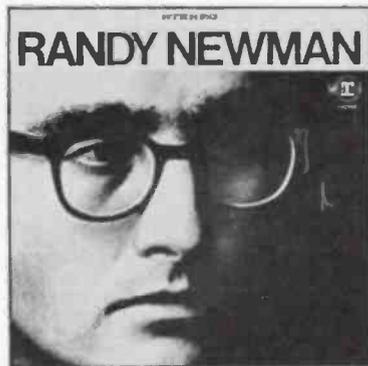


Just Can't Get Enough: New Wave Hits Of The '80s, Vols. 1-10

The decade that gave us "greed is good" also gave us Blondie, Nick Lowe, Split Enz, XTC and Squeeze. 10 volumes.

#71694-71703

Want a free album? Okay.



Buy None, Get One Free

We'll give you a Randy Newman album. Free. Just write us. We'll send you one. It's a cinch we're not selling many. You don't believe us, do you. Read on.

Yes, friends, that same regular \$4.98 album that *Hullabaloo* magazine called —

"One of the most stunning albums to get released thus far in 1968. The songs are exquisite; Newman writes them, arranges them, sings them, and laughs at them. A Sherwood Anderson on piano, a Leonard Cohen who shrugs his shoulders, a Luis Buñuel on wax, Newman writes about

things that are ugly-beautiful, silly-sad.

"Randy Newman may not sell many records. He's not hard-rock, and the lyrics aren't 'tough.' But for genuine music enthusiasts, for people looking for something dynamic and real, Randy Newman has indeed created something new under the sun."

Hullabaloo's a nice enough magazine, but that review sure didn't sell Randy Newman albums. We've got hundreds on our hands. Can't sell 'em. So, we're giving 'em away.

How come?

We got our reasons:

First, we'd love to have it not forgot that, once, for one brief shining moment, **SOMEBODY GOT SOMETHING FOR NOTHING.**

Second, we think Randy's album is one of the five greatest albums we've ever put out. It was co-produced by Van Dyke Parks and Van Dyke's producer, Our Mr. Waronker. We play it a lot around our plush carpeted offices. We'd like others to do the same. That's the second reason we're giving 'em away free.

Third, we're fed up to our Edwardian lapels with j.g. flower-boppers looking down their noses at us because we're "in business."

That's why we're calling this—

OUR FLOWER CHILO PUT-UP-OR-SHUT-UP FREE ALBUM OFFER

All you boppers out there, now's your chance. For this one brief shining moment,

darlins, you're seeing Capitalism crumble before your eyes.

Here's all you do: Ask for one. The first 1000 askers get our Randy Newman album, the one we should be able to but still can't sell.

After we mail out our thou, and those're gone, the price on Our Mr. Newman'll be right back up to \$4.98 again.

We do warn you this, however. Our Mr. Newman is working on a second album. On that album, there'll be no hanky panky. Strictly \$4.98, first til last.

Which brings us to the age-old dilemma: can the girl who gave it away ever hope to sell it?

For the time being, that dilemma is academic. Right now, get 'em while they're free:

Margaret Sanger Fan Club
Room 208
Reprise Records
Burbank, California 91503

I believe, I trust, and pray nightly that my postmark's among the first thousand. Bless your hearts.

See, no loopholes.

Randy Newman is and will, of course, continue to be on  where he belongs.

Randy Newman advertisement, Reprise, 1969.

the "Little" tag from its Stevie Wonder ads; Reprise recovers from the misstep of introducing the Jimi Hendrix Experience as "67's Foremost Soul Exponent!," and the once-dominant 7-inch single recedes into the album's shadow (as such acts as the Doors, the Grateful Dead, and Led Zeppelin debut with LP ads).

In the '70s, the maturing industry learned new ways of addressing itself—and of positioning products for a broader, but more fragmented, audience. An Aug. 30, 1975, Columbia spread capitalizes on

an intense rocker's accumulation of critical success to promote his new album, "Born To Run" ("Finally. The World Is Ready For Bruce Springsteen"), while Island's announcement for Bob Marley's "Survival" (Nov. 3, 1979) acknowledges the reggae star's emerging status as a cultural leader who, through an impassioned "roots journey... delivers a lesson in life." Self-awareness permeates Stan Cornyn and Pete Johnson's clever, early '70s image ads for Warner Bros. (a current-release announcement is headlined "The Mo Ostin Experience"), as well as the self-

congratulatory, late '70s multiplatinum announcements that bathed countless trains, taxis, phone booths, and album icons in silver. (Warners apparently found the music tradesfolk of the day rather less hip than the music consumer. The label's wry, self-kidding ads in *Billboard* were but the business-end outgrowth of a much more provocative series that had first run in *Rolling Stone* in the late '60s: these gave away Randy Newman's first album, bemoaned Joni Mitchell's slowness in delivering her sophomore LP, and promoted New York's notorious underground trio with a "Win A Fug Dream Date" contest.)

The past fifteen years have reflected their share of precious-metal gleam and shining accomplishments. In view of their respective titles' record-shattering tallies, the copy-light announcements for Michael Jackson's Epic album "Thriller" (Jan. 11, 1982) and Madonna's Sire album "Like A Virgin" (Nov. 17, 1984) seem remarkably understated.

Ads from the '80s and early '90s informed *Billboard* readers of a growing number of musical and technological advances—among them the supplanting of the LP format by the CD (though the "album" designation, dating from the '40s, persists); rap's move into the mainstream ("Hammer Is On A Roll," states an April 4, 1992, Capitol ad enumerating the star's worldwide achievements); and the internationalization of pop (the steady growth in pages promoting Julio Iglesias, John Secada, even the Benedictine Monks of Santa Domingo De Silos). Advertising has signaled both the arrival of country music's new traditionalists (with the April 25, 1987, ad for Dwight Yoakam's "Guitars, Cadillacs, Etc., Etc.") and the ascendance of its new wave ("He Opened The Door," declares a Sept. 12, 1992, Warner Bros. spread crediting Randy Travis with spearheading the young-talent movement).

If recent music advertising in *Billboard* seems more focused and strategically directed, its aims remain true to those of its earliest predecessors: to inspire confidence in an artist or project, enlist believers, and tell a tale. "One Year, Three Albums," proclaims Death Row Records' anniversary ad in the June 4, 1994, issue of *Billboard*. Set against a background of unadorned steel, the ad concludes, "10 Million Units Sold. It's Only Just Begun..."

On May 9, 1992, hot on the heels of the Hot Country Singles & Tracks success of "Achy Breaky Heart," Mercury Nashville announced Billy Ray Cyrus' debut album ("In Store May 19th"). Two weeks later, a modified ad touted the single's rapid assault on the Hot 100 ("47 to 24 to 18") and the album's sales ("Approaching Gold"). The sense of an impending phenomenon is unmistakable and, the advertiser must have hoped, irresistible. By August 1, the label toasted the album's triple-platinum stature, the single's historic deed ("The First Platinum Country Single In Nearly A Decade"), and the artist's imminent video, which "Will Ship Double Platinum!"

Not at all like winking in the dark.

Gene Sculatti is *Billboard's* director of special issues. His most recent book, "Too Cool" (St. Martin's Press), is a compendium of cultural artifacts.

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THE BILLBOARD

JULY NUMBER

98

ONE TONGUE.
ONE PURPOSE.



CIVILIZATION—FREEDOM—PEACE

The International Scene

BY ADAM WHITE

Critics, there are always critics. In this case, an Englishman, to boot. The style of its comments are too piquant for our more phlegmatic temperant [sic] to fully appreciate, but to those who are “in the know,” they are doubtless all the more interesting.”

Almost certainly, this was the first international review of Billboard Advertising, when it began life in November 1894. The comments appeared in Great Britain’s own journal for the outdoor advertising business, *The Bill Poster*. Naturally, the Limeys would see their American cousin as rowdier, more boisterous—but they also acknowledged the newcomer as “a very interesting, bright, and sanguine journal.”

Moreover, *The Bill Poster* thought that some of its own readers would like to take in “the American organ” of the bill posting trade. “If so, they will know where to obtain it, or we should be pleased to supply them in each month if they make their wishes known to us.”

Was that a deal, or what?

A WORLD OF ENLIGHTENMENT

In the twilight years of the 19th century, the American editors of *Billboard Advertising* could have been forgiven for a parochial outlook. Theirs was the New World, Europe the Old.

But within three months of its launch, the publication was looking abroad. Nearly 2,000 copies of the January 1895 edition were mailed to bill posters, poster printers, and prominent advertisers in England, Ireland, Scotland, South Africa, and Australia. “Although the New Year will be well advanced in age before many of the complimentary copies reach



Spotlight cover from 1981.

their various destinations,” declared an editorial, “we still desire to extend the compliments of the season to the recipients and to wish them on behalf of the bill posters and poster printers of America.”

The magazine’s international distribution didn’t stop there, no doubt emboldened by the slogan of the American bill posters’ trade association (“We Enlighten The World”). Those seeking enlightenment could soon buy the monthly journal at Low’s

Exchange in London and at Brentano’s in Paris.

By June 1895, reciprocation was apparent: *Billboard Advertising* printed a photograph of a house-size poster displayed somewhere in Britain, sent by the general contracting agent of “The World’s Greatest Shows, of England.”

Early the following year, an editorial column carried details of another giant billboard in Melbourne, Australia, said to be the world’s largest. And by the turn of the century, *The Billboard* (its name thus amended) reported at length on the eleventh annual convention of the United Bill Posters’ Assn. of the United Kingdom. Dateline, Glasgow!

THE COMELY MISS ETHEL

Soon after that event and further south, The Gramophone Co. of Britain presented what may have been the first gold disc to a recording artist. The recipient was violinist Marie Hall, and the award was a charm bracelet displaying a minute violin, a tapered Gramophone arm, and seven tiny golden discs.

Such events weren’t relevant to *Billboard* at the time—always assuming The Gramophone Co. didn’t take out poster space to congratulate its star violinist—but in the future, they would be. That future was concurrently being made by Enrico Caruso, recording his first version of “Vesti La Giubba” from “Pagliacci” for the Gramophone and Typewriter Co. of Italy.

Caruso was, in the words of author Joseph Murrells, the leader in “the parade of great artists who transformed the phonograph record from a toy into the greatest medium of home entertainment.”

Billboard's coverage extended to the theater as the new century unfolded, and to minstrel shows and other mobile attractions. The forthcoming convergence of outdoor and indoor entertainment was typified by the huge, worldwide sales of minstrel star George Johnson's "Laughing Song," recorded in 1910 by English comedian Burt Shephard.

Theaters and music halls were at the heart of show business then, and their traditional strongholds of London, Paris, and Berlin were amply covered by Billboard alongside U.S. news. Gushed a dispatch from the newspaper's freshly minted Paris bureau: "Miss Ethel Levy is making one big hit at the new playhouse on the Rue Des Mathurins—the Theatre Michel!" The French correspondent added that "when the comely Miss Ethel touches the stage with her dainty toe, there's something doing in the front of the house."

THE TIGHT LITTLE ISLE

When the ragtime craze took hold before World War I, Billboard's foreign team took note. U.K. writer Walter Hill (also noted for his "snappy, informing, useful, true" reviews

of London vaudeville) reported in April 1913, "Ragtime did not succeed in butting-in to English favor until quite recently, but once having obtained a foot-hold, it swept everything before it, and now enjoys tremendous vogue throughout the tight little isle... Britons are all fairly crazy about it."

Hill even took The London Times to task for a rather pompous editorial about the new music and offered his own view that "there is nothing new, nothing elemental, nothing sufficiently characteristic or essentially different enuf [sic] in... ragtime... upon which to project, much less, build, a school of American music."

Ragtime, meanwhile, was helping build the first golden era of the recording industry through such immensely popular hits as "Alexander's Ragtime Band" and "Ragging The Baby To Sleep."

OVERPAID, OVER HERE

The theater business continued to be a hallmark of Billboard's international coverage in the '20s, and the London letter penned under the pseudonym "Cockaigne" even extended to news from the provinces. Berlin correspondent

O.M. Seibt followed the cabaret scene—and its demise. He reported in October 1924, for example, that the Karousell on the city's Kurfuerstendamm was losing out to a competitor across the street which operated an entertainment policy "difficult to understand: free admission on a record program."

Seibt also noted the travails of another Kurfuerstendamm site. "The Rambo... is dark, almost as dark as its last management, which included an American dancer who has associated with Anita Berber, Germany's most notorious dancer."

Concurrently, Billboard's Australian representative chronicled local musicians' protests to Parliament about an apparent excess of visiting U.S. jazz bands. There were, he reported, "so many capable musicians who had to work at a trade all day in this country, and aid their income by playing in an orchestra at night, and for a salary microscopic in proportion to that secured by the American, who, in addition to being able to rehearse all day, was much overpaid."

The worldwide popularity of American musicians didn't always provoke a backlash. "We've always been influenced by American music techniques, be it in recording, promotion or produc-

ENRICO CARUSO World's Beloved Tenor



Enrico Caruso, the tenor known and loved the entire world over, is dead.

After battling for months for a return to health, Enrico Caruso, famous tenor, died of peritonitis in Naples, Italy, the morning of August 2. He was born in Naples, Italy, February 25, 1873, of a father who detested music and decided that his son should follow the trade of a mechanic, but when the boy was eleven years old his father consented to permit him to sing in the churches. According to Caruso's own story of his life, it was his mother's death that determined him to take up an artistic career. For three years he studied with Vergine, to whom he pledged one-quarter of his earnings when he should be ready for a professional appearance. He made his debut in "L'Amico Francesco" in Naples in 1894, and then toured Italy and Sicily, and was engaged for four seasons at the La Scala, Milan. Following this he sang in St. Petersburg, Moscow, Warsaw, Rome, Lisbon, Paris, London, and the leading cities of Germany. It was the late Maurice Grau who made the contract which brought Caruso to America, altho [sic] it was Mr. Grau's successor who introduced him to New York.

His versatility was shown by the number of roles which he sang since coming to New York—in sixteen years he sang 549 times, and in a single season made over fifty appearances, and during his eighteen years as leading tenor at the Metropolitan he appeared in at least forty operas.

Caruso was recognized as possessing the greatest voice of the century, and his place among the famous singers of the world can not be taken by any one. At first his voice was of a lyric quality, but later acquired the golden tones and rich beauty due to his unceasing work and determination to develop the talent given him to the utmost, and, in the opinion of critics of the entire world, there has been since DeReszke no one to equal him.

Caruso always had a kind word for everyone; in fact, his kindness was proverbial. Many and many a young singer has been helped by this king among artists, and at the Metropolitan he was the idol of all—from the highest to the least. His charities were endless, and it is said he did more for the Italian race in this country than any other one individual. Generous, possessed of a keen sense of humor, democratic in manner, every ready for adventure, he had countless friends, and in everything that he did he showed the spirit of eternal boyhood.

America mourns Enrico Caruso as one of her own, for it was here he won his greatest success, and finally made this land his home. Fortunate indeed are we that we for so many years had opportunity to hear his golden voice.

Caruso is gone, but he will live on in memory for countless years.

—Billboard, August 13, 1921

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always moving

the music we live by

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DEFINE THE SOUND AND PUSH THE LIMITS

Congratulations
ON YOUR
100th
ANNIVERSARY



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INTRODUCED BY

EMMA CARUS IN 1911

Original Title Page as drawn in 1911

ALEXANDER'S RAGTIME BAND

BY IRVING BERLIN



INTRODUCED-1911
by EMMA CARUS

INTRODUCED-1938
by ALICE FAYE



Price 75 cents

Sheet-music cover, 1938.

tion," a prominent figure in the Swedish entertainment business told *Billboard* years later. "Ever since jazz broke through in Scandinavia in the 1930s and 1940s, American music has enjoyed a tremendous impact in Sweden."

Likewise, a leading Dutch music industry executive disclosed that he used to give lectures on Bix Beiderbecke and Frankie Traumaer, leading through to Bing Crosby. "These were all milestones in the history of recorded music," he said. "Since that time, America has taken part in every musical development, including being responsible for the birth of rock'n'roll."

WORLDWIDE MUSIC PREVIEW

It was after that birth, in fact, that *Billboard's* international interest expanded significantly, as the recording industry began to grow exponen-

tially—and as a competitor, *Cash Box*, began making inroads into world markets.

In 1961, after acquiring its new identity as *Billboard Music Week*, the publication set up an office in London to direct and increase the flow of news from the United Kingdom and Continental Europe. The bureau chief's pedigree included a stint as publisher of a Mediterranean journal headquartered in Casablanca.

Later, *Billboard* cut a deal with Radio New York Worldwide for an international shortwave radio show featuring new U.S. releases selected by its editors. *Worldwide Record Preview* was designed to provide an opportunity for "leaders of the music and record industry in all nations to hear the outstanding American popular records just released."

(Those nations sometimes got more records than they wanted: A 1963 *Billboard* report noted that U.S. pressings were being imported into the U.K.

in bulk and were disrupting the market. The secretary of the country's retailer trade group said that at one time, unsold books were shipped across the Atlantic as ballast; now, it seemed that records had taken their place.)

The European record business was dominant in the early '60s by four or five major companies—EMI, Decca, Philips, Telefunken, and Deutsch Grammophon—which between them held about 80% of the market. The leading U.S. labels, which had mostly licensed their repertoire abroad to these and other firms, began to weigh establishing joint or wholly owned companies in Europe. Their success (and occasional failure) in pursuing this strategy was regularly reported in *Billboard* and helped fuel the recognition that the record industry's future lay as much in the world as in North America.

London-based Andre de Vekey, appointed in the early '60s to broaden the magazine's coverage and reach, says its editorial integrity was something fresh for many companies in the region—and even for some trade papers. Central to this integrity was a growing team of correspondents in cities and music centers worldwide.

FUNNY MONEY & PIRATES

Music Capitals Of The World became a weekly feature rounding up news from London, Hamburg, Paris, Rio de Janeiro, Milan, Toronto, Madrid, Sydney, Amsterdam, Brussels, Cologne, and many other locations. *Music Capitals Of The World* carried—and does, to this day—clippings from markets of every size, broadening American readers' knowledge of international tastes.

"As things developed," says de Vekey, "*Billboard's* on-the-spot contacts were useful to American companies looking for business, and also perhaps unused to the European way of doing things. Often,



The Kinks.

some did not realize that to travel in Europe a distance equal, say, to that of New York to Nashville resulted in finding you were into a different language and 'funny money.'"

De Vekey himself was involved in reporting the European way. A January 1966 dispatch by him, for example, noted the British government's concern about pirate radio stations, which were then injecting vigor and excitement into the country's music scene. "The Copyright Council's contention that the pirates on forts around Britain's coast are

THE FIRST DJ
OF THE ITALIAN RADIO
WAS ALSO
THE FIRST SUBSCRIBER
TO BILLBOARD IN ITALY

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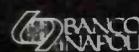
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Planet Skank: The International Face of Reggae

BY IAN MCCANN

LONDON—"This music you're playing, man," said Taj Mahal to Bob Marley, "it's played in Ethiopia." The American rootsman may not have meant it literally in 1974 but now, almost two decades later, we might have to take his pronouncement at face value.

Reggae is now a worldwide phenomenon, be it the unique fusion of Maori chants and skank that New Zealand's Herbs pioneered, or the Japanese kids hanging out in ragga vests listening to Shabba Ranks.

Between the two extremes, the roots-and-local culture clashes and the apparent aping of current Jamaican fashions, there's a vast array of variations on reggae themes, from ska to ragga house. Reggae is, in the words of Anglo-Indian ragga Apache Indian, "not an ethnic or minority thing any more."



Spotlight cover, 1993.

It's certainly not a minority thing in some regions of Africa, as evidenced by the rise of Lucky Dube, a South African artist with six platinum albums behind him. Now a regular on the "Reggae Sunsplash" festival circuit, Dube, using a traditional songwriting reggae style that some have likened to Peter Tosh (an idea confirmed by the identical choice of in-concert album titles, "Captured Live"), is seeking a further broadening of his musical outlook by cutting his latest album "Victims" with U.K. dance producer Simon Law.

Dube wasn't the first African skanking star, however. The high-pitched cry of Alpha Blondy has become familiar in reggae over the past nine years. Hailing from the Ivory Coast, Blondy is extensively traveled and has lived in America for several years, and recorded what many regard as his best work (1986's "Jerusalem") in Jamaica with Marley's band, the Wailers. Above all else, Alpha Bondy confirms that there's more than one cultural perspective in reggae: his Falasha (half-Jew, half-Muslim) background and his history of psychiatric illness make his work unique... Behind Dube and Blondy march

a long line of other African stars...

If the roots of reggae, as Rastafarians would be quick to acknowledge, are planted in African soil, the tree has started to bear fruit in a big way.

In the U.K., it has always been easy to take reggae for granted. It was Britain that Jamaicans chose to emigrate to first in the 1940s and 1950s, and the country was quick to develop a transplanted Caribbean music scene. However, things are more complex than ever before, and some pundits are finding it difficult to keep a perspective.

While raggamuffin, the wild Jamaican electronic dancehall reggae, rules in the black-aimed record shops, it is by no means the only form of the music thriving in the U.K. Brooklynite Shaggy and Jamaica's Shabba Ranks score huge hits in the U.K.... while the media struggles to come to grips with a music it is used to ignoring.

Roots music has made a minor but much-hyped comeback in England, with artists like Jah Shaka, a longtime sound-system proprietor, Dread & Fred, and white couple Alpha & Omega all producing a serious, if dour, version of modern dub.

If white-rasta reggae seems an odd culture clash, the bhangramuffin scene in the U.K. is positively mind-boggling. Fusing ragga with traditional Punjabi folk, pop, dance, and film music, it's a truly exhilarating, if still very raw, genre...

Britain is not the only European country where reggae is taking giant steps. In Germany, several acts are on the verge of major breakthroughs. Among them are reggae rapper John Mac and a bright, lively band called Soon Come. But probably the best is Vitamin X, a mixed-race band playing an evidently Roots Radics-influenced update of late-1970s skank. Vitamin X is now a familiar sight throughout Europe, playing support to Jamaicans like Ijahman and Jimmy Cliff, roots veterans ignored in Britain but selling out venues of up to 8,000 in Germany.

In the former East Germany in particular, reggae has a strong following because of its protest content, and a "Sunsplash" package featuring Bunny Wailer and Judy Mowatt drew 30,000 people from all over Europe—on each of four dates.

In France, dancehall rules, although it's no longer the exclusive province of what the more snobby French fans call "Le vrai Jamaican produit." France's homegrown dancehall culture includes Martinique-born Daddy Yod, who records in London and Jamaica, and Parisian rappers Tonto David, perhaps the best-known French-patois chatterers, and Princess Erica... Inevitably, Lucky Dube goes gold with every album release: France has always been ahead of the rest of the world when it comes to appreciating African music...

It is Japan's adoption of reggae that produces perhaps the most dramatic cultural double-take for the unprepared observer. Japanese youths in jeeps blasting ragga into the Tokyo streets are now a common sight, the locals having adopted the mannerisms, if not the roughneck manners, of dancehall style... "Japansplash" [is] the longest-established of the non-Jamaican "Sunsplash" events...

"Jamaican Sunsplash" is the ultimate test of credibility of "bands from foreign." Britain's Maxi Priest, arguably the pioneer of the soul-reggae style that has served Shabba so well, had a hard time from the crowd in 1989. Japanese visitors are usually regarded with an amused benevolence, and some acts, such as Canada's Blue Riddim Band, which offers a set of Jamaican oldies, receive a rapturous reception... [The appearance at the "Sunsplash" of Blue Riddim's fellow countryman] Snow, produced by U.S. rap star MC Shan, is a logical development. Rap has been moving in reggae's direction for years, and it could be argued that reggae is more than half its roots—the original Bronx and Brooklyn rap posses were of Jamaican extraction...

If African-American music, the most confident and self-contained black dance scene in the world, has adopted reggae, then maybe we really are living on Planet Skank. You can probably see the land masses rocking to the basslines half a galaxy away.

—Billboard, July 10, 1993

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SHINING STAR
PRODUCTIONS

Bruce Bulkin

SILVER WAVE
Records

Peter Kater

Soundings of the Planet



Dean Evans

on government property was agreed by the Minister [of State]," wrote de Vekey, "but he stated that the Ministry of Defence was reluctant to undertake any operation which meant use of force."

TAKING THE GLOBE'S PULSE

Another component of Billboard's overseas expansion was the International Music Industry Conference (IMIC), designed as a summit meeting for industry leaders worldwide to discuss strategic issues of the day. It was held each year in a different country; the very first IMIC, in Nassau, Bahamas, on April 20, 1969, featured notable speeches from Coen Solleveld, president of Philips Phonographic Industry, and Goddard Lieberson, president of CBS/Columbia Group, with bandleader Stan Kenton and Frank Zappa among visiting performers.

When Billboard acquired the U.K. trade weekly Record Retailer in August 1966, it marked a further commitment to the international music business. Record Retailer's reporters frequently found their skills and their stories tapped for the pages of Billboard, chronicling the latest business and creative developments in a country that provided North America with a stream of innovative, successful artists. (Record Retailer's name was eventually changed to Music Week, and in 1977, Billboard sold the U.K. title back to a British publishing firm.)

During the '80s, Billboard's international news continued to set the magazine apart from the competition, and some stories caused a stir on both sides of the Atlantic; for instance, a news report about how the U.S. arm of one of the European-owned multinational labels was shipping hundreds of thousands of cheap, cutout albums into Europe, to disruptive effect.

A century on from The Bill Poster critique, Billboard's international network of editors, bureau chiefs, and correspondents strive for the type of piquant—and occasionally phlegmatic—reporting that informs and assists their readers in 107 countries. The introduction of the Global Music Pulse column, for one, has given indigenous artists and music a way to be heeded outside their homeland.

Similarly, The Billboard Report has encouraged the magazine's overseas correspondents to track developments in their markets in greater depth than ever, whether datelined Hong Kong or Helsinki, London or Lisbon, Osaka or Sicily, Glasgow (admittedly, no more tales from bill posters' conventions there) or Athens.

That reporting also begat other coverage: Soon after Billboard's man in Hong Kong filed an extensive dispatch on the emergence of Chinese rocker Cui Jian—the mainland's Bob Dylan—the leading newspaper in Los Angeles saw fit to feature Jian in a similar cover story.

Now as in 1894, "interesting, bright and sanguine" reportage remains the goal.

Adam White is Billboard's international editor in chief. Assistance in this report provided by Peter Jones in London.

London Vaudeville Notes

The man just back from six months' observation of English vaudeville declares to the Song Editor that writers of topical ditties in England, taken by and large, have a better idea of song construction than their American cousins evidence in their work. This applies to comics and topicals, a line to which most English writers devote themselves.

Just at present the English writers are trying their hand in writing ragtime and in several instances they have done very well indeed. One English girl lately introduced an English piano player in her act, announcing that he was the author and composer of the ragtime numbers to which she exclusively devoted her time upon the stage. The combination of piano player and singer worked out admirably.

Anna Hanna has "put one over" on the English manager through her wisdom, foresight and good business management. She was a member of the Drury Lane pantomime chorus when ragtime first struck England and the English manager began supplying American acts in his bills. She conceived the idea of becoming Americanized and started immediately upon a course of home training. She watched every American act she could find upon the London stage, studied the American girl's style of dressing and methods of "producing" a song, eliminated her native style of enunciation as much as possible and coached herself in a few good American rag numbers. Having supplied herself with costumes, songs and a Yankee "dialect" she set forth to book herself far in advance of this spring's influx of American warblers. Billing herself as an American, putting a song over in excellent impersonation of American methods and "looking the part" in every way, she has become a standard "American" act—although she has never been further west than Ireland.

English song writers have appropriated one subject for topical songs which American writers have consistently neglected—and it's a big subject, too. The ocean, the seaside, the sands, the surf, the tides and everthing "touchin' on or appurtainin' to" the ocean are worked over in every conceivable style for the various purposes of turning out a song. They are largely comics, and the summer girl and the "weekenders" constitute the subjects. The male singles impersonate various types of sea-faring men; the girls impersonate the nattily-dressed officers and petty officials; their songs fit their character and as a consequence one gets lots of "the briney" during an evening at a London music hall...

The English singer goes about his or her song-business differently than do the American artists. There seems to be no song too trivial for the English artist to make a thorough and complete study of its every kink and turn. Before it is sung the song seems to have been dissected, the hands and feet are fitted into the words, gestures are timed to measure and every part of the body is given its share of work to do in "putting over" a song. The result is a complete and perfect production. The artist works every moment he or she is upon the stage. There is no "kidding" with friends in the audience, no frivolity that does not strictly conform to the artist's conception of the song and no idle chatter with the leader or any of the musicians. It's a job of work with the English artist to sing a song and they give their complete and undivided attention to the subject in hand.

English songs in their original form constitute three verses, with the chorus changed in lyrics each time to further the story which the lyrics of the verses set forth...

Your English singer sings, acts and, temporarily, lives the song he or she is presenting. Most of the best of them have been over here—the poorest of them have always gotten every ounce of value out of their songs... supply your own names, recall them as vividly as you can and you will, above everything else, remember that they act, look and live their songs. And they all have styles of their own, individuality and a PURPOSE which shows as clearly in their work as do their faces and figures upon the stage.

Mr. and Miss American Singer, look yourself over: think it all out and see if you can not, for instance, find a different way to sing the songs you are using than the other fellow employs. Remember that during the life of a popular song somebody sings in almost every theater in the land that self-same popular song week after week until it is killed off by common consent, assault and battery of repetition. Try and think over what story the song has to tell; try and enact that story and put the song across in your own way and not in the way you have seen somebody else do it.

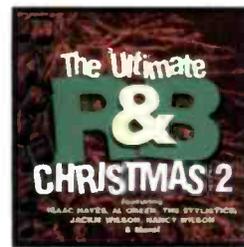
—Billboard, August 9, 1913



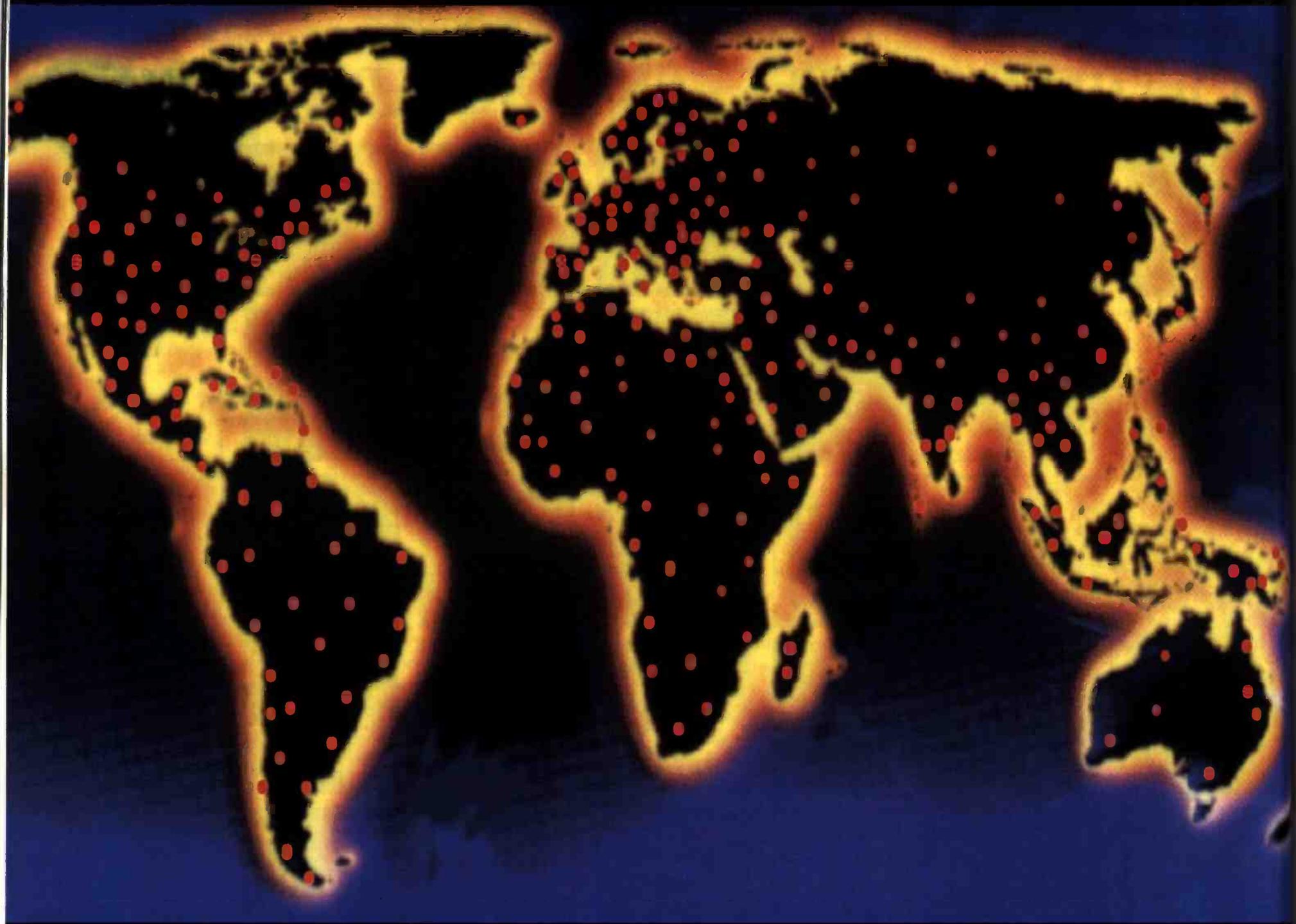
British vaudeville star Vesta Tilley.

Billboard

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Billboard Readers Span The Globe

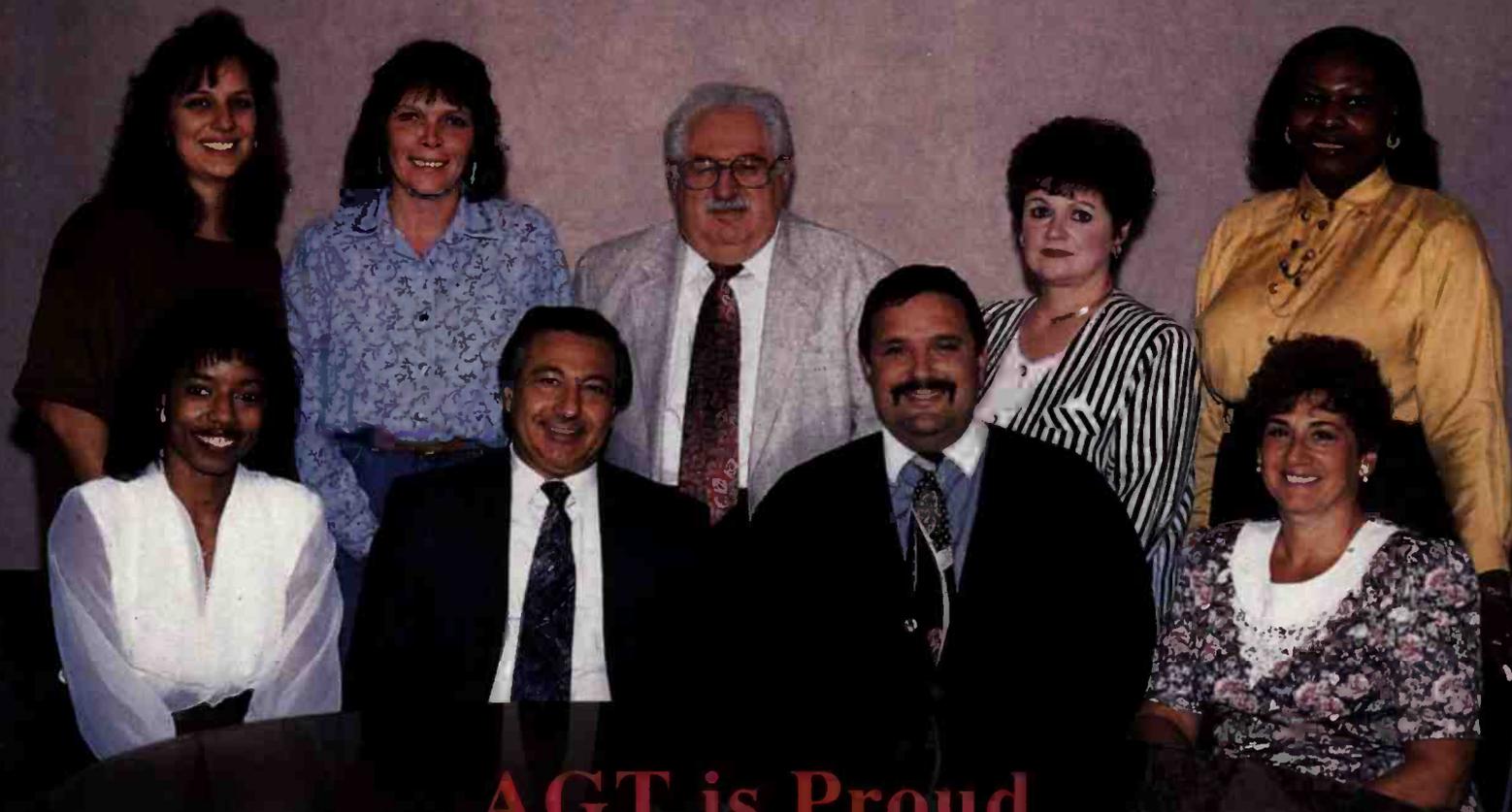


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Home Is Where The Art Is

BY SETH GOLDSTEIN

It's all there. As a chronicle of home entertainment's future, *Billboard* is peerless. No other publication has the sweep and continuity of *Billboard*'s coverage of movies, of television, of laser discs, of videocassettes—even of multimedia formats like CD-ROM that digitize images. It is astonishing to rummage through editions of the '30s, '40s, and '50s to find reviews of Jimmy Cagney in "Public Enemy" or Jack Benny's TV show—and then to find the same programs covered again, 30 or 40 or 50 years later, this time on behalf of retailers who are trying to reach an audience of VCR owners.

Neither retailers nor audience may recognize media origins, but *Billboard* does. The magazine is blessed with an institutional memory that insinuates through its coverage. Someone was always present at the creation. You take notice when, for example, the April 2, 1949, edition reported a proposal by the television powerhouse DuMont Network to create a multi-acre video-production complex for the New York market. Thirty years later, Donald Trump had a similar idea. It did not work for either.

Or fast-forward seven years to the month for an April 21, 1956, front-page story about Ampex and the first commercial videotape recorder. At a cost of \$75,000, a device about the size of a large couch (the potatoes came later) was for the trade only; CBS bought three. Ampex and the rest of the American hardware-manufacturing community did not look ahead, to their eternal misfortune. Their counterparts in Japan, a bit more willing to push the technological envelope, spent the next 20 years perfecting the gizmos that became the Sony Betamax and the JVC VHS.



RCA's David Sarnoff as a young man.

Billboard was there to cover those arrivals in 1975 and 1976, as well as the lawsuit, taken to the Supreme Court, that cleared Sony of infringing copyrights when Betamax customers taped TV shows off the air. By the time the Betamax suit was settled, Hollywood had been forced to acknowledge what no studio head or market-research pundit thought possible: VCR owners would rent movies, might

even buy movies, to watch at home. "Time-shift," programs that are taped when broadcast, then watched at the viewer's convenience, was Sony's favorite buzzword of the era. It was considered not just one way but the only way to use a VCR. Lucky Hollywood.

Billboard was there in the early '80s to track the growth of home video, the growth of retail, and the folly of studio-created rental schemes that attempted to share in retail riches. And *Billboard* did more than report; it taught. The magazine's video charts, a logical extension of the music business, gave Hollywood the eyes it needed to see what was being rented and how often, beginning in the Nov. 17, 1979 issue. *Billboard* provided basic market research, the foundation stones of a \$13 billion a year business. It still does, every week.

Perhaps *Billboard* understood home video because it was so familiar with the word "video." Do not suppose for a moment that video came into existence with Ampex's hulking videotape machine. Flip through any issue from the early '40s through the post-World War II years and more than likely you will find "video" splashed across *Billboard*'s cover and the pages inside. The reason? The dictionary definition, transmission or reception of the television image, served also as headline writers' shorthand for a new medium—not quite as economical in letter count as "TV," but prescient in a way few anticipated.

The magazine's reporters knew whereof they spoke. In their coverage, "video" included the first hesitant stabs at "community antenna television" (renamed "cable" years later) and pay-per-view. One big issue in the early '50s has remained a hot



Crowds flocked to the opening of the first important "talkie" in 1927.

topic: getting audiences into theaters to view boxing matches. In our time, it has been such championship bouts as Sugar Ray Leonard vs. Thomas Hearns; back then it was Ezzard Charles vs. Jersey Joe Wolcott, according to the Feb. 9, 1952, edition of *Billboard*.

In the '50s, PPV suffered from an overdose of publicity, which interred the idea for another two decades. The current generation of cable entrepreneurs are hoping for a better outcome, especially for PPV at home; presumably they are up on history as reported in *Billboard*. Otherwise, they may be doomed to repeat the past.

In many ways, the fillers on *Billboard*'s pages are as intriguing to home video historians as the front-page stories. Note, for example, the item about Elvis Presley's engagement in Las Vegas appearing on page 32 of the April 21, 1956, issue (directly above an ad for "Blue Suede Shoes" originator Carl

Perkins). Presley hit it big in Vegas and found stardom in Hollywood, which made a fortune for him, for the studios, and for the home video suppliers capitalizing on the legend more than 20 years later and long after his death. Home video has had that effect, putting new luster on old legends.

Billboard, which understood stage entertainment, had an eye almost from the beginning for a budding newcomer called the motion picture. The kind of entertainment the early movies represented, however, might seem a little askew by the standards of a D.W. Griffith. In the Dec. 8, 1900, issue, the magazine commented that the "great boon to the vaudeville manager, the biograph or motion picture, by whatever name they are called, are now taking up mysticism, and the result is most wonderful, amusing and interesting."

Ads soon followed editorial, for Edison's projecting kinetoscope (April 27, 1901), for renting

machines and films (April 12, 1902), for Selig Polyscope's copies of Japanese-Russian War films (March 19, 1904). Two months later, Philadelphia-based producer S. Lubin proclaimed the availability of "colored films... The effect is magnificent, and the monotony of one colored [black-and-white] motion picture is done away with" (May 28, 1904).

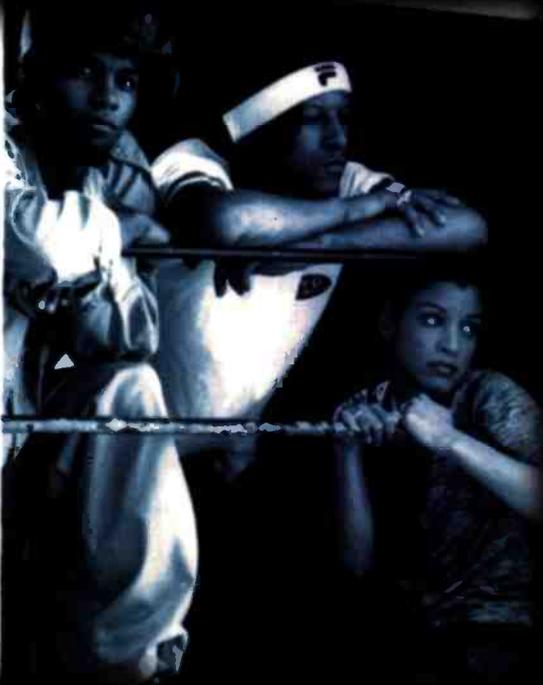
Hand tinting images was laborious and expensive and never caught on with film makers—which did not prevent this prediction made in the August 27, 1904, issue of *Billboard*: "We shall not be surprised at any time if some one of the color schemes should be attached, contributing to the screen representation a still further lifelike character."

The movie-going public did not regularly see red (and the rest of the spectrum) for another 30 years, a trend *Billboard* celebrated when it put actress Vivien Leigh of "Gone With The Wind" on its July 27, 1940, cover (the photo was black and white.)

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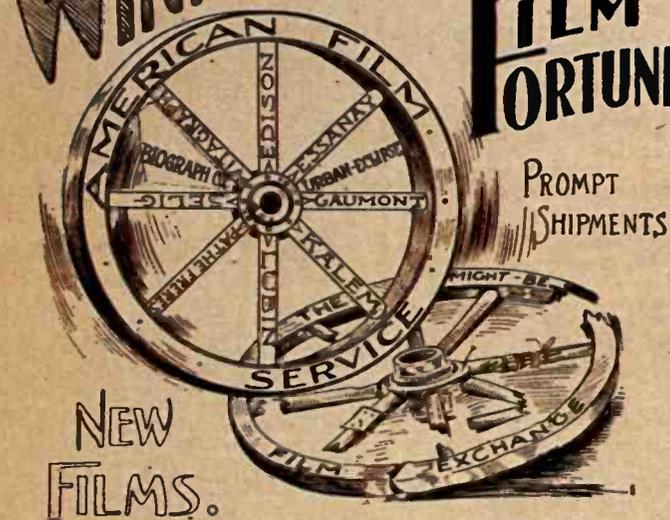


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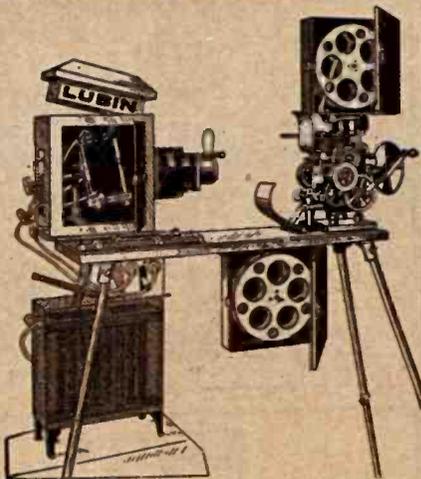


"BILL"
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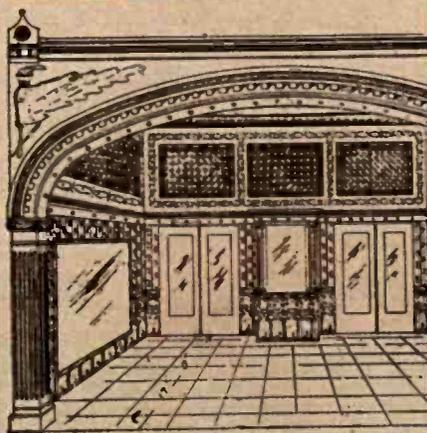
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THE KANNEBERG ROOFING Manufacturers "Electric Eclipse" Sign

Westinghouse Electric's TV laboratory, witnessed by Radio Corp. of America president David Sarnoff.

*From July 6, 1929: "Color television was demonstrated last week at the laboratories of the Bell Telephone Company, when images were transmitted thru the ether... Experiments will continue until 'television adds materially to human comfort and happiness,' it was said."

*From Sept. 28, 1929: "A large number of notables" from stage and screen "have been lined up to be televised" in Madison Square Garden using an apparatus that "is to be eventually built for the home."

*From Sept. 23, 1933: "Don Lee television stations are experimenting with televising full-length films," including Cecil deMille's "This Day and Age" and "The Texan" with Gary Cooper. Images of 80 lines at 15 frames per second (like stone tablets, unacceptable today) are "televised from 7 to 9 p.m. daily (Pacific Coast Time) and 9 to 11 a.m. Monday, Wednesday, and Friday."

*From Nov. 14, 1936: "First demonstration of television under practical working conditions, as developed by RCA and NBC," took place when a 40-minute program of "live talent and films" was shown on a 7 1/2 x 10-inch screen, "the largest screen yet employed capable of commercial."

*From May 13, 1939: A review of a 90-minute RCA-NBC program "inaugurating regular television service" on New York station W2XBS. The broadcast was deemed "a complete technical success [but] television has a long way to go to solve its programming, production, and talent problems." The reviewer scored the live interviews from the New York World's Fair as the hit of the show. The miss: an "antique" playlet called "The Unexpected."

Close readers of Billboard knew that the pieces were in place for commercialization of a new medium. It remained unfinished business while America took time off to win a war. Afterward, rooftop antennas began to sprout.

Billboard effectively limned the pent-up demand for TV in a June 29, 1946, story about the telecast of the Joe Louis-Billy Conn heavyweight fight. The headline said it all: "45,266 There—141,375 Looked In." An average of 32.5 persons per set built "a terrific audience" now primed to own their own receivers.

Barely 30 years later, Americans would begin to develop the same enthusiasm for VCRs. Pre-recorded videocassettes at first benefited from the interest; later, they became the engine that pulled VCRs into 80% of U.S. television homes. Billboard's video coverage in the mid- and late '70s reflected the hardware bent of home entertainment that had not quite reached the home yet. Hollywood leased prints for theatrical exhibition. It never sold anything, and vowed it never would.

There had been some early video systems like Cartrivision meant for home consumption. They attracted investors and Hollywood independents eager for additional movie exposure, but died well short of full commercial availability. So, by design, Sony's Betamax, which used 1/2-inch tape, arrived at the newly opened Bloomingdale's department

American Film Service advertisement (top left) from 1909 depicts the Edison film trust crushing all opposition.

Talkies were as foreign as color to the public. Experiments abounded, of course, but it wasn't until Al Jolson sang for audiences in "The Jazz Singer" in 1927 that sound tracks rivaled the moving image in importance. Billboard covered the arrival of sound in the kind of detail that typified its reporting more than two decades earlier. That same August 27, 1904, article, which was headlined, "Pictures That Speak. An Interesting Combination of the Cinematograph

and Phonograph," contained four paragraphs of close technical description, presenting readers with the opportunity to be the among the first on their block to acknowledge the future.

The first images of television took shape on Billboard's pages in the late '20s. Consider these opening scenes:

*From August 18, 1928: "The first transmission of movies by radio" took place in Pittsburgh in

HEY, SOMEONE'S GOT TO KEEP TRACK OF THIS

1



HS



CONGRATULATIONS BILLBOARD-

Billy Joel

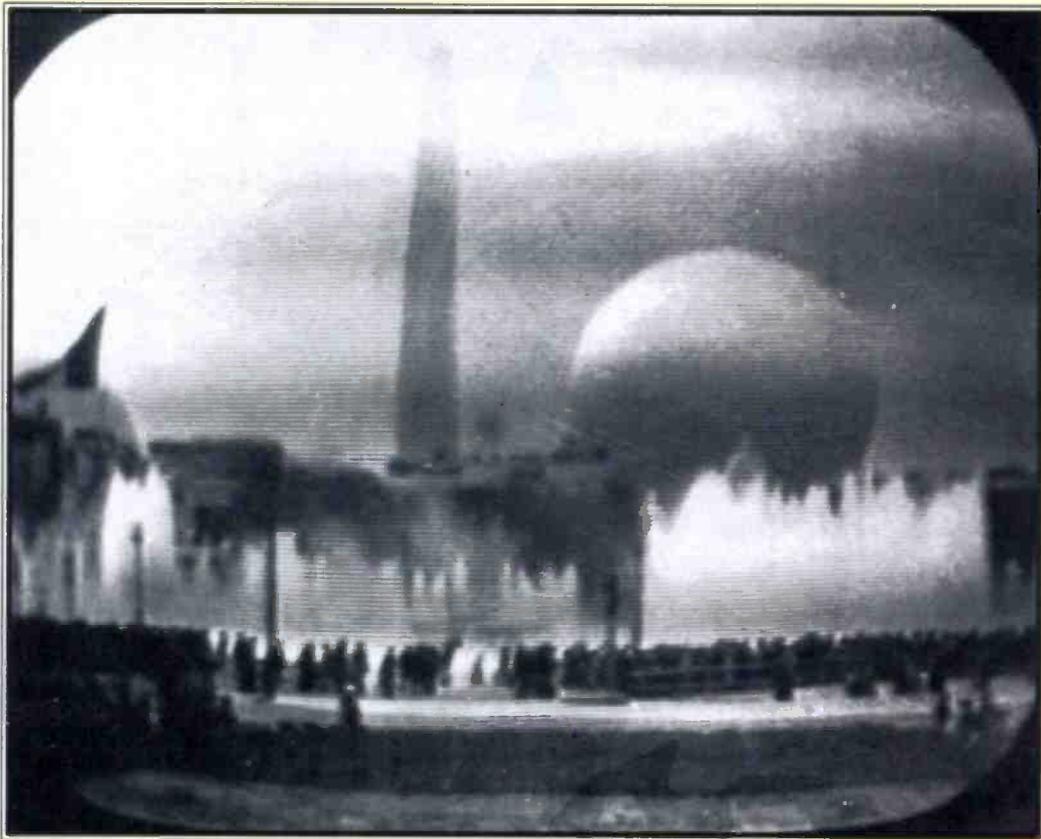
Television

BY BENN HALL

The first column to be devoted to news of television—its entertainers, mechanical advancements and general news—commences with this issue of *The Billboard*. Television is still in the experimental stage, comparable to the radio of some 10 years back, and to the now quaint moving pictures of about two decades ago. But television is just as sure to develop and expand as films and radio have done. *The Billboard* and this columnist have faith in the future of television.

Those who were in on the ground floor of the picture and radio industries were in favorable spots to reap the harvest that followed the engineering perfections and public demands for these new entertainment mediums. So will it be with television.

Television will call for experienced performer. Today the experienced entertainer appearing in television programs has a great advantage over the amateur. Stars of radio, movies and legit will undoubtedly be recruited to television. But, more important, new stars will be developed. Names scarcely known now will be names when the perfecters of the Magic Eye have achieved their purpose. The performer who is now in a flesh show or in pictures or radio will be wise in following the advancement of television. He will be much wiser, however, in keeping in step with this new magic. The player who appears in television gains a world of experience with each



Television transmission from the New York World's Fair, 1939.

performance.

Television will call for a new technique. Makeup, directing, use of props, mechanical limitations, and a hundred other considerations all will call for a new, a different treatment. Material, particularly skits and plays, will require a handling different from that employed in the present branches of show business.

Television will be of far greater appeal than radio or the pictures. It will be in the home and will appeal to two senses, sight and hearing, rather than hearing alone. It is doubtful today if there is as much fan interest in radio personalities as there is in film personalities. The fan's interest is accentuated when he, or she, sees as well as hears the player. Witness the number of movie fan images. Compare the number of these publications with radio fan mags.

But with the coming of television the fan will have a new idol to burn incense before. Performers who learn television technique and secure some

public interest while television is still in the toddling stage will be that much ahead in the game.

Television offers a broad, unlimited unexplored field for the performer and producer. There are few rules to follow, no traditions. It is a place, much the same as radio, for young blood and young ideas. But, to acquire a sense of showmanship and entertainment values, be they in the established show business or the new and untried field of television, requires experience and observation.

So, showfolk, watch television. Get in the ground floor. Get on the band wagon. Let's go!

—*Billboard*, August 6, 1932

Television need not be a mysterious maze of diagrams and technical terms. Although this corner's prophet is not primarily concerned with the engineer's language or highly specialized knowledge, he realizes that an elementary understanding of the general types of televis apparatus will enable the performer to more intelligently know the "whys and therefores" of our favorite infant industry. An engineer of class repute, Hollis S. Baird, recently classified the various types of television "pickup" into three simple divisions.

These are known as film pickup, direct pickup and indirect pickup.

The film pickup is popular with some stations, because the film may be taken under chosen conditions and presents a small area to be scanned. This area may be intensely illuminated—much more brightly than a performer could possibly stand.

The so-called television camera is used in the direct pickup method. This system seems to be more suited for outdoor use where abundant light is available. Indoors, tremendously intense lighting equipment is required. Few players can "take it" for even a short while. Beads of perspiration, outdoing even the Turkish bath ceremony, pour out of most performers within a few seconds after facing these hard-hitting batteries of lights.

The "flying spot" or indirect pickup systems is the third method. This system came as a development of the heat-producing direct pickup. Here the performer may work in perfect comfort. One studio employing this system is well refrigerated and makes a swell cooling-off spot in the sweltering session. This studio is a small one, dark, but exciting looking. Backdrops in the nature of large shades with solid white furnish a good background.

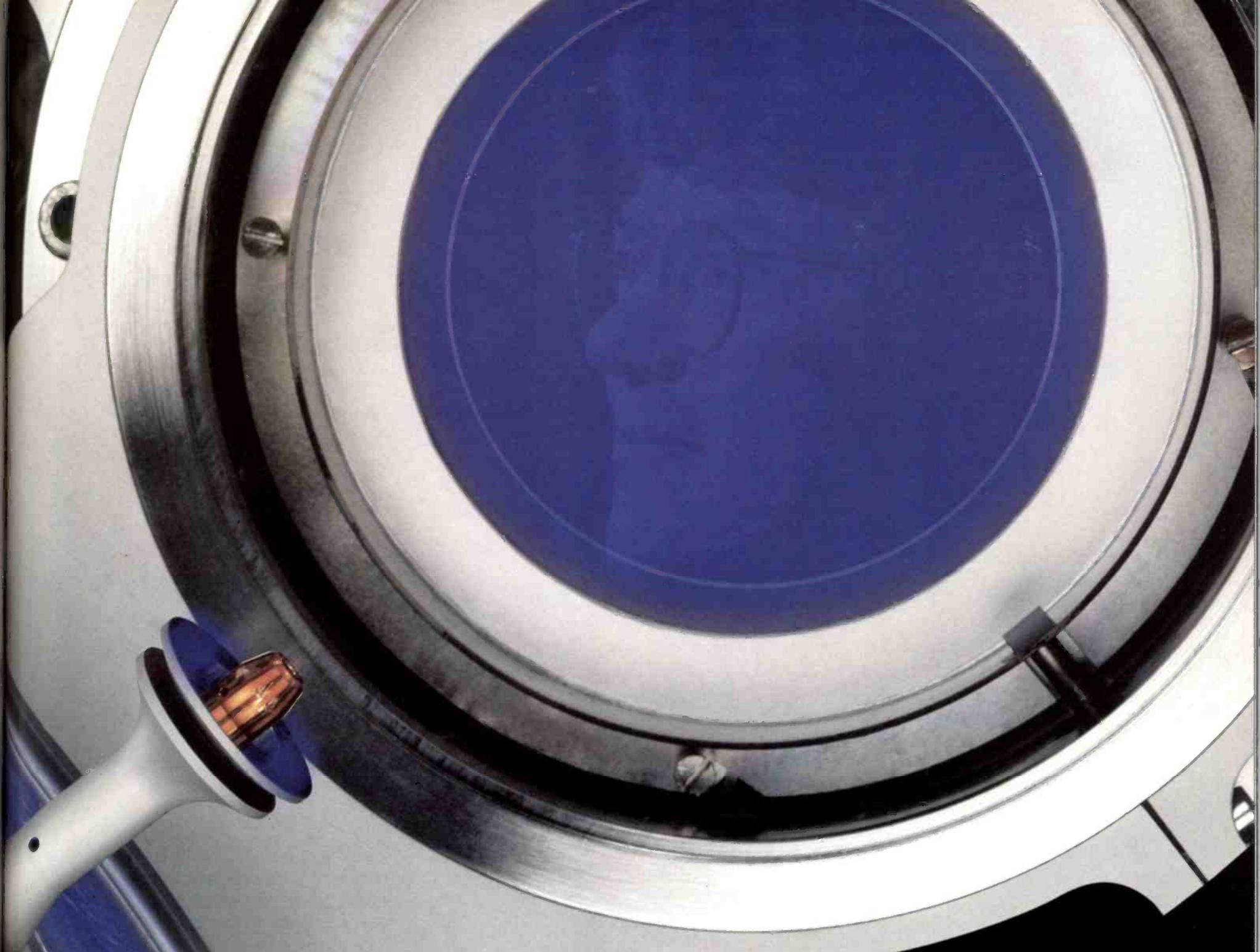
With this indirect pickup system the light falling upon the artist is controlled by a scanning disk. The reflection of this light passes onto the photo-electric cell, which causes the picture to be picked up and turned into electrical vibrations.

A strong are light plays upon the scanning disc. As the disc revolves tiny beams of light pass through each minute scanning hole and are swept across the performer. The next hole permits a similar spot to sweep across slightly under the path of the first, and so on, until the performer's body or part of it is completely covered.

As this wandering spot of light strikes a portion of the face which is lighted it makes a response as it is reflected into the photo cell. Coming to a dark portion, such as the eyebrows or lips, little of the light is reflected and the photo cell gets little or no response.

This method, although sounding rather involved, is quite simple for the performer. The studio, generally dimly lighted, resembles in some respects a photographer's headquarters. One television director recently confided that a "rookie" televis player placed his back to the television apparatus, thinking he was in the photographer's quarters and was to have his likeness photographed for his admiring "public" before putting on his act. The great mystery was explained and the act went on—unphotographed, but wiser.

—*Billboard*, August 13, 1932



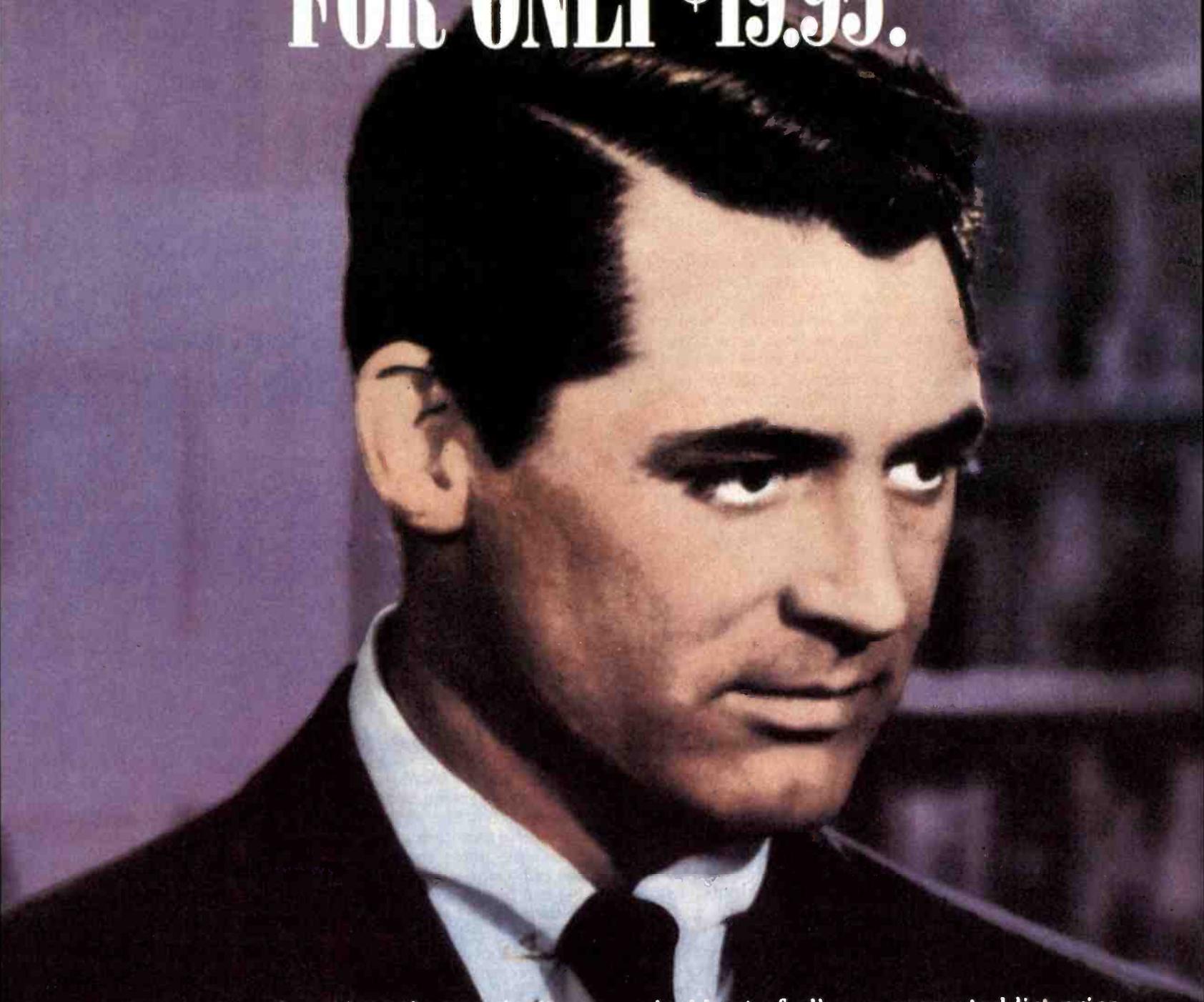
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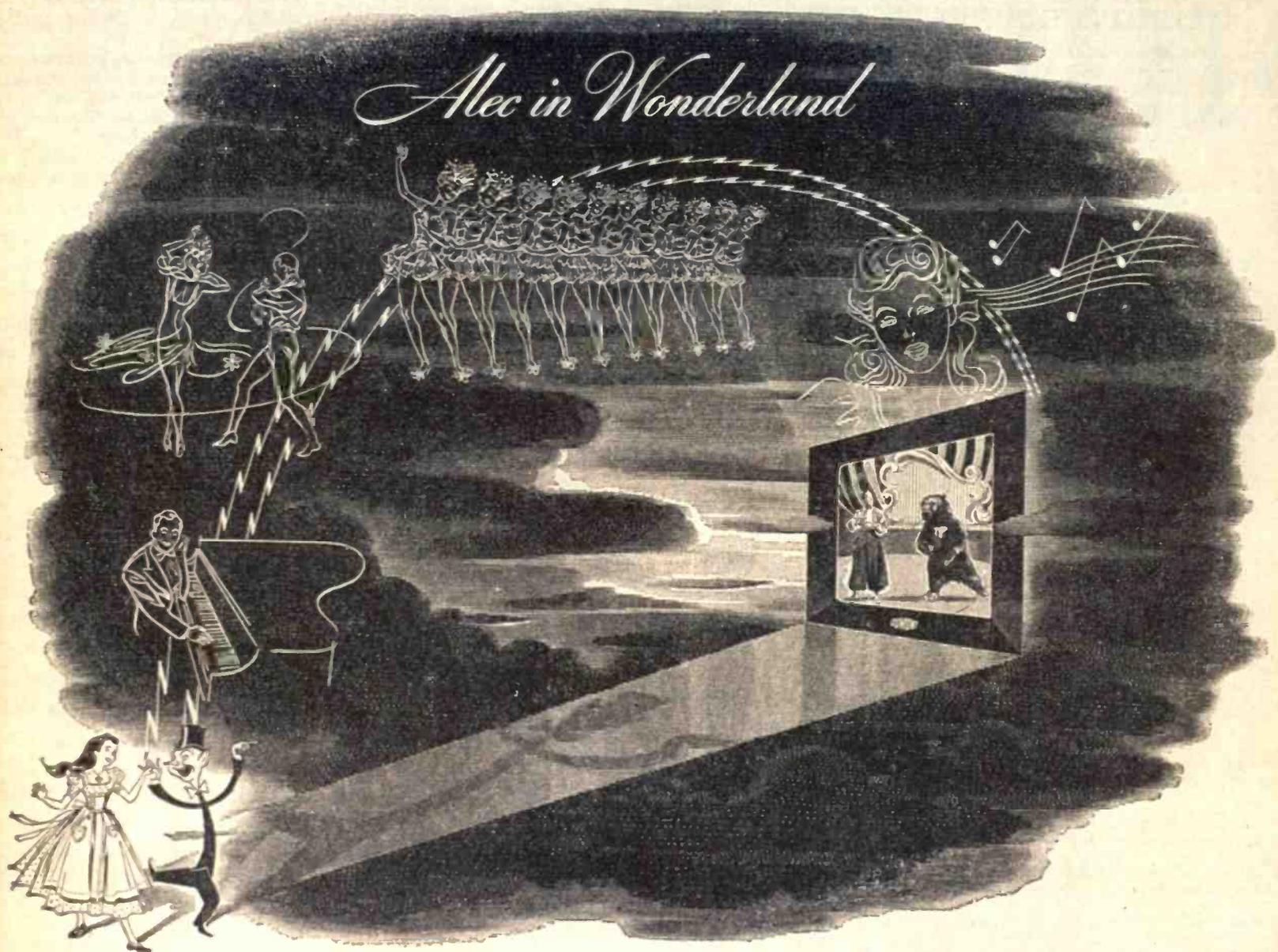
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The Billboard



1912 cover.

the mid-'80s, ultimately forcing the breakup of the company a few years later. France's Thomson bought the manufacturing side, while General Electric acquired NBC. David Sarnoff's colossus, a television pioneer, never took the next step to capitalize on the home video revolution.

Hollywood, the reluctant revolutionary, did not mine the new El Dorado. The realization of the riches before it, however, was several years in coming. Many studio executives, and some lawyers, doubted the legality of copying movies and television shows off the air. Most thought the idea of licensing movies for sale to consumers was farfetched.

There was the odd exception of 20th Century Fox, which in 1977 supplied 50 titles to a small Michigan company called Magnetic Video, later doubled the number, and ultimately bought it as a licensee. Universal Pictures was more representative, however. The studio sued Sony and several retailers for copyright infringement in a case finally put to rest when the Supreme Court ruled that Universal had no say over how Betamax owners used the machine in the privacy of their own homes.

And Hollywood was losing control in another arena, as well—people were lifting telecasts and making copies for sale, in violation of copyright. Universal saw the light during Billboard's first Music Video Conference on Nov. 15–18, 1979, in Los Angeles. Although it would continue to fight the pirates, it would also join them, studio-head Sidney Scheinberg told attendees as he introduced a package of 50 titles for video duplication and sale. Last year, MCA/Universal Home Video had sales of approximately \$500 million; in the fall of 1994, it will likely sell more than 20 million cassettes of "Jurassic Park" with a wholesale value of some \$300 million.

Hollywood did have to overcome one other hurdle before it could enjoy the home video harvest. When retailers started renting cassettes that they had purchased, the studios demanded a share of the action. The mighty Motion Picture Assn. of America lobbied Congress to change the so-called first sale doctrine, which gives owners the right to rent or sell as they choose. The MPAA lost its campaign to make revenue sharing the law of the land. In the process, mom-and-pop retailers found a voice, the Video Software Dealers Assn., which each year hosts a 10,000-strong convention where the lions and the lambs come together.

The chief subject of discussion is always what is selling. Jack Benny episodes are doing well with the boomers, says one participant in a theoretical bull session, so how about that half hour where Benny appears in drag? He asks skeptics, You doubt its existence? Check page 3 of the March 22, 1952 issue of Billboard for the review of the great comedian's stint as "Jacqueline Benny."

It's all there.

Seth Goldstein is editor of Billboard's home video section. He has been covering the rise of prerecorded cassettes since the introduction of the Betamax to the U.S. in 1975.

store in White Plains, N.Y., in September 1975 without programming support. Instead, consumers would be sold on the ability to tape an hour's worth of their favorite television shows. In fact, the first Betamax was sold with a color TV in a console, retailing for about \$2,000.

The two things that mattered most were tape of the right size (1/2 inch width) and tape of the right price (whatever the market would bear). Since Billboard knew the videotape business from the time of the introduction of Ampex's studio recorders 20 years earlier making the leap from the professional market into homes, with videotapes alongside record collections, was as natural to the magazine as tracking sales of the latest Fleetwood

Mac album.

At the same time, Billboard watched another technological development that appeared to hold greater potential—the videodisc. Two systems were advancing to production; a third was underway; a decade later, only one of three remained standing. Billboard sorted out the claims and counterclaims from advocates of the biggest competitors, laserdisc and the capacitance player championed by RCA. The former uses a focused beam of light to "read" information embedded in the disc; the latter adapted the needle and tone arm of record players.

RCA bet heavily on capacitance because technologically it seemed simpler—and bet wrong. It had lost \$500 million on the capacitance system by

BOB CONGE

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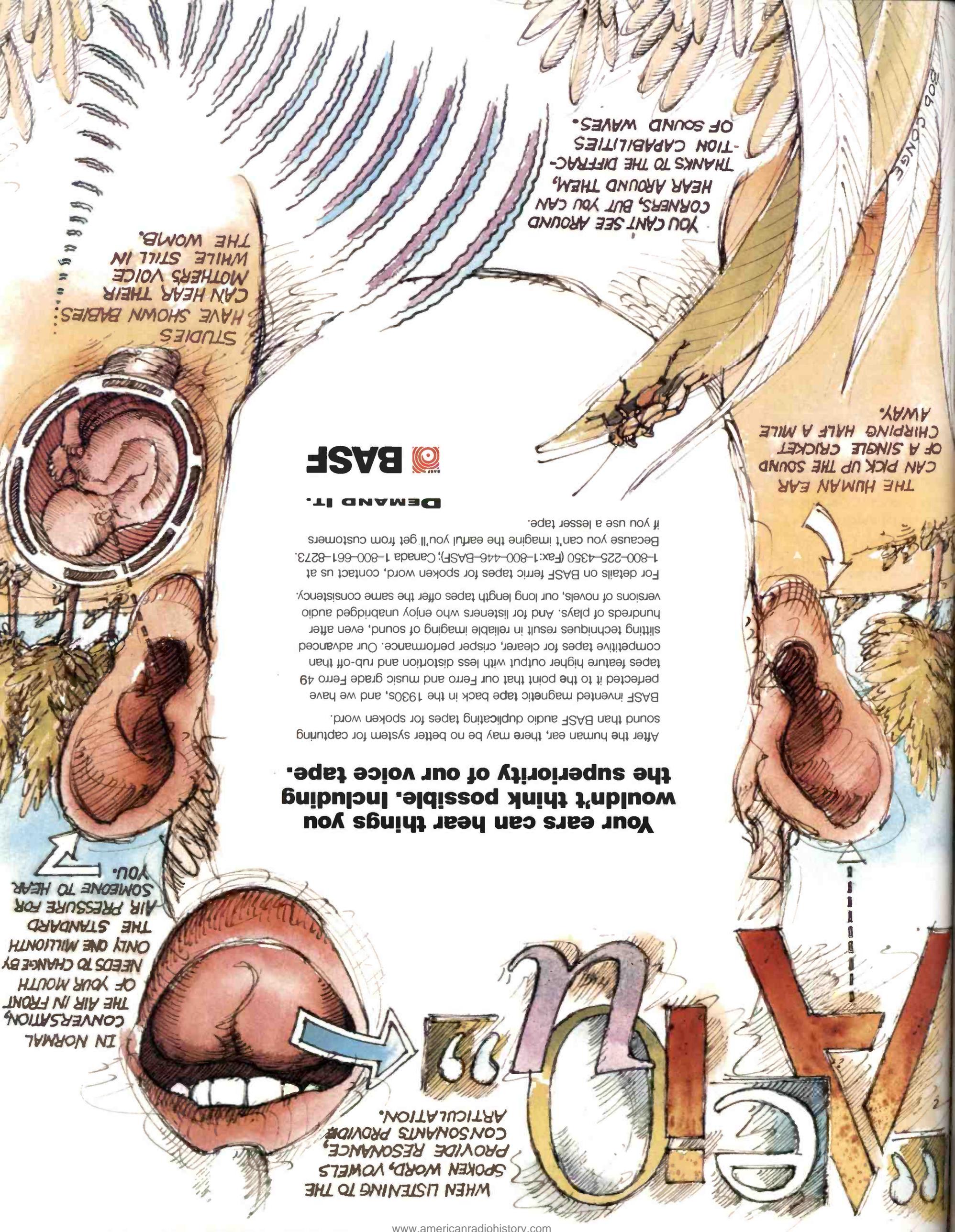
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Don't Knock The Rock

BY JUNE BUNDY • BILLBOARD, APRIL 1956

NEW YORK—Rock and roll, which has been getting kicked around plenty this month by civic officials in key cities across the country, was defended last week by three staunch—albeit unexpected—gladiators, Sammy Kaye, Benny Goodman and Paul Whiteman.

The trio sounded off in favor of r.&r., the most recent display of anti-rock and rollism in Hartford, Conn., where local police sought to revoke the license of the State Theater following a three-day appearance (March 23, 24, 25) on stage by Alan Freed's "Rock 'n' Roll" show. Although WINS deejay Freed denied there was any riot, the police claimed to have arrested 11 teen-agers at the theater over the weekend.

Psychiatrist Dr. Francis J. Braceland, of the Institute of Living, Hartford, Conn., got into the act—in relation to the Freed incident—when he called rock and roll a "communicable disease with music appealing to adolescent insecurity and driving teen-agers to do outlandish things... It's cannibalistic and tribalistic."

Although Sammy Kaye personally prefers to

"swing and sway" rather than rock and roll, he deserves the right to defend the teen-agers' right to do so. Consequently, the veteran bandleader (in an open letter to Dr. Braceland last week) blasted the psychiatrist's comments as "thoughtless and in bad taste." Kaye noted, "It seems—that you regard any persons who enjoy rock and roll on much the same plane as you would regard gangsters."

While Kaye agreed that youngsters who seriously misbehave in a theater should be punished, he pleaded: "Please do not injure the millions of nice, respectable youngsters who like rock and roll music by automatically putting them in the same class as the wrong-doers... Some years ago when the teen-agers began to Lindy Hop there were persons—among them perhaps you—who called them lunatics and delinquents. I have no doubt that the same reception greeted those who first danced the fox trot years ago."

In line with Kaye's statement about contro-



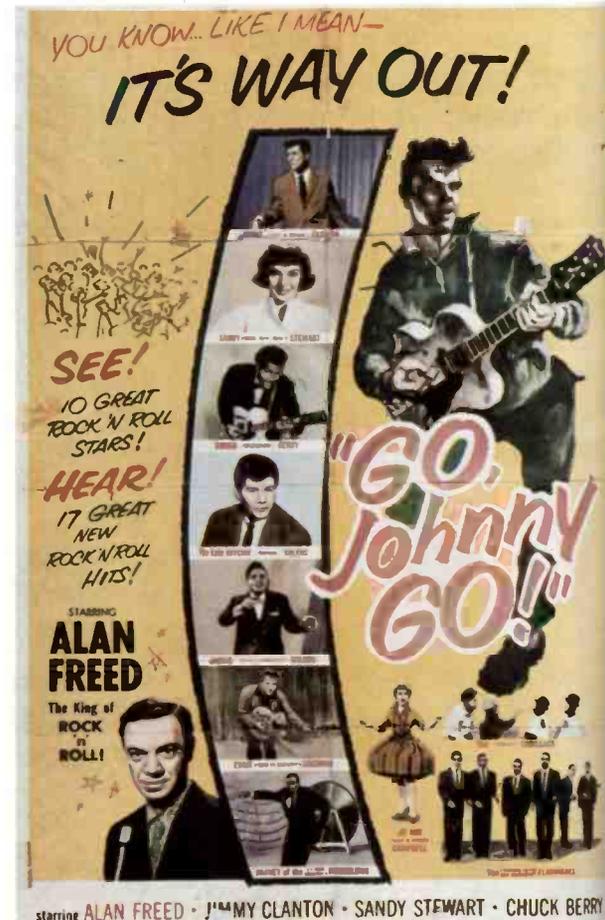
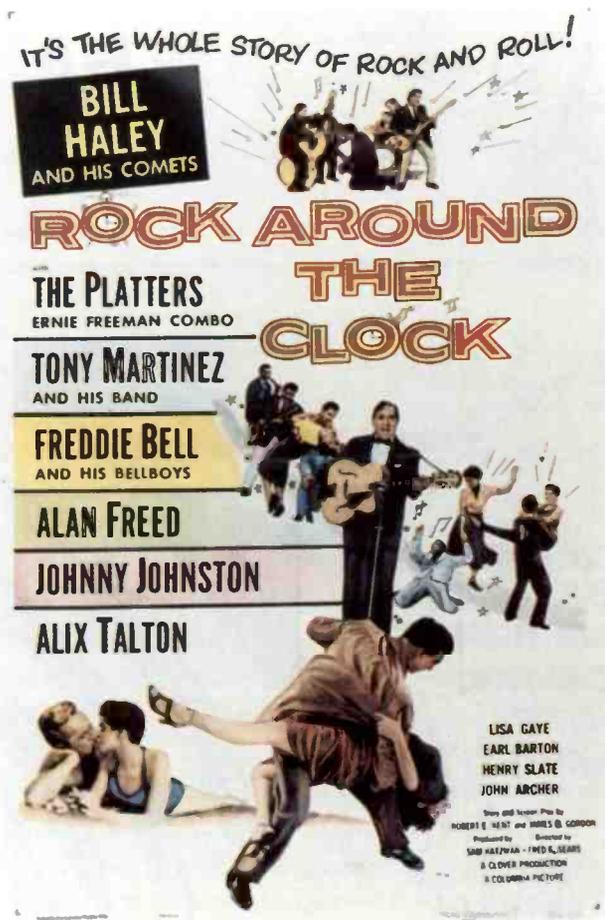
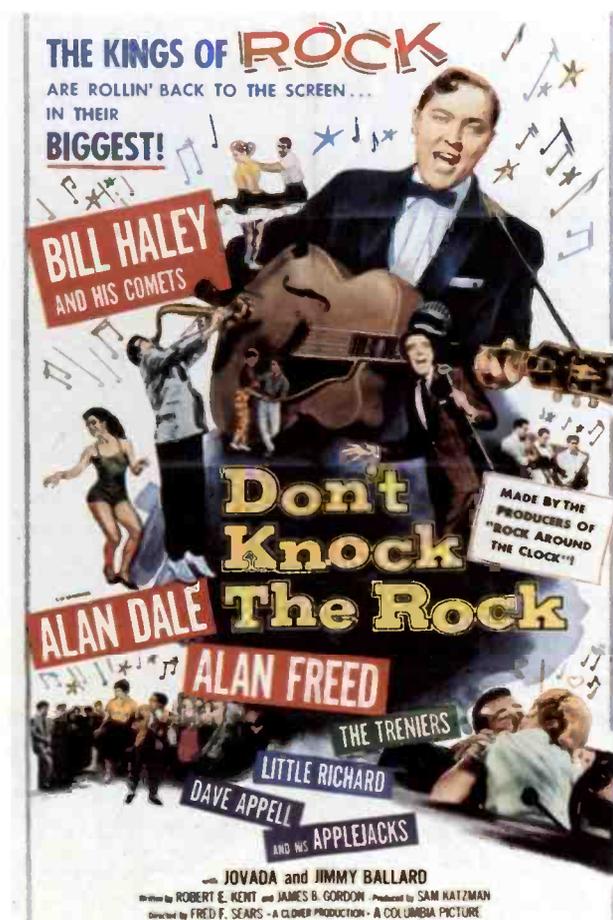
Alan Freed.

versies kicked up by swing and jazz in the past, Freed noted that both Benny Goodman and Paul Whiteman have invited him over to "compare scrap-books," wherein similar charges were made against them for sponsoring music which allegedly "corrupted" the youth of their day.

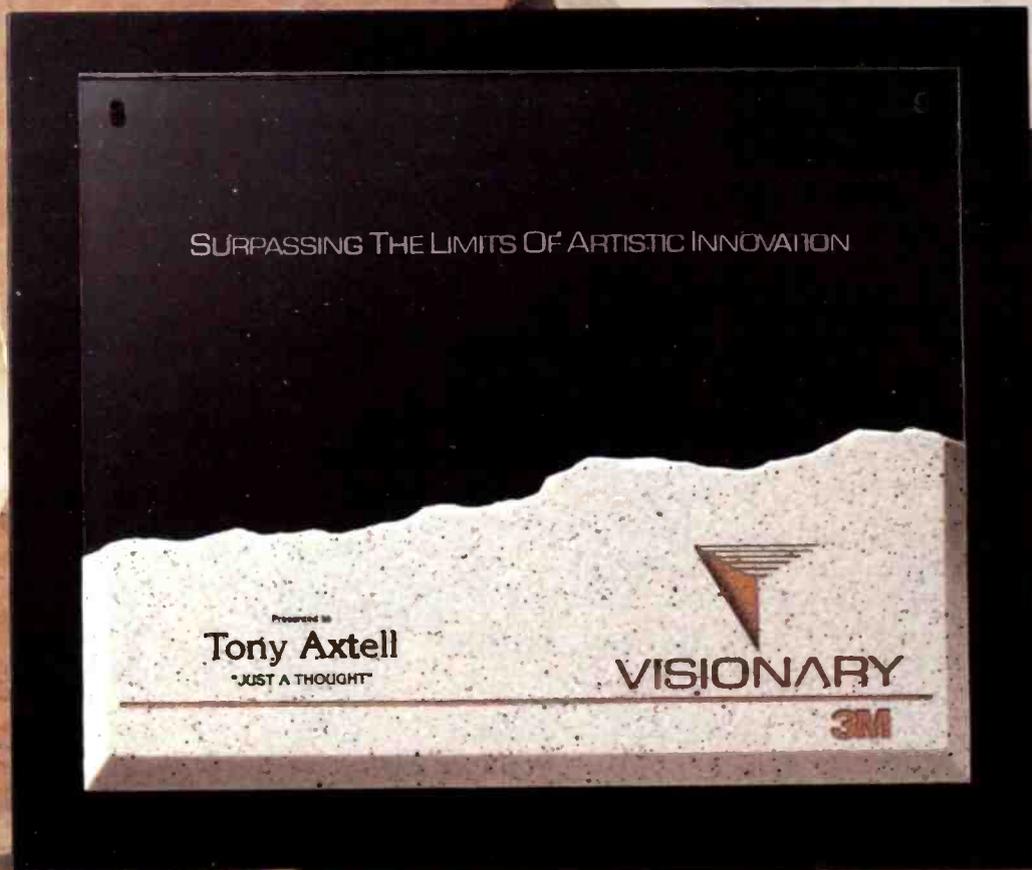
Swing Once Target

Swing was the target, of course, when Goodman had them dancing in the aisles at the New York Paramount, while jazz was the whipping-boy when Whiteman was in his heyday. At one point in 1927, feeling ran so high against jazz in certain circles that the Bishop of Dubuque, Ia.—in a famous Sunday sermon widely quoted by newspapers at that time—decreed: "Jazz is leading our youth down the primrose path to hell!"

Freed, who is currently presenting his r.&r. show on stage at the Brooklyn Paramount Theater, interprets the nation-wide crackdown on rock and



Posters from 1950s rock'n'roll movies.



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Poster from a 1950s rock'n'roll movie.

roll as some kind of “conspiracy,” although he hasn’t yet decided exactly what faction is behind it. “If a stageshow is well policed and well presented,” said Freed, “they wouldn’t have riots. Music has nothing to do with it.” As an example, the jockey pointed out that one of the worst audience riots he ever saw occurred in 1944 in Youngstown, O., when an overcrowded audience mobbed the bandstand. The orchestra? Those rock ‘n’ Royal Canadians of Guy Lombardo.

R.&R. PRESS SLURS

NEW YORK—Groggy but game—and still reeling from various editorial punches delivered against it, as a supposed “inciter” of juvenile delinquency—r.&r. was on its feet again last week and in there swinging on its detractors.

CBS-TV took the lead... on news commentator Eric Severeid’s program, which allowed rock and roll’s kingpin deejay, Alan Freed (WINS, here),

a primary target for recent anti-r.&r. press blasts, to state his case.

The show also screened film clips taken during a rock and roll show... and interviewed teen-agers in the audience. The kids, not too surprisingly, were all in favor of r.&r... [Severeid] queried a couple of psychiatrists, who opined that teen-age riots at r.&r. shows are symptomatic of something wrong with the kids’ home environment... A surprise guest on the program was Mitch Miller, hardly an r.&r. man himself. Columbia’s a&r chief stated: “You can’t call any music immoral. If anything is wrong with rock and roll, it is that it makes a virtue out of monotony.”

Freed Answers

Freed’s remarks on the Severeid show paralleled those he made earlier in the week on his WINS radio show here, in answer to an anti-r.&r. series of articles, which ran in the New York Daily News last [week]. In a special plea to “mom and dad,” Freed claimed that many of the current press stories about r.&r. inciting riots are grossly exaggerated...

Freed reminded the parents of their own (and his) teen-age years [and] noted that the Daily News article failed to make any mention of his recent campaign to raise funds to fight the childhood disease nephrosis, when 11,000 rock and roll fans turned out for him one rainy Saturday morning to distribute 500,000 cards for the cause.

Burned At Quote

Freed was particularly burned at a trade paper editor’s quote, to the effect that “maybe the record makers and disk jockeys responsible for promoting this music may soon be crawling back under their rocks.” Freed attributed the remark to the fact that the editor is “a sensational headline seeker these days and also a frustrated songwriter.”

Noting that he had been deluged with mail of protest against the Daily News series, he concluded, “As long as there are radio stations like this in America, and as long as there are people who like me around, we’re going to rock ‘n’ roll until you don’t want to rock ‘n’ roll any more, and then when you don’t want to rock and roll any more, I’ll give you what you want.”

Meanwhile, the rock and roll controversy continues to snowball in the press... Up in Boston, WBZ aired an hour-long documentary on rock and roll Sunday afternoon, with anti-rock and roll opinions expressed by Monsignor John B. Carroll, director of the Catholic Youth Organization of the Archdiocese (e.g. “There is not doubt but that the by-product of rock and roll has left its scar on youth.”), and pro-statements by Duke Ellington (e.g. “Hypnotic effect? Of course not! It’s the publicity”)...

It’s difficult to calculate just how much damage has been done to rock and roll at this time... “Rock-a-Rama,” for instance, the Buck Ram-Joe Delaney package, had to be approved by civic officials in practically every town it played... In some cities, the police reportedly were so jumpy, they even frowned when the kids applauded the acts.

THOUGHT YOU MIGHT BE INTERESTED TO KNOW...

The Seattle Times

Ticketmaster responds: Pearl Jam has no clothes

BY NED S. GOLDSTEIN
Special to The Times

THE recent public discussion of Ticketmaster and its business has been characterized by half-truths, misinformation and innuendo. It is no wonder that the public is confused and misled. When it comes to entertainment, all logic seems to go out the window.

To begin with, one might regard this whole affair as comparable to the fable "The Emperor's New Clothes." Doesn't anyone notice that the Emperor has no clothes? A recent Seattle Times editorial ("Ticket business earned federal antitrust review") is a case in point. Doesn't anyone notice that this began as a great publicity stunt by a high-powered rock-and-roll band that simply did not get its way?

Look at the language of the editorial: "When Ticketmaster failed to satisfy Pearl Jam's demands." Demand is the key word. If the band made a "nonnegotiable" demand that this newspaper reduce its price for advertising a rock concert because the band was charging only \$18, does anyone believe that The Seattle Times would comply?

Ticketmaster offered to compromise, but the band was inflexible. The band made the choice not to tour — not us.

It has never been a secret over the past decade that buildings and promoters participate in service-charge revenues. Many public facilities, owned by the taxpayers, share in these fees and need them. It is naive to think, as the editorial suggests, that arenas don't have to make money "from ticket sales because they make money from the parking fees and food concessionaires."

The cost of concert tickets has risen dramatically this year. One amphitheater owner told us that his average ticket price rose this year from the mid-\$20 range to the low \$60s. This is simply a reflection of the artists' belief that they have the same value as an evening at the philharmonic, a play, or a professional basketball game.

Simply put, ticket prices have gone up because artists want more — and that's what living in a free market allows. To blame Ticketmaster for high ticket prices is ridiculous. Ticketmaster does not set ticket prices — the artists do.

During the past decade, Ticketmaster built its business on service, convenience



Taylor Jones / L.A. Times Syndicate

Pearl Jam's Eddie Vedder.

and value. We freely acknowledge that we have made some mistakes along the way, and we are always trying to improve. But there are some problems we can't solve: We can't put 100,000 people into a 20,000 seat arena; we can't put the 20,000 who do get in into the 3,000 best seats; and neither we (nor anyone else) can afford to build a phone system that can handle 100,000 virtually simultaneous calls for a hot ticket at once. Our company does many things well — and it is paying for its success now. We clearly do not have the popular appeal of a rock-and-roll band, but we ask you to reflect on the following:

- Our state-of-the-art operating systems use American technology, all of which was developed by our company. We provide consumers the one commodity that can't be replaced: time.

- In the past 10 years, more than 4,200 full- and part-time jobs have been created in America — over 200 in Seattle. These people have to be paid every week, and cannot afford to subsidize a rock-and-roll band that makes more money from album sales than our entire company makes from selling tickets. While the five-member band demanded that Ticketmaster lose money on

their concert tour, their take every night would have exceeded \$300,000.

- With baseball on strike and games being canceled due to the falling tiles at the Kingdome, it is worth noting that Ticketmaster is refunding all its service charges in connection with the canceled games. This, in effect, makes our company an insurer of events totally out of our control. That's a service we provide, and one that is protective of consumers.

- It is also worth noting that, in Seattle, Ticketmaster does not have exclusive contracts with the Kingdome, the Seattle Center Coliseum and Husky Stadium, to name just a few buildings. If the band wanted to tour, they clearly could have done so.

This whole episode is a sham — and the fans — who would have liked to see a tour — are the victims. Time will prove us right when, as a result of this publicity stunt, 10 million albums of their new release are sold.

There is a more sobering message here. If a rock-and-roll band can file a complaint (which we have termed a work of fiction) and create the kinds of burden and expense that have been imposed on our relatively small company, then American business better watch out for an attack of the "groupies."

We have built our company based on a belief in the free-enterprise system, hard work, innovative technology, and a work force that is highly motivated and dedicated. In the early '80s, there was only one major ticket company: Ticketron. Against the odds, we chose to compete with them and we ultimately succeeded.

If people want to compete with us (and many currently do), we welcome the challenge. Most of our contracts with clients are three to five years in duration, meaning that approximately 20 percent of our contracts come up for renewal every year. If Ticketmaster loses clients, it will be because our competitors are smarter and more innovative or more user-friendly. It certainly won't happen as a result of lawsuits filed by self-interested class-action attorneys.

This company embodies the free-enterprise system in America. It grew because its clients — buildings, arenas and theaters — used our sophisticated inventory control system to provide services to the public, and the public has used it.

We've given people a level of convenience they never had 10 years ago. We believe that the cost of that convenience is fair. We believe that the public is smart enough to distinguish fact from myth and, when they do, they will agree with us.

Ned S. Goldstein is a vice president of Ticketmaster Corp.

and more...

Saving money and time TicketMaster offers services to struggling arts groups

In response to your Aug. 21 article "Big-ticket troubles," I'm writing in defense of TicketMaster. Someone has to do it. As an arts supporter and former arts administrator, I believe the service it provides is vital to the artistic community and its supporters. If you look at the economies of scale and efficiency for patrons and producers, it's really a pretty good deal. A reasonable profit is justified.

Most audience members really have no idea what goes into processing a ticket from start to finish. TicketMaster may have online all of the various venues used for performances. Each performing group has different needs and individual programming is needed for each event.

TicketMaster provides the same service to a striving regional arts organization as it does to a major promoter. When the Northwest Chamber Orchestra briefly shut its doors in 1987 and re-opened with a large deficit, minimal staff and a few office volunteers, TicketMaster helped it set up a box office system at no charge. Today, the staff and volunteers who were present during that time will emphasize that this help was invaluable. TicketMaster provided extensive support at no cost to NWCO.

With TicketMaster, I argue that in the long run, arts organizations, promoters and patrons all save money and time. We have access 24 hours a day in cities all around the country to a variety of events. The quality of the reporting and technical assistance provided by TicketMaster is superb. Promoters could not do it as efficiently, particularly when promoting a national tour with reserved seating.

BARBARA J. KORDUCKI
Seattle

SECOND IN A SERIES

"Reprinted with permission, The Seattle Times, 1994"

TICKETMASTER



Stills from the Beatles' 1967 "Penny Lane/Strawberry Fields Forever" promo film.
www.americanradiohistory.com

Video Kills The Radio Star

BY DEBORAH RUSSELL

Music is a visual medium, and artists throughout time have sought to interpret melody through movement.

The earliest marriage of music and the moving picture can be traced to the late 19th century when composers began to score music to serve as the live accompaniment to action in the first silent films. The 20th century would see pop music driving films from Al Jolson's "The Jazz Singer" to the disco-driven "Saturday Night Fever."

But it was the German artist Oskar Fischinger who truly set the stage for the "music video revolution" of the late 20th century when he began to produce short, abstract films set to jazz and classical music in 1921.

His 1934 "Composition In Blue," swirling with colors and pulsating with rhythmic geometric patterns, is thought by many video historians to foreshadow the emergence of the promotional pop music clip we've come to know in 1994. Fischinger also contributed to the groundbreaking 1940 Disney film, "Fantasia," one of the few projects of its day in which the animation was created after, and synchronized to, pre-existing music.

Billboard recognized Fischinger's pivotal role in the development of visual music when it debuted its own Music Video Awards in 1983. The artist's widow accepted a posthumous honor recognizing Fischinger's impact on animation, special effects, and the synchronization of music.

The first major effort to distribute visual music to a wide audience came in the late '40s in the form of a "video jukebox" called the Panoram Soundie. The two-ton, coin-operated machine, which featured a diagonal screen that measured about 20

January 14, 1941 AMUSEMENT MACHINES The Fullerton 133

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MILLS PANORAM

MILLS NOVELTY COMPANY, 4100 FULLERTON AVENUE, CHICAGO, ILLINOIS

Advertisement for Panoram Soundies, 1941.

inches, was taller than the average jukebox. Users would pay a few coins to listen to a song and watch an accompanying black-and-white film.

The Panoram machines were perceived as a novelty item, and were most prevalent in amusement arcades. Each machine played only one musical short, and operators often stocked more than one unit in order to offer the users some variety.

A number of pop, jazz, and R&B singers were featured in the "soundies," some of which were directly excerpted from classic movie musicals. Most of the filmlets featured straight or slightly stylized performances of the tunes. The "soundie" shorts also appeared in movie theaters, alongside film trailers, cartoons, and newsreels.

The introduction of the home television set—and its explosive popularity in the early '50s—led to the Panoram Soundie's demise. In addition, the machine was difficult to maintain and service. The films were too costly to exchange on a regular basis, and the public's fascination with the novelty quickly died out. Eventually, the "soundies" disappeared from the Panoram screen, as well as the movie screen.

The video jukebox concept briefly was revisited in the '50s and early '60s when a French firm introduced the Scopitone, which featured 16mm musical films of artists performing in technicolor. The Scopitone weighed about half a ton and featured a top-mounted 20-inch screen that displayed some 36 different films.

The Scopitone clips ventured into conceptual interpretation, with less emphasis on straight performance. French and European pop stars, such as Johnny Halliday and Petula Clark, as well as American singers Dionne Warwick, Debbie Reynolds, Nancy Sinatra, Paul Anka, and Neil Sedaka chose to experiment with the medium.

Initial interest in the Scopitone was huge, but as in the case of the Panoram Soundie, interest subsided dramatically as the novelty wore off. By 1967, the machines had virtually disappeared. The cost to program the Scopitones (each film cost the operator about \$125) was restrictive, and American oper-



Michael Nesmith.

ators had trouble servicing the French hardware when the units broke down.

In fact, the video jukebox has yet to penetrate the market with the intensity of its audio predecessor. Even representatives of the world's largest jukebox manufacturer, Rowe International, admit that visual music has yet to take off at the retail level. The company, which introduced its first video jukebox in the early '80s, is committed to the idea, however. Rowe now is exploring the uses of new technology, such as CD-I and CD-ROM, in the video jukebox format.

Television viewers, on the other hand, embraced music programming from the very start. Households equipped with TV sets as early as 1948 had access to the shortlived "Face The Music," a 15-minute program in which the show's own performers ran through the hits of the day. The year 1949 saw the debut of big-band leader Paul Whiteman as host of "TV Teen Club," which ran through 1954. "Your Hit Parade," patterned after the successful radio program of the same name, enjoyed a long run from 1950 to 1959. The format featured a cast of regular performers singing the latest pop hits.

This same era saw the emergence of music and variety performance shows hosted by Ed Sullivan, Steve Allen, Milton Berle, and the Dorsey Brothers. Elvis Presley's explosively charismatic appearances on each of these shows in 1956 pro-

vided irrefutable evidence that visual music had arrived, and the promotional prowess of television could not be denied.

Indeed. The following year saw the national debut of Dick Clark's "American Bandstand," a teen-oriented program featuring kids dancing to the current pop hits, while two musical guests lip-synched their latest singles. The show had originated in Philadelphia in 1952, and actually was one of the first showcases for "music video" in its earliest incarnation.

Original host Bob Horn had tried programming a series of made-for-TV musical shorts, similar to "soundies," culled from the archives of a man named George Snader. The audience response to the "Snaders" was dismal, however, and they quickly disappeared from the "Bandstand" format.

Meanwhile, young TV stars were using the visual medium to break into the recording business. In 1957, Ricky Nelson closed his family's own situation comedy "Ozzie & Harriet" with a performance of "I'm Walking." The series' closing "videos" became so popular with viewers that they became a regular feature of the program, and Nelson went on to sell millions of records until his death in 1985.

The year 1966 saw the debut of "The Monkees," a zany TV series about a fabricated band, which eventually launched a legitimate recording career outside the show. Each Monkees' episode included at least one "music video" segment that

matched the band's music with surreal and offbeat imagery.

British viewers, meanwhile, were watching music television in the form of "Jukebox Jury" and "Top Of The Pops," which both appeared in the late '50s as an answer to "American Bandstand" and "Your Hit Parade." In 1963, producer Jack Good debuted the BBC's "Ready, Steady, Go!," which favored live performance over lip-synch, and which attracted the hottest, up-and-coming talent on the scene.

America responded with the rock 'n' roll performance shows "Shindig!" and "Hullabaloo" in 1964 and 1965 respectively. Both programs played host to a variety of teen rockers, who lip-synched their way through hit tunes among highly-stylized sets.

Record labels, faced with all of these television options, were eager to place their bands on the air. When an act was on the road or too busy to appear, though, many labels serviced the shows with a promotional music filmlet to appear in its place. American shows rarely programmed these early performance "videos," but the European and British shows, particularly "Top Of The Pops," quickly accepted them.

Some British artists began to experiment with conceptual imagery, acting out scripted parts to accompany the music. Among the earliest concept videos, which foreshadowed the industry's artistic evolution, are the Kinks' "Dead End Street" (1966), the Who's "Happy Jack" (1966), and the Beatles' "Penny Lane," (1967), "Strawberry Fields" (1967), and "Hey Jude" (1968). In most of these cases, the musicians were pictured in bizarre sequences that deviated from the norm. It appeared that a quirky and ground-breaking video artform had arrived.

But as the '60s drew to a close, so did the initial spurt of video activity. Music programming was a ratings loser—"Hullabaloo" and "Shindig!" were canceled in 1966—and the number of significant rock music shows on American TV had dwindled to such performance-based outlets as "Midnight Special," "American Bandstand," and Don Kirshner's "Rock Concert." Few outlets were programming music "videos" as we know them today.

But some labels, particularly Warner Bros., remained committed to the potential of visual music. In the early '70s, recording artist Van Dyke Parks was named director of audiovisual services at the label, and he began commissioning videoclips for Ry Cooder, Joni Mitchell, Little Feat, Randy Newman, Earth, Wind, & Fire, and Captain Beefheart. The outrageously offbeat Captain Beefheart clip "Lick My Decals Off, Baby" was one of the first music videos to double as an actual commercial for the band's Straight/Warner Bros. album.

And despite their limited distribution on television, videos still played a role in the record business during the '70s. Label management often commissioned directors to shoot as many as 60 acts for 90-minute films that would be screened at label sales conferences in the United States and overseas. The films would be produced in a few months on a budget of up to \$400,000.



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Still from Ricki Lee Jones' "Chuck E.'s In Love" video.

When acts weren't available, the film crews would shoot extraneous footage they felt complemented the tune. Conceptual or atmospheric shots would often be intercut with performance clips. Many music video pioneers point to this era—1972–1974—as the true birth of the modern rock video.

The watershed event that changed the way the industry perceived music video's sales and promotional value on TV occurred in 1975 with the Bruce Gowers-directed clip for Queen's "Bohemian Rhapsody." The track's operatic sensibility inspired the director to shoot a highly-stylized performance clip that visually interpreted the sounds of the music. The shoot lasted four hours and the final edit was completed—at a cost of \$7,000—on the second day of production.

The clip's appearance on "Top Of The Pops" and "Midnight Special" in late 1975 and early 1976 helped push the single to a 24-week run on Billboard's Hot 100 Singles chart, cracking the top 10 in April 1976.

Gowers suddenly was a hot commodity among the labels who wanted him to work his chart magic on their acts. He and other British directors, including Keith MacMillan, David Mallet, Brian Grant, Steve Barron, Julien Temple, and Australia's Russell Mulcahy were busy shooting music videos, which generally were funded by an artist's touring budget.

MacMillan told Billboard in 1981 that he had reeled some 600 music videos since opening his doors in 1977. Budgets rarely exceeded \$10,000 and post-production was minimal.

Without a major broadcast venue to showcase the clips, however, most label executives were reluctant to invest in the medium wholeheartedly. But in 1977, Warner Bros. formed a loosely knit music video production/promotion division with Georgia Bergman at the helm. She began targeting colleges and nightclubs as potential venues to share these "sales films" with the public.

As the '70s turned into the '80s, nightclubs had grown into such a valuable promotional outlet for video that closed circuit programmers began producing customized clip reels to distribute to bars, restaurants, and other entertainment venues.

RockAmerica was one of the first such "video pools" to open in 1980. Today, such leading closed circuit programmers as ET/Video Link, Telegenics,

National Video, and Wolfram Video Inc., service music and non music retail clients, restaurants, college campuses, and amusement parks with a wide variety of specialized music video reels.

When Billboard inaugurated its International Video Music Conference in 1979, however, the industry primarily was concerned with the sale of music video "albums" also known as "longform" home videos. Several acts, including Blondie and Devo, had reeled album-length home videos, which appeared to be the future in home entertainment. Television exposure was not a big element in the promotional equation.

Things started to turn around with the birth of cable TV in the mid-'70s. Cable would allow labels to showcase music in stereo on a visual medium. Late in the decade, cable access video shows started appearing in Manhattan, Oakland, Calif., and San Francisco. Warner Cable bowed in 1977, and in 1981 it unveiled the music video show "Pop Clips," created by former Monkee Mike Nesmith. Comedian Howie Mandel would introduce the clips, acting as



Still from the Buggles' "Video Killed The Radio Star."

one of the first "video jockeys."

In 1980, Warner Communications merged with American Express to create Warner Amex Satellite Entertainment Corp. John Lack, executive VP at the young entity, was a fan of "Pop Clips" and conceptualized a 24-hour video network that would speak to a young demographic and play the music that was neglected by album-rock radio, the reigning format at the time.

Music Television, or MTV, beamed into more than 2 million U.S. cable homes on August 1, 1981, setting the tone for the network with the Mulcahy-directed Buggles clip "Video Killed The Radio Star." The network launched with a \$20 million budget and a small library of videos.

Billboard's coverage of the network debut addressed the industry's concerns about the sound quality of music coming through tiny television speakers. Many label executives, headquartered in L.A. and New York, remained skeptical about the influence of MTV, as the network did not debut in either city until September 1982.

But by October 1981, Billboard already was reporting about the impact of videoplay on album sales. "I had 15 copies of the Buggles' LP sitting in a bin for eight months," a Tulsa, Ok.-based retailer

told Billboard. Once "Video Killed The Radio Star" appeared on MTV, he said, "I sold out."

Buggles director Mulcahy went on to pioneer many production techniques that are common in music video today. He is credited with initiating the use of the jump cut, spot color, body makeup, glass shots, shattering glass, diaphanous drapes, water imagery, and strobe lighting.

"Video bands" started to emerge as MTV caught on. Toni Basil (formerly an assistant to "Shindig!" choreographer David Winter), Adam Ant, Culture Club, Haircut 100, and A Flock Of Seagulls all "broke" at MTV before radio caught on to their talents.

The early '80s saw the birth of video departments at all of the major labels, and video production companies were crowding both American coasts. MTV and music video became an integral element in the marketing of rock and pop music. The National Academy Of Recording Arts & Sciences inaugurated the Grammy for music video in 1981, and Mike Nesmith won for his longform production "Elephant Parts."

With so many new outlets for video, creativity blossomed, production increased, and budgets began to inflate: In 1981, EMI invested an unprecedented \$200,000 to shoot three Duran Duran clips on location in Sri Lanka. Mulcahy directed the shoots, which included early MTV favorite "Hungry Like The Wolf."

The 1983 Michael Jackson video "Beat It," directed by Bob Giraldi, broke the \$150,000 mark, and the investment paid off. The clip came from the album "Thriller," which had sold 3 million units prior to MTV exposure. Once "Beat It" appeared on the music video network, some 200,000 albums were moving per week.

Giraldi was the first director to add sound effects to a clip's soundtrack. "Beat It" featured the noise of a garage door slamming and switchblade opening.

Jackson actually was one of the few African American artists who received regular airplay on



Queen.

MTV in its early pop-rock incarnation. He continued to cement his reputation as a video artist with the groundbreaking "Billie Jean," directed by Barron, and the million-dollar, 13-minute "Thriller," directed by filmmaker John Landis. "Thriller" remains the

The FOX RECORDS logo is positioned at the top center of the image, enclosed within a circular emblem that is part of a larger decorative border. The border features a stylized Egyptian winged goddess headdress with blue and gold feathers and red circular accents. The entire scene is framed by a decorative border with a repeating geometric pattern in gold, red, and blue.

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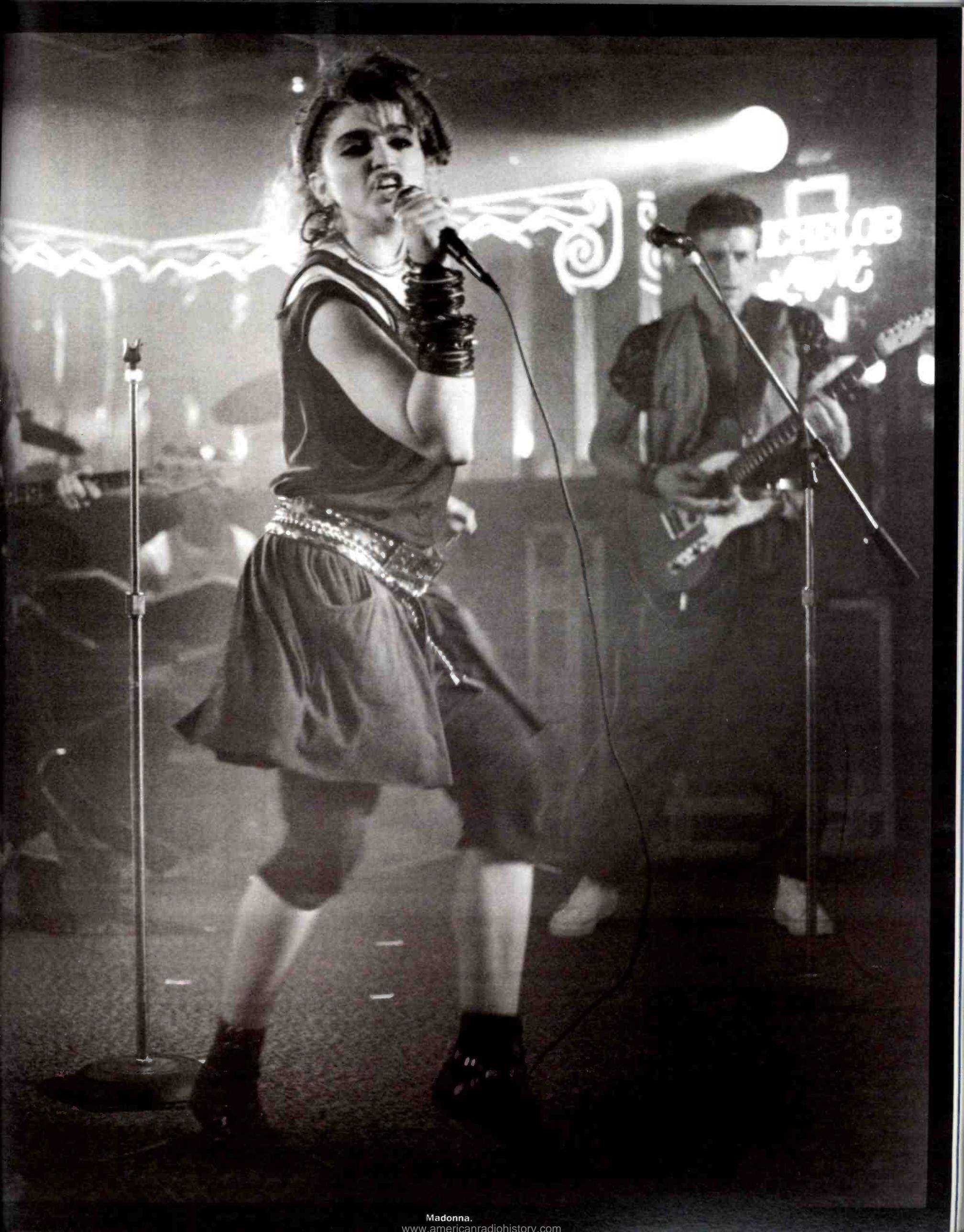
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Michael Jackson.





The Tubes.

best-selling album in pop music history.

In 1983, Sony began experimenting with the "video 45," a shortform sell-through item that sold for a lower price than the feature-length longform. History has shown that the video single format is most effective when it offers exclusive and uncensored footage of a heavily-hyped, controversial act, such as Madonna or Prince.

History also has shown that music video long-form works best for well-chosen superstar acts with manic followings, such as Garth Brooks, Ray Stevens, New Kids On The Block, and Metallica.

By 1983, the influence of music video was virtually ubiquitous in American pop culture. Billboard published a 30-page spotlight in August 1983 to celebrate the network's two-year anniversary. Rolling Stone Press published the first "Book Of Rock Video" by Michael Shore, and MTV's quick-cut style was weaving a thread through movies, TV, and commercials.

By this point, MTV actually was turning a profit, and the network's identity was firmly entrenched in the public consciousness. The network had created the "MTV Generation," and the term "MTV" was used as an adjective for "hip," "cutting-edge," and "stylish."

MTV's early competitors in the cable universe, including Ted Turner's 34-day venture known as the Cable Music Channel, failed. Broadcast TV saw the birth of NBC's "Friday Night Videos," a weekly clip showcase that lasted from 1983 to 1993.

By virtue of its unrivaled prominence in the industry to date, MTV has long been a target for disgruntled competitors and dissatisfied labels. Its early demand for exclusivity deals with labels became a hotly-contested issue with radio outlets and other video services in the mid-'80s. Houston-based programmer "Hit Video USA" brought an unsuccessful antitrust suit against MTV in 1987.

The perceived inconsistency in the network's standards & practices policies and programming choices have hovered over MTV since day one. One of the most common complaints in 1994 is the network's move away from 24-hour music video programming to a "lifestyle" network approach, with several non-music shows crowding the schedule.

MTV has spawned a number of affiliated international networks in recent years. MTV Europe appeared in August 1987; MTV Brasil debuted in October 1990; MTV Latino arrived in October 1993.

The success of MTV inspired other music networks to test the cable airwaves. Black Entertainment Television, which bowed in 1980, started programming R&B clips in its "Video Soul" program in the early '80s. The network plans to launch a jazz service, BET On Jazz, in late 1994.

Narrow-casting seemed to be the key for programmers who sought to co-exist with MTV. Country programmers TNN and CMT both bowed in 1983 and continue to grow today; adult-oriented cable network Playboy TV created its sexy and uncensored "Hot Rocks" program in 1983; Canada's MuchMusic appeared in 1984 and began broadcasting in the United States in 1994.

MTV spun off the adult-oriented VH-1 in January 1985, and Viacom bought the MTV Networks in August 1985.

The Box bowed as the Jukebox Network in 1985, and has risen to prominence as a powerful outlet for rap and hip-hop music. The Box is the only 24-hour network in which viewers pay to program the playlist.

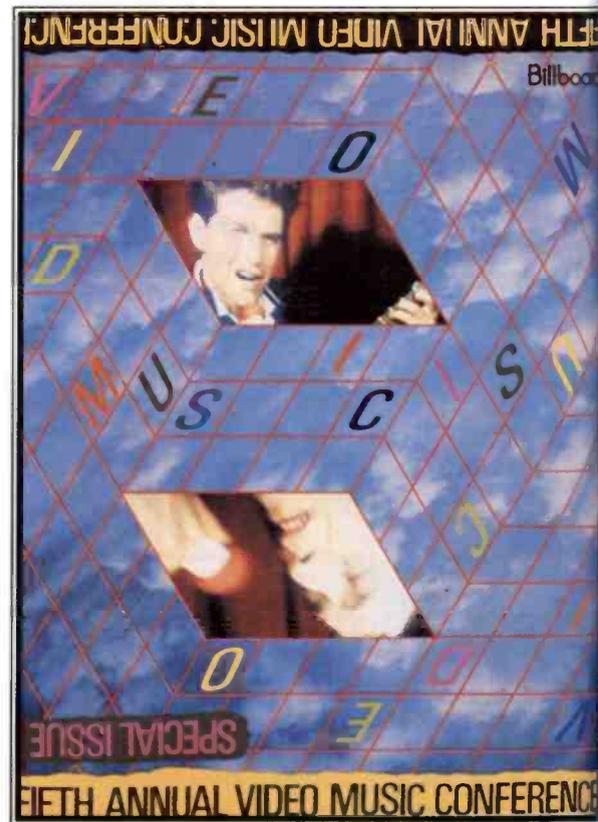
Advances in cable TV technology continue to fragment the viewing audience, and it appears services soon will be available for every type of music consumer. The year 1993 saw the debut of Z Music, a 24-hour Contemporary Christian network, and the Americana Television Network, which plays

American roots music, such as blues, jazz, bluegrass and country. International networks, such as Germany's Viva, Sweden's Z-TV, and France's MO promote the global expansion of the format.

In early 1994, the Warner Music Group, Sony, PolyGram, EMI, BMG, and ticket vendor Ticketmaster announced an agreement to launch their own 24-hour music video service to compete with MTV. In July 1994, the Justice Department initiated an investigation to determine whether the proposed network was in violation of any antitrust law.

Direct marketing services, such as the cable delivered MOR Music TV and the syndicated program MaxMusic, air clips and strive to sell audio video product to mail-order customers. Music videos even are appearing on such non-music, cable shopping networks as Q2 as sales incentives.

The burgeoning multimedia industry is now drawing on music video programming for a variety of interactive titles and games, in which the player can create their own clips and mini-programs. Video-conscious artists, such as Peter Gabriel, Prince, the Residents, and Todd Rundgren (a speaker at Billboard's first International Video Music Conference in 1979), again are taking the lead in this high-tech revolution with CD-I and CD-ROM releases.



Special Issue cover from 1987.

Video now can be distributed via computer online services, and viewers with the proper equipment can pay to program their own "personal" TV networks through video-on-demand services. And as the 20th century draws to a close, industry leaders are seeking to determine the ultimate impact of interactive and digital technology on the production, promotion, and programming of music video. One thing is certain. The possibilities are endless.

Deborah Russell, *music video editor at Billboard since 1992, has been a writer for the magazine since 1988.*

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The Ghost In The Machine

BY PAUL VERNA

Talk about a revolution. Breakthroughs in recording technology over the past 15 years have radically altered the making, marketing, merchandising, and selling of music and set the stage for even more dramatic changes in the decades ahead.

Although no single event was responsible for the audio revolution of today, the popularity of the sequencer and drum machine in the late '70s certainly foreshadowed the technological mushroom cloud that would descend on the industry in the '80s. These machines—primitive by today's standards—spawned a new brand of techno wizardry that was characterized in the music of Kraftwerk, Devo, Gary Numan, and other synthesizer pioneers. The work of these innovative artists paved the way for the marriage of pop, rock, new wave, and disco, which in turn fueled the success of such megastars as Michael Jackson and Madonna.

People were dancing to a new beat generated not by drums, guitar, and bass—the backbone of rock'n'roll—but by synthesizers, drum machines, and the computers that drove them.

This revolution, though hydra-headed and impossible to encapsulate, owed its existence to a single technological development: digitization.

Once an audio signal could be digitized, that is, converted to a string of zeros and ones, its permutations were seemingly infinite. Digitization, perhaps more than any other development since the invention of multitrack recording in the late 1930s, would allow music to be created, dissected, delivered, and heard in ways that no one could have imagined just a few years earlier.

Although the first commercial digital record-



Todd Rundgren.

ing was made by the Denon subsidiary of Japan's Nippon Columbia label on Sept. 14, 1970—when American saxophonist Steve Marcus and a group of Japanese rock musicians cut a session directly to digital tape, according to an August 22, 1981, *Billboard* story—it was not until the early '80s that the format moved into the mainstream.

On March 15, 1980, *Billboard* heralded the new age by reporting that the Audio Engineering

Society had convened in London to “argue digital superiority.” Around the same time, a 3M advertisement put this technological revolution in a more dramatic light: “If you think digital is just around the corner, you’re already a step behind,” it read.

The swift development of digital audio took place simultaneously on the recording, mixing, mastering, and playback levels. For instance, while New England Digital was pioneering the concept of the “tapeless” recording studio with its computer-driven Synclavier II synthesizer—which doubled as a 16-track digital recorder—Mitsubishi, Sony, 3M, JVC, Soundstream, Ampex, Studer, and PolyGram were debating the digital standard that would provide the foundation for the development of the compact disc.

Prototypes for a digital music delivery system that could be mass-marketed had been proposed by various manufacturers beginning in the late '70s, but it was not until the early '80s that the quest for a standard began to take place.

On Aug. 17, 1982, the industry agreed on the Sony/Philips system, which employed a spinning 4.75-inch disc encoded with digital audio information and accessed by a laser beam. The Sony/Philips system beat out its main rival, the DRC Soundstream system, which also used a laser beam but employed a stationary software medium akin to photographic film (*Billboard*, Feb. 21, 1981).

The Sony/Philips system became the de facto standard by March 1982, when at least 40 manufacturers, including giant Matsushita Electrical Industrial Co. Ltd., agreed to license the disc technology. The CD officially debuted on August 17, 1982, at PolyGram's pressing plant in Hanover, West Germany.



Frank Sinatra.

Less than a year later, PolyGram president Jan Timmer boldly predicted, in the May 14, 1983, issue of *Billboard*, that the CD would achieve “parity” with the vinyl LP by 1989 and replace it entirely by 1993. His uncanny prophecy prompted a sharp rebuttal from EMI director of Central Europe Wilfried Jung, who said in the pages of *Billboard* on August 27, 1983, “I don’t think there is any chance that the CD will replace the conventional LP. It will achieve some penetration and exist as a super sound-carrier for hi-fi fetishists... but the black disk will continue to be the number one sound carrier for many years to come.”

Jung was hardly the only naysayer. Mastering engineer Doug Sax, then at audiophile-label Sheffield Labs, wrote in an August 13, 1983, *Billboard* commentary that the sound of the compact disc was “mediocre... unappealing and fatiguing.” It didn’t take long for Sax to come to the digital party, however, according to a Jan. 21, 1984, *Billboard* story

that documented Sax’s “digital detente.”

As if music enthusiasts did not have enough new information to process on the audio front, video was emerging in the ’80s as a powerful new tool in the business, threatening to shatter all previous notions of how music ought to be experienced.

By the time MTV debuted on August 1, 1981, both music video and cable television were sufficiently entrenched in the marketplace to smooth the way for a successful rollout. Sure enough, just weeks after the cable channel launched with the all-too-appropriate Buggles clip, “Video Killed The Radio Star,” testimonials poured in from retailers and radio programmers crediting the network for breaking such acts as Squeeze, Talking Heads, the Tubes, Phil Collins, and, of course, the Buggles.

One of MTV’s many distinctions was the phenomenon of “the MTV band,” a tag that has been applied to acts ranging from Madonna to Milli Vanilli, Duran Duran to Nirvana. In people’s minds,

the medium created the artist, just as the latest studiocraft spawned a new breed of “synthesizer pop” bands, including Depeche Mode, A Flock Of Seagulls, and the Human League.

The concurrent developments of digitization and music video set off an explosion in the music business in the go-go ’80s, led by Michael Jackson’s “Thriller,” the biggest-selling album in history. One of the innumerable milestones “Thriller” achieved, one of the most staggering was in the area of production costs. The groundbreaking title video, a ghoulish mini-epic, cost approximately \$500,000 to make, according to a Sept. 17, 1983, *Billboard* article. This effectively upped the ante for all videoclip productions.

The video revolution was fully under way, and the CD was catching on so quickly that the CD Group, a consortium of manufacturers formed to promote the configuration, was disbanded in 1984 because it had “already achieved its purpose,”

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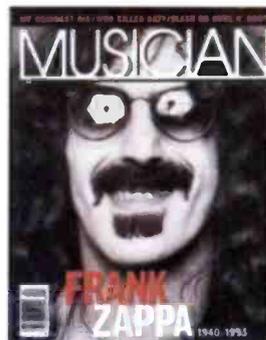


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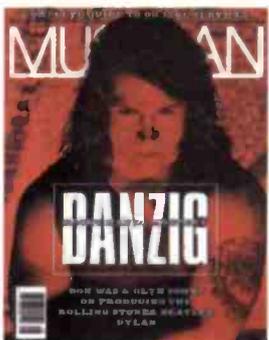
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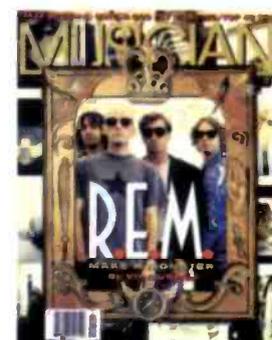


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Special Section cover, 1977.

according to a Nov. 23 Billboard story.

By that time, the recording studio had evolved so dramatically that a time traveler from 1979 would not have known what to make of the devices on display at his or her local musical-instrument dealership.

During the mid-'80s, a staggering array of computers, digital synthesizers, digital signal processors, and other state-of-the-art machines rolled into stores. In the new wave of products was a device called the sampler, introduced about 1984, that allowed users to digitally record any sound and then access it via an instrument or computer. The significance of the sampler cannot be understated,

and it had a revolutionary effect on rap music in years to come. But before the sampler could become useful to musicians, it had to be interfaced with the various other digital toys available at the time of its introduction.

Enter "musical instrument digital interface," better known as MIDI. As noted in the Jan. 28, 1989, Billboard article that marked the fifth anniversary of MIDI, sources disagree on the originator of the digital protocol, but Roland, Yamaha, and Sequential Circuits are among the companies credited with developing it.

That controversy notwithstanding, MIDI revolutionized the making of music, both in the stu-

dio and on stage. Although it was designed with the modest intent of allowing one synthesizer, such as the Yamaha DX7, to control another, by the late '80s MIDI was being used routinely "to control entire instrument, signal-processor, recording-device, and computer setups," according to the Jan. 28 story.

Among the most inventive applications of MIDI was the triggering of samples, which are essentially bits of digitally recorded sound. A drummer could rig an electronic pad to reproduce the sound of breaking glass, for instance.

But the real sampling pioneers, hip-hop artists, were much more creative than that. They sampled everything from James Brown's howls to Rick James' basslines, from John Bonham's kick drum to Santana's guitar riffs. Furthermore, they manipulated these sounds in artful ways, sometimes giving new life to the records from which they borrowed.

Sampling frenzy peaked in 1990, when a newcomer named M.C. Hammer had a huge crossover hit with "U Can't Touch This," which was built on the distinctive bass riff from James' "Super Freak (Part 1)." While Hammer protected himself from copyright-infringement claims by giving James a cowriting credit, other rappers were not as shrewd. Biz Markie became the most notorious victim of sampling backlash when songwriter Gilbert O'Sullivan successfully sued him for illegally sampling his 1972 hit "Alone Again (Naturally)" in the track "Alone Again," from the September 1991 album "I Need A Haircut."

The legal debate continues, and so does sampling. The group P.M. Dawn, for example, has lifted the practice to unprecedented heights of creativity, producing lush, musical tracks—including a psychedelic cover of the Beatles' "Norwegian Wood (This Bird Has Flown)" in 1993—out of nothing but samples.



Talking Heads.

The dancehall community's fascination with digital technology has been less controversial than rap's use of sampling, but no less dramatic. Dancehall artists rap over a simple two-chord synthesizer pattern underpinned by a spare beat-box rhythm. That sound, formulaic but infectious, has replaced roots reggae as the predominant folk music of Jamaica, blaring from sound systems across the island.

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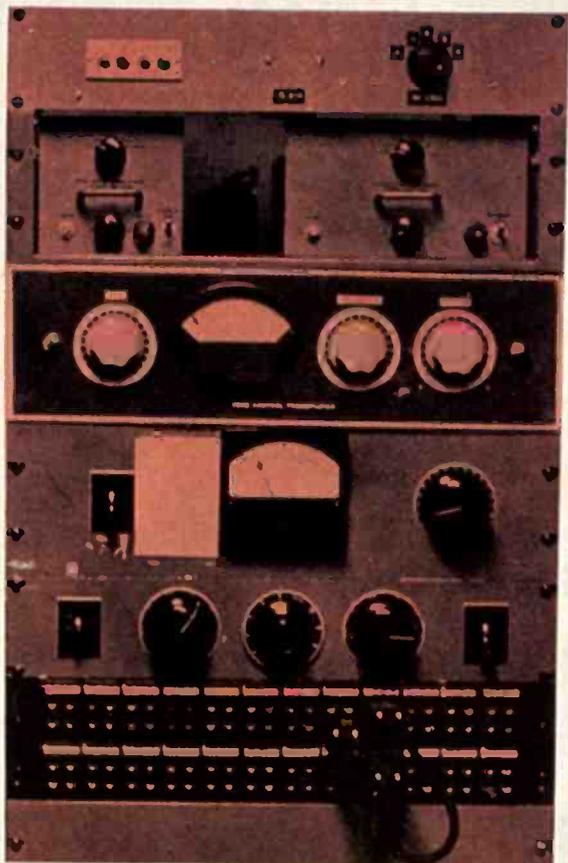
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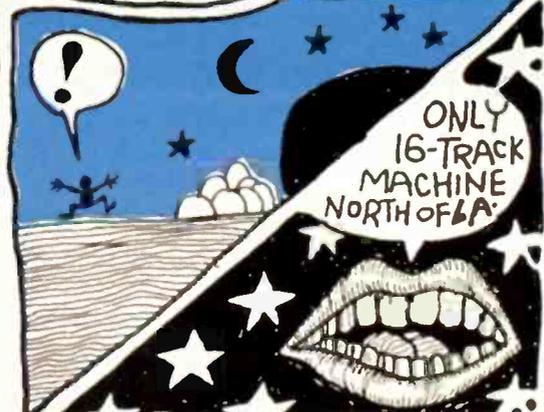
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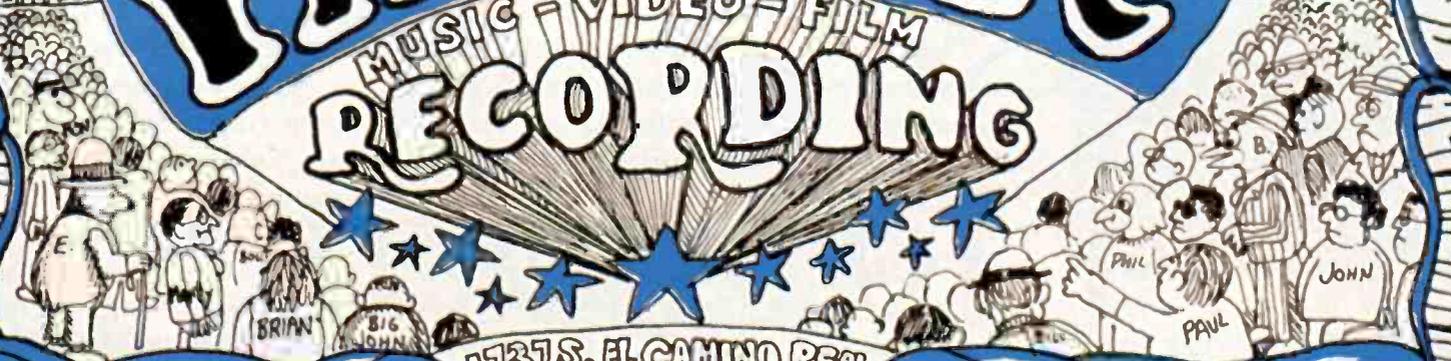
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Diskeries Impotent As Bold Pirates Muscle In BY JERRY WEXLER

NEW YORK, May 12.—The rash of record bootlegging, with a score or more enterprising operators pressing and selling literally hundreds of collectors' titles from the catalogs of the major diskeries, has given rise to considerable trade speculation into the matter of the proprietary rights in the phonograph record.

The bootleggers have been developing to the point where they operate on conventional business lines, using distributors, and working right out in the open. Indicative of the impunity with which they are going forward is the label used by one of the most successful of the group—the label is a synonym for a symbol of piracy. The trade wonders: Why don't the major diskeries move to stop them?

The majors have several answers. They are, of course, cognizant of the problem, and their legal departments have been investigating. They find it difficult to track the offenders down. If they find one, he flies the coop. It's expensive. One major said that it was combating the problem with a heavy program of collectors' reissues.

All these answers seem to point to one conclusion that is supported by a good body of trade thinking: That there is nothing in the statutes to stop disk bootlegging...The offenders must be hunted down via civil actions, on such bases as unfair competition and violation of proprietary interests.

Similarly, so-called record "counterfeiting," which is the practice of pressing current hits on a duplication of the original label, is in an ambiguous legal status. In the course of tracking down "counterfeiters" of rhythm and blues hits on the Coast recently, it soon evolved that the courts don't recognize such a thing as "counterfeiting" of record labels—apparently only money can be counterfeited. Again, it was necessary to resort to civil actions to get injunctive and other relief, or to track the offenders down for failure to pay excise taxes.

Granz vs. Harris

The question of what proprietary rights a performer, diskery or producer has in a recorded musical performance has come up in the case of Norman Granz vs. Herbert Harris, doing business as Stinson Trading Company.

Harris obtained possession by sale of a set of "Jazz at the Philharmonic" masters. Granz, represented by Bergerman & Hourwich, is seeking to recover the masters; part of his case is based on his contention that Harris violated [his] proprietary rights in the disks by cutting them from 12 to 10-inch



Aretha Franklin and Jerry Wexler, former Billboard reporter and record producer who was a Senior Partner of Atlantic Records and Senior Vice President of Warner Bros. Records.

78 rpm disks by deleting part of the music. The defendant's attorney, Warren Troob, countered with the claims that the performances on the records are not copyrightable... and that the records pressed from the masters, having been sold to the public become public domain property by dedication. Troob cites the case by RCA vs. Whiteman...that the recording of an unpublished copyright is an act of dedication of the tune into the public domain.

Possible Headaches

The Granz vs. Harris case, tried in Southern District Court, New York, has been heard, but no decision has yet been handed down. If the court should find for the defendant and support the contention that the sale of a record puts it in public domain, the disk business will have another problem on its hands along with the Igoe decision and the ambiguous bootleg disks.

Another potentially important issue is raised in the same case, where Granz claims that Harris, on releasing the records on a 33 1/3 rpm platter, also violated Granz's proprietary rights in the musical renditions and performances on the masters. Should this contention be upheld, the disk business would have still another far reaching problem to contend with, what with the great amount of material that has been and is being transferred from shellac to 33 1/3 and 45 rpm disks. In most cases, not another disk promoter, but the artists involved could have something to say about such transfers if the Granz position were to be upheld. —*Billboard*, May 19, 1951



Peter Gabriel.

Overseas, dancehall has catapulted such artists as Shabba Ranks to worldwide prominence.

Another broad genre that makes widespread use of the technological innovations of the '80s is dance music, along with its myriad subcategories: techno, rave, trance, industrial, etc. The music of

Nine Inch Nails, Aphex Twin, Snap!, and Clivillés & Cole, among others, eschews traditional instruments for the more edgy and adventurous possibilities of the synthesizer, drum machine, and sampler.

These machines became so prevalent in pop music that many industry leaders complained of technological overload. In the late '80s and early '90s, a rash of live-to-track performances highlighted the shortcomings of prefabricated music.

The backlash escalated into scandal when it was revealed in late 1990 that the dance/pop duo Milli Vanilli, recipients of that year's Grammy award for best new artists, did not sing on their album. The group was stripped of its Grammy, embarrassing the National Academy of Recording Arts & Sciences, which administers the awards, and the entire industry.

MCA Music Entertainment Group chairman Al Teller, in an address that was excerpted in *Billboard* on Sept. 28, 1991, declared that the indus-

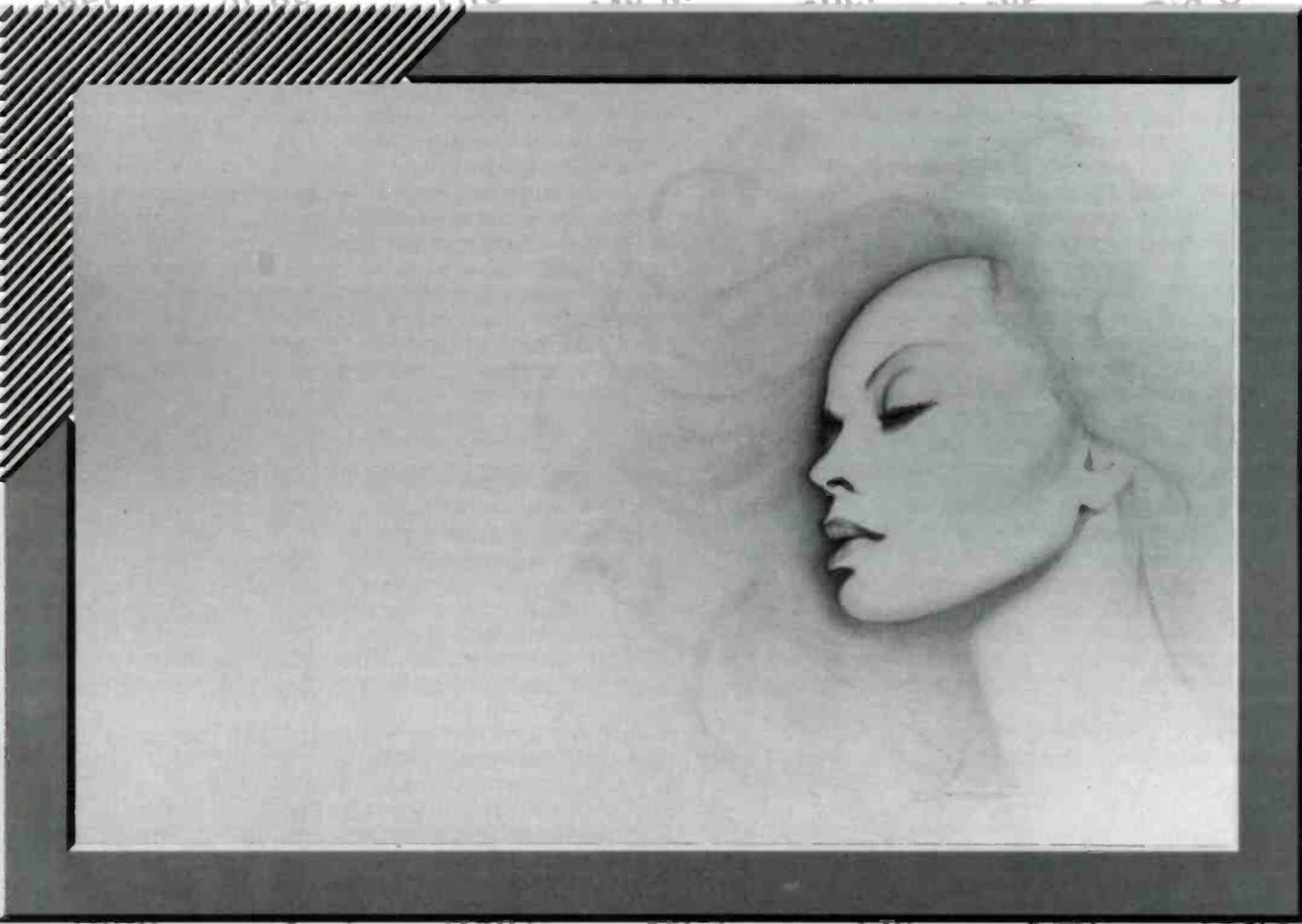
try seemed "locked in a technological arms race." He lamented the "invasion of increasingly more sophisticated synthesizers, samplers, and computers into the recording process," the result of which had been "a lot of one-hit wonders in recent years... fabricated icons... visionless virtuosos, cut and pasted together with multitrack magic and pumped up by electronic steroids masquerading as musical muscle."

As Teller's harsh words suggested, a backlash was clearly afoot, and it was reflected in the style of music that emerged at the time. Synth-pop gave way to the guitar-fueled rock of Nirvana, Pearl Jam, the Black Crowes, Spin Doctors, and a host of other more "organic" bands.

However, even the renaissance of roots-oriented rock did not quiet the MIDI revolt. In fact, musicians found ways to apply the benefits of digital technology to music of all genres, from traditionally audiophile modern jazz and classical to

Congratulations Billboard on your 100th anniversary!

We salute your contribution
to the recording industry and to the career of the
#1 Female Artist in Recording History



Diana Ross

REACH OUT

INTERNATIONAL

A Quarterly Publication Celebrating the Magic That is Diana Ross

PO Box 4562 Portland, Oregon 97208 USA



Pearl Jam.

typically analog rock and folk.

Indeed, MIDI's greatest legacy might be that it allows musicians of all calibers and styles to set up inexpensive but high-quality recording studios.

The miracle of the home studio became the boon of musicians and the bane of the professional recording-studio industry. In a flare-up that erupted in Los Angeles in the late '80s, the pro sector protested the competition from home and "project" studios.

A July 29, 1989, headline in *Billboard's* Pro Audio/Video section said it all: "Home Is Where The Heat Is In Recording-Studio Debate." While the two sides fought it out, Daryl Dragon (better known as the Captain in *Captain & Tennille*) mediated the debate in an eloquent commentary that advised musicians to "record wherever [they] feel comfortable."

Musicians must have taken the advice to heart, because the home-recording movement took on massive dimensions, and it continues to proliferate today. Among the many recent albums that were recorded entirely at home are Phil Collins' "Both Sides" and Adrian Belew's "Here," both released in 1994. Artists who work at home marvel at the creative freedom they feel when they are freed from big-studio budgets and schedules.

Few would argue that these home studios will ever replace professional facilities, but the movement signals a hands-on approach that could conceivably filter to other aspects of the industry. In fact, digital delivery of music—be it over existing coaxial cable networks, conventional phone lines, or yet-to-be-installed fiber-optic systems—is likely to galvanize the industry in the coming years, just as the digital medium itself did in the '80s. For instance, computer networks are emerging as conduits of information about music, and soon they will be able not only to inform interested subscribers about their favorite bands, but also to deliver the music itself.

In high-end studios, digital delivery via ISDN has already been used on Frank Sinatra's "Duets" album, allowing partners to sing "with" Ol' Blue Eyes from remote parts of the world, their vocal tracks phoned into the central studio. (ISDN, or "integrated services digital network," is a medium that allows two-way, real-time transmission of CD-quality audio via phone lines.)

The digital revolution is likely to continue on its protean course, embracing other forms of media, such as CD-Interactive (CD-I) and CD-ROM, which allow users to "interact" with a program by accessing an extensive menu of sound and picture options on a computer or TV screen, and CD-Video, which

incorporates full-motion video into a compact disc.

We will always be able to count on pioneers to lead the way. Already, such artists as the former Prince, Peter Gabriel, Todd Rundgren, Thomas Dolby, and Billy Idol are experimenting with these new formats, and with others that are not yet reducible to an acronym.

Audio for the sake of audio will probably cease to exist as a computer-literate, multimedia-minded generation comes of age. The likely result of this blurring of distinctions between music and pictures, between reality and virtual reality, will be a radical revision in the ways that musicians approach their music and in the ways that record labels interact with musicians.

To the extent that record labels will even be necessary when music is delivered digitally, or encoded on microscopic chips rather than discs or tapes, they will probably have ceased their traditional interaction with artists. The concept of the megadeal—brought to the fore in the early '90s via the highly touted signings or re-signings of Janet Jackson, Michael Jackson, Madonna, the Rolling Stones, Aerosmith, ZZ Top, Motley Crue, and Prince—will need to be updated. Already, the extra-musical components of the Michael Jackson, Madonna, and Prince deals suggest that both the artists and the labels are adopting a more progressive attitude toward their relationship. This trend will necessarily continue as entertainment



Nirvana.

becomes more complex.

However complex the art and business of music become in the decades ahead, talent will always out. As Al Teller noted in his commentary in *Billboard*, "While we may be dazzled by all this technical wizardry, we should not be blinded to a simple truth... that it still takes the talents of a gifted artist to make these instruments truly sing."

Paul Verna is pro audio/technology editor and album-reviews co-editor at Billboard. In his five years with the magazine, he has held the positions of copy editor, reporter, associate marketing editor, and senior writer.

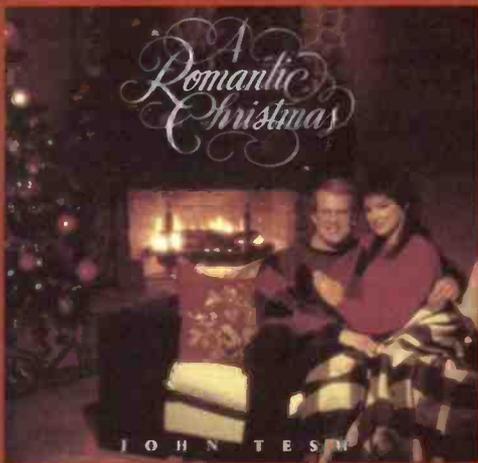
Welcome to our Family



A Family Christmas

John Tesh joins the Christmas Symphony Orchestra to bring you this collection of classic Christmas songs inspired by the warm family gatherings of the holidays. Songs like "Little Drummer Boy", "O Tannenbaum" and "Hark! The Herald Angels Sing" resound with renewed brilliance.

GTS 3-4575



A Romantic Christmas

A collection of classic carols and original compositions in arrangements that will fill your home with the magic of the season. Highlights include John Tesh's original composition, "The Homecoming".

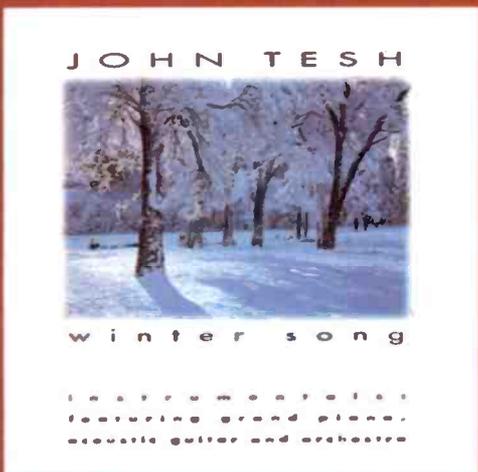
RIAA CERTIFIED GOLD !!!

GTS 3-4569



GTS 3-3001

RIAA CERTIFIED
DOUBLE PLATINUM
VIDEO !!!



WINTER SONG

The first in the "Keys to the Seasons" instrumental series, "Wintersong" is a collection of classically inspired instrumentals featuring grand piano, acoustic guitar and orchestra. Each beautifully arranged song evokes the moods and memories of the season.

GTS 3-4572

Distributed by: CRD, Music Design, Valley Record Dist., Navarre,
Big State, Video Treasures, AEC, Malverne



All the makings of a holiday tradition

Member of
NAIRD

PALACE MUSIC HALL REOPENS SOON.

Chicago, Aug. 2 (Special to The Billboard).—The Palace Music Hall, a big-time vaudeville theater on Clark street, is now in the hands of renovators and decorators, being thoroly overhauled in preparation for the coming season, which opens August 18.

JULIA RING SUMMERING AT MT. CLEMENS.

Mt. Clemens, Mich., Aug. 1 (Special to The Billboard).—Miss Julia Ring is summering at this resort. She has been working in a vaudeville sketch, The Man She Met, in which James Norral takes the part of leading man. They have been on the Pacific Coast, but finished their last engagement in Denver a short time ago and came directly to Mount Clemens.

FRED DUPREE HAS AUTO ACCIDENT.

New York, July 28 (Special to The Billboard).—Our old friend, Fred Dupree, vaudeville actor, was thrown from his own automobile yesterday when it crashed into an elevated railroad pillar at 228th street and Broadway. Fred is suffering from a compound fracture of the nose and lacerations of the face and hands. His mother and a few others were also thrown from the machine and more or less injured.

AMONG MAGICIANS.

By Felix Blot.

Lelroy, Talmo and Bosco are coming to America next month.

The Great Raymond is being shown in moving pictures; the Essanay Company has a 1,000-foot film very cleverly arranged, showing alight-of-hand tricks and several convincing illusions.

De Hollis is rehearsing a new act in Chicago, he will go with the Great Nicola Show to South Africa next month.

Howard Thurston is spending his vacation in Europe.

Cing Ling Foo will be one of the features of the Anna Held Company, over the John Cort time

NICOLA'S PROGRAM ON HIS TOUR OF THE WORLD—Part 1. Magic Horticulture; Alladin's Candle; Umbrella Transformation; The Lamp of the Mystics; Magic Flowers of India; The Drum That Can't Be Beat. The Astral Bride and Brahmin Priest; Multiplying and changing Rice; Hand Table; The Metamorphosis of a Doll; The Duel; Changeable Flowers; The Flame of Diogenes; Borrowed Rings; The Humming Canaries; The Spirit Ball; Human Hen; Card Manipulation, Part 2. Prisoner of Borneo; Creation; The Tientsin Mystery; The Thrones of Delhi; Handkerchief Manipulation; Challenge Handcuff and Box Escapes.

BERLIN.

Berlin, Germany, July 20 (Special correspondence).—Lillian Russell and her husband, Alexander P. Moore, the big newspaper man of Pittsburgh, Pa., have cabled from London for a suite of rooms at the Bristol.

Thurston, the magician, is advertised to open here, August 11, and much interest in his appearance is manifest.

The Flying Martins will be seen here August 25 to September 27.

The sale of "Bilkyboy" is steadily increasing. Quite a number of kiosks now expose it for sale, and it is often seen in the hands of pedestrians.

DRAMATIC EDITORS.

Dramatic editors and theatrical writers are not only privileged to use our vaudeville notes with or without credit, but are urged to help themselves to whatever material they may find in this or any other department of the paper, whenever they see fit.

We will furnish cuts of any actor or actress that appears in our columns free of charge. We always have duplicates on hand, and can forward same promptly on receipt of a telegram.

Our biographical department is also at your disposal. Whenever an actor, actress, vaudeville artist or showman figures in a news story, it is very likely that we can furnish you, not only a cut, but a complete history of his or her life and professional career.

This service is gratis also. When requested to, and restricted to a prescribed number of words, we will wire data.

DID HESS GOOD.

New York, July 31 (Special to The Billboard).—Everybody's remarking on the spirit shown by Irving Berlin since his return from London. Berlin's "I'm glad to get back home" manner is the chief topic of conversation for the inhabitants of music row. But it must be remembered by the recorders of great events that the trip had an equally good effect on Cliff Hess, who accompanied Berlin upon the whole trip (and upon the piano). Those who remember how hard Cliff worked last season know he was entitled to a vacation. Berlin's own, confidential arranger and secretary, made the best of things, and came back as enthusiastic as a church deacon sent to the Holy City upon a vacation.

scratched some characters which he intimates in his John Hancock in Japanese. It looks like shorthand to us. Cressy and Dayne expect to return to the good old U. S. A. early in September.

Johnny and Ella Galvip, co-stars in Little Miss M'x-up company last season, are spending the summer at their cottage on Lake Okauchee, Wis., with their parents and several members of the company. Rehearsals for the next season will start in a few weeks, with the same cast of principals.

Marie Fanchonetti, who has been accorded much praise in the past several seasons with musical comedies, will be seen next season in vaudeville supported by Murray Harris and six singing and dancing dauzels. The act is man-

MAE WEST



Miss West is generally acknowledged to be one of vaudeville's cleverest singing singles.

OHIMES.

By Hamilton Coleman.

Because you are aspiring to join the mighty few

And living in an attic room on air.

Don't think the world's conspiring against your plans and you,

The world does not remember you, or care.

Just hustle on and never mind the rabble's praise or blame;

For you'll notice that the smoke goes up the chimney just the same!

"'Tis in ourselves that we are thus or thus" the poet said;

And no matter who is living, and no matter who is dead;

And no matter who you are or what you do, or whence you came,

You will notice that the smoke goes up the chimney just the same!

aged by U. S. Feldman, and bookt by Al. Wilton.

Grace and Monte Wilks are playing at Chester Park, Cincinnati, where they are engaged until September 15, after which they will go east, being bookt to March 3, 1914. They then contemplate making a trip abroad to play return engagements in the Orient.

Charles R. Sligh and others are interested in the erection of a vaudeville house to be built in Grand Rapids, Mich., on the old court house site. It is to have a seating capacity of 2,000 and will cost \$150,000.

John Westley closed with the Foll Players at Hartford, Conn., to join Coban and Harris's Nearly Married company, which opens at Aubury Park, August 18, and at the Gaiety Theater, New York City, early in September.

Arthur Higgins is preparing a small tabloid musical comedy to be bookt thru the South by

have to revise some of their jokes—the good old reliable ones.

E. O. Newman, one of the lessees of the Majestic Theater, La Salle, Ill., has been appointed to manage the new First street vaudeville house by the board of directors of the La Salle Enterprise Company.

W. J. West, manager of the Majestic Theater, Kewanee, Ill., has leased the Grand Theater for three years and will present vaudeville and musical comedies during the winter. The Grand will open August 24.

Dixon and Falls have six more weeks of their engagement to play in the South, and will then spend two weeks' vacation in Chicago, after which they will open for W. V. M. A.

The Empress Theater, Elbert and Getchell's new vaudeville house, now under construction in Des Moines, Iowa, will open September 14. The house will play Sullivan-Considine acts.

Harry La Dell has arranged for a new act for his Pickin' N'ny Minstrel Boys, and will play the big little time this season. The act carries four people and special scenery.

Sweeney and Rooney just finished ten weeks for Marcus Loew in New York, and opened at Chester Park, Cincinnati, July 20, for Mathers for six weeks of parks.

Miss May Belle Lyon, who for the past season has been with the Moredack and Watson's Minstrels, is spending the summer at her home in Kentucky.

Queer and Quaint will be seen in burlesque next season, in one of the Progressive circuit shows, starting rehearsals in New York City, August 18.

H. H. Walton and E. R. Lang have established the Reliance Theatrical Exchange, Los Angeles, Cal., and have built up a fine vaudeville circuit in that vicinity.

Miss Madeline Trout, playing with the Moree Comedy Company, was the guest of honor at a reception given by Miss Ethel M. Fisher, of Richlands, Va., while visiting there.

Gerard and Gardner are playing a short engagement thru Connecticut with their comedy sketch, Dooley and the Diamond. They are booked to open in England October 5.

The Terre Haute House Co., Terre Haute, Ind., have leased the Grand Opera House to the S., C. & O. Circuit for a term of ten years, at an annual rental of \$10,000.

Jeanette D'Arville, cornetist and dancer, will be seen this season with complete new equipment. She announced that she is glad to be back in good old U. S. A.

The Aerial Cromwells are meeting with success on the Orpheum circuit with their novelty aerial act, playing Portland Ore., last week.

Pirri and King closed August 2, at Fairmount Park, Kansas City, Kan., and will spend their vacation at Miss King's home in Paoli, Ind.

Arthur A. Frudensfeld, manager of the Majestic Theater, Waterloo, will manage a vaudeville house in Davenport, Iowa, next season.

May Owens, in Just a Little Nifty Nonsense, opened July 28, at Portland, Maine, for Chas after two weeks' vacation.

Roy S. Ewen, recently appearing in vaudeville at the West Side Hospital, Chicago, to undergo another serious operation.

Nemo and Nemo, barrel jumpers and equilibrista, are spending a month at their home in Quincy, Ill.

Harry DeCleo, juggler, is making good with the Heber Brothers' Show thru the Central States, and reports the show doing big business.

Millard Brothers closed a season of 47 weeks at Pittsburg, July 26, and will spend the summer on their farm at Eagle Mills, N. Y.

O'Neill & Gullford are in their tenth week with Kadell-Kritchfield Show, under contract, playing last week at Campbellsville, Ky.

Browder & Browder, German comedians, are touring the south for Sam Massell, enjoying consecutive work and small jumps.

Mantell's Marionettes open their season on Pantages circuit, playing California and the Northwest, with an Australian tour to follow.

O. M. Young, of Chicago, will open a motion picture and vaudeville house in the Coliseum, Paton, Ill.

Eddie Howard, the crazy tumbling clown, will play the Pantages Circuit, opening August 14.

Censure & Censorship

BY CHARLES M. YOUNG

The tidal waves of censorship that periodically wash over America and the rest of the world usually follow technological change. Billboard started at a time when improvements in public transportation had opened vast new markets for traveling theatrical productions. Vaudeville, burlesque, "legit" drama, medicine shows (the original infomercials), and carnivals all needed to saturate an area with advertising in a short time to create demand for a product with an extremely limited shelf life. As Newton discovered, however, every action has an equal and opposite reaction. Waves of protest create waves of opposing hysteria, as people see their culture threatened. If you are a minister, enjoying a Sunday monopoly on local theater, thanks to the blue laws, it must be horrifying to see a bunch of outsiders sweep into town, throw a blanket of radical ideas and images over your parishioners, and then leave with a big pile of money that might otherwise have been plopped in the collection plate.

Billboard's second issue (Dec. 1, 1894) contains two articles—titled "The Revel Of The Prudes" and "Prudes Down South"—that rousingly defend a couple of hapless bill posters on trial in Toronto and Miami for overstimulating the populace with images of an actress festooned in tights and with overly red lips. Enraged clergy and such groups as the Woman's Christian Temperance Union (WCTU) have testified a court that such posters and the advertised theatrical productions should be outlawed for inspiring "bad and immoral" thoughts in the male brain.

"Why, such a man would have qualms of conscience at sight of the naked truth and would blush at a bare thought," expostulates Billboard colum-



Estee Neffauer

nist Leander Richardson, who further dismisses the opposition as "cranks, byposcrites or fanatics" and selectively quotes them to that effect. Responsible theater managers would, he insists, renounce any "actual immorality" in posters.

By Jan. 18, 1902, Billboard exchanges the indignation and ridicule for alarmism, portraying the problem as more like world war. "TROUBLES IN PLENTY Are To Be Encountered By Knight Of The

Brush Here, There And Everywhere" proclaims the lead headline. In a piece of impressive reporting, the ensuing article bewails unreasonable restrictions and outright bans on billboards that have been scapegoated as a "crying evil" in Cleveland, Buffalo, Chicago, Baltimore, Jersey City, San Francisco, Berlin, Paris, and Glasgow. If a poster is judged to incite crime or to be "contrary to morality" in France, for example, the distributor is eligible for a fine of 16 to 800 francs and imprisonment of 1 to 12 months.

"While there may be money in bill posting, there is precious little glory in it," laments the unnamed Billboard reporter.

"Most bill posters are personally acquainted with Dame Trouble, meeting her every day, at every turn. She seems to be the agent to inflict the punishment ordered by prejudice, and in some towns she does her duty well."

Columnist Charles Austin Bates then argues the issue in more positive terms: "Outdoor advertising is good advertising for many reasons. You not only get your ad before the eyes of pretty nearly all the people in a territory covered, but you get after them all the time, and keep it up unceasingly. They cannot burn your advertisement, or throw it in the wastebasket, or use it to cover the pantry shelves."

Trade journalism was born for these situations: The businessman wants to get after his potential buyers "unceasingly" so they will buy his product, and bill posters argue that billboards are the way to do it. Simultaneously, the bill poster is trying to convince the WCTU that his posters have no influence on anyone, and the WCTU obstinately disagrees. Whether confronted with an actress shamelessly wearing tights and lipstick, or with Marky Mark

shamelessly proud of the bulge in his Calvin Klein underpants, the public finds itself unceasingly thinking about something it would not otherwise choose to think about. Sensing itself under assault, the public demands restrictions on commercial speech. Restrictions mean less money for bill posters.

The above insight appears to have dawned on Bates, because two weeks later he argues, with spectacular lack of prescience, that “objectionable advertising seems destined to go.” Of course the advertising he wants to go is in newspapers, the bill posters’ chief competition for advertising dollars. “Fumigation” is necessary for the medical ads (such as the “opium habit cure”) that pollute columns of “otherwise clean” publications, and Bates urges the moralists to get on with it. If you can’t beat ’em, distract ’em.

The stratagem proves ineffective. Over the next decade, a new technology called the moving picture revolutionizes show biz. Billboard’s beat evolves from the billboard to the entertainment advertised thereon, and the forces of censorship must confront a commercial art form far more seductive than wall posters: the movies.

In 1912, the magazine alternates between glee at the money movies are generating and alarm at the prospect of severe censorship. Reading, Pa., for example, is reported as a “hotbed of moving picture censorship agitation. So virulent is the antagonism against many of the films exhibited in the nickelodeon that certain of the most influential residents of the state of Pennsylvania have formed an organization which will investigate the intentions of the moving picture manufacturers as well as inspect most keenly the policies of the National Board of Censorship and ascertain whether the laxity of which Pennsylvanians accuse this body is the result of politics or commercialism.” Though a couple steps closer to objectivity than Charles Austin Bates in 1902, the writer is plainly worried that agitation will lead to the “first effective film censorship.” He further reports that the Powers Moving Picture Company has “voluntarily put the ban on all Western pictures” and has told its “scenario writers” to remove “suggestions of a venomous, degrading and immoral tendency.”

After World War I, Billboard adopts the policy, “If you can’t beat ’em or embarrass ’em or distract ’em, disguise yourself as the enemy.” In the ’20s, the magazine tries out the motto “Decorum—Dignity—Decency” and fitfully explores a strategy of making concessions to social conservatives that head off government censorship. And it must be headed off. The Jazz Age—with its new music, new dances, and new cult of Hollywood celebrity—has the moralists truly jazzed.

The Jan. 7, 1922, issue of Billboard reports that the Motion Picture Owners Chamber of Commerce (MPOCC) is banning a movie because its star, one Fred K. Beauvais, has figured prominently in a sensational divorce scandal. The unnamed movie had already been passed for public viewing by the New

York State Board of Censors. The Billboard reporter clearly sees the MPOCC ban as “an attempt to establish superiority over the State Board and to embarrass” it, thus heading off further government censorship in favor of self-censorship.

Beauvais “is an attraction only because of his connection with a notorious divorce case, the details of which might best be kept from the public in the papers, on the screen or in the courts,” says William A. Brady, president of the MPOCC. “If one can become famous through murder, divorce or scandal, then encouragement only goes to spread the present wave of crime. Governor Miller forced the passage of the moving picture cen-

sorship, it is said, because he took his daughter to see a movie one night that offended him.”

Note the escalation of Machiavellian hypocrisy as the state becomes more involved. On the business side, Brady assumes a fulsomely pious pose to flank Governor Miller and the State Board of Censors. With the small sacrifice of Beauvais’ career, he hopes everyone will get back to buying tickets and stop worrying about the cultural climate. And Governor Miller has set a precedent that will be echoed down through the decades: It is children (as opposed to the uncontrollable male libido) that must be protected. Note also the subtext of tabloid journalism: The public plainly cannot get enough of the divorce scandal that supposedly justifies banning the movie.

In the late ’20s comes yet another grand leap in technology: movies with soundtracks. Public interest in motion pictures hits a new peak, as do demands for censorship. Billboard starts 1930 with a motto of “Only News That Means Something. No Scandal To Dishonor the Profession,” but by the end of the year it has dropped the futile strategy of trying to sound as moral as the moralists. When the WCTU holds its national convention in Houston on Nov. 29, Billboard bills itself as “The Theatrical, Motion Picture and Show World Review,” boldly headlining the WCTU as “New Censorship Menace.” And it is. The WCTU wants the Federal Trade Commission to prohibit films that

“instruct children and youth in methods of committing crime, establish false standards of social life, scoff at prohibition and undermine respect for authority.” With millions of dollars at stake in a collapsed economy, Hollywood, now centralized into the studio system and an easier mark, gives in to the WCTU and adopts the Production Code (initially directed by Will H. Hays) in 1930. Hollywood, however, fails to follow its own strictures with sufficient rigor, and by 1934 the House of Representatives is holding hearings on national censorship, while the Catholic church charters the Legion of Decency, organizing thousands to boycott “salacious” films. Billboard runs features with headlines like “All Show Biz Eyes Censor,” describing movies, live drama, burlesque, and news dealers as under relentless and unprecedented attack.

Following a truce in the culture war for the duration of World War II, a sociological earthquake shakes America with such force that the aftershocks to this day are knocking people in the dirt. For the first time in history, teenagers discover themselves as a separate subculture. Madison Avenue discovers teenagers as a separate market. Parents discover teenagers behaving oddly. Editors discover that parents will buy magazines that analyze why teenagers are behaving oddly. Social scientists discover the same thing. Politicians discover a scapegoat. Hence, the birth of “juvenile delinquency.” It is bad, it is going up, and only communism generates more fear.

Estes Kefauver, a Democratic senator from Tennessee with presidential ambitions, decides to hold hearings in 1954. His star witness is a liberal psychiatrist named Fredric Wertham, who had testified before the Supreme Court during *Brown vs. The Board of Education* on the deleterious effects of segregation. Wertham blames virtually all juvenile delinquency on crime comic books, and Kefauver—all the while disavowing censorship—forces publishers to accept the Comics Code, thus disemboweling an art form until the rise of underground comics in the late ’60s.

Comic books fall outside Billboard’s normal beat and are given only passing mention. The magazine does give extensive coverage to charges that the relatively new medium of television is contributing to juvenile delinquency. Vastly

more powerful and already censored by the FCC, television proves better able to defend itself, hiring its own experts to show that the murder rate had gone down 2.2% in the video-saturated cities and gone up 9.6% in video-starved rural regions. “TV Says ‘Not Guilty’ Of Juvenile Crime,” reads the Oct. 9, 1954, headline of Billboard, followed by a favorable editorial titled “Don’t Blame It On TV,” which dismisses critics as “pressure groups and malcontents.”



Mike Curb.



Clive Davis.

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sorship, it is said, because he took his daughter to see a movie one night that offended him."

Note the escalation of Machiavellian hypocrisy as the state becomes more involved. On the business side, Brady assumes a fulsomely pious pose to flank Governor Miller and the State Board of Censors. With the small sacrifice of Beauvais' career, he hopes everyone will get back to buying tickets and stop worrying about the cultural climate. And Governor Miller has set a precedent that will be echoed down through the decades: It is children (as opposed to the uncontrollable male libido) that must be protected. Note also the subtext of tabloid journalism: The public plainly cannot get enough of the divorce scandal that supposedly justifies banning the movie.

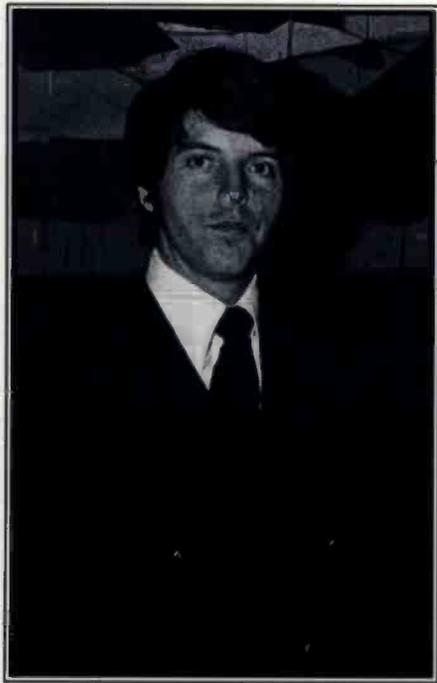
In the late '20s comes yet another grand leap in technology: movies with soundtracks. Public interest in motion pictures hits a new peak, as do demands for censorship. Billboard starts 1930 with a motto of "Only News That Means Something. No Scandal To Dishonor the Profession," but by the end of the year it has dropped the futile strategy of trying to sound as moral as the moralists. When the WCTU holds its national convention in Houston on Nov. 29, Billboard bills itself as "The Theatrical, Motion Picture and Show World Review," boldly headlining the WCTU as "New Censorship Menace." And it is. The WCTU wants the Federal Trade Commission to prohibit films that

"instruct children and youth in methods of committing crime, establish false standards of social life, scoff at prohibition and undermine respect for authority." With millions of dollars at stake in a collapsed economy, Hollywood, now centralized into the studio system and an easier mark, gives in to the WCTU and adopts the Production Code (initially directed by Will H. Hays) in 1930. Hollywood, however, fails to follow its own strictures with sufficient rigor, and by 1934 the House of Representatives is holding hearings on national censorship, while the Catholic church charters the Legion of Decency, organizing thousands to boycott "salacious" films. Billboard runs features with headlines like "All Show Biz Eyes Censor," describing movies, live drama, burlesque, and news dealers as under relentless and unprecedented attack.

Following a truce in the culture war for the duration of World War II, a sociological earthquake shakes America with such force that the aftershocks to this day are knocking people in the dirt. For the first time in history, teenagers discover themselves as a separate subculture. Madison Avenue discovers teenagers as a separate market. Parents discover teenagers behaving oddly. Editors discover that parents will buy magazines that analyze why teenagers are behaving oddly. Social scientists discover the same thing. Politicians discover a scapegoat. Hence, the birth of "juvenile delinquency." It is bad, it is going up, and only communism generates more fear.

Estes Kefauver, a Democratic senator from Tennessee with presidential ambitions, decides to hold hearings in 1954. His star witness is a liberal psychiatrist named Fredric Wertham, who had testified before the Supreme Court during *Brown vs. The Board of Education* on the deleterious effects of segregation. Wertham blames virtually all juvenile delinquency on crime comic books, and Kefauver—all the while disavowing censorship—forces publishers to accept the Comics Code, thus disemboweling an art form until the rise of underground comics in the late '60s.

Comic books fall outside Billboard's normal beat and are given only passing mention. The magazine does give extensive coverage to charges that the relatively new medium of television is contributing to juvenile delinquency. Vastly more powerful and already censored by the FCC, television proves better able to defend itself, hiring its own experts to show that the murder rate had gone down 2.2% in the video-saturated cities and gone up 9.6% in video-starved rural regions. "TV Says 'Not Guilty' Of Juvenile Crime," reads the Oct. 9, 1954, headline of Billboard, followed by a favorable editorial titled "Don't Blame It On TV," which dismisses critics as "pressure groups and malcontents."



Mike Curb.



Clive Davis.

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By the end of the '50s, Kefauver gets aced out of the presidency, and more sober sociologists are pointing out that juvenile delinquency has no meaning, since one town might define it as insubordination and another town as murder. As for juvenile felonies, they appear to be the result of society making promises of success to children and then offering a grossly unfair chance of achieving it to large segments of the population (see "Delinquency &

Opportunity" [1960] by Richard Cloward and Lloyd Ohlin), an unpromising concept for both politicians and magazine editors. Besides, there is this new generation coming along, the biggest and greatest group of kids in history. No point in smearing the baby boom. Too much money to be made. Libertarian forces go on the march and, except for a few record burnings when John Lennon says the Beatles are more popular than Jesus, the opposition keeps a

fairly low profile until the fall of 1970.

The next big outbreak of censorship is fueled not by a revolutionary new technology (unless you count guitar distortion), but by a revolution, period. The Nixon White House comes to see the youth subculture as an implacable foe for shutting down most of the country after the invasion of Cambodia. In a speech written by William Safire (whose ability to read still disappears in the presence of rock lyrics),

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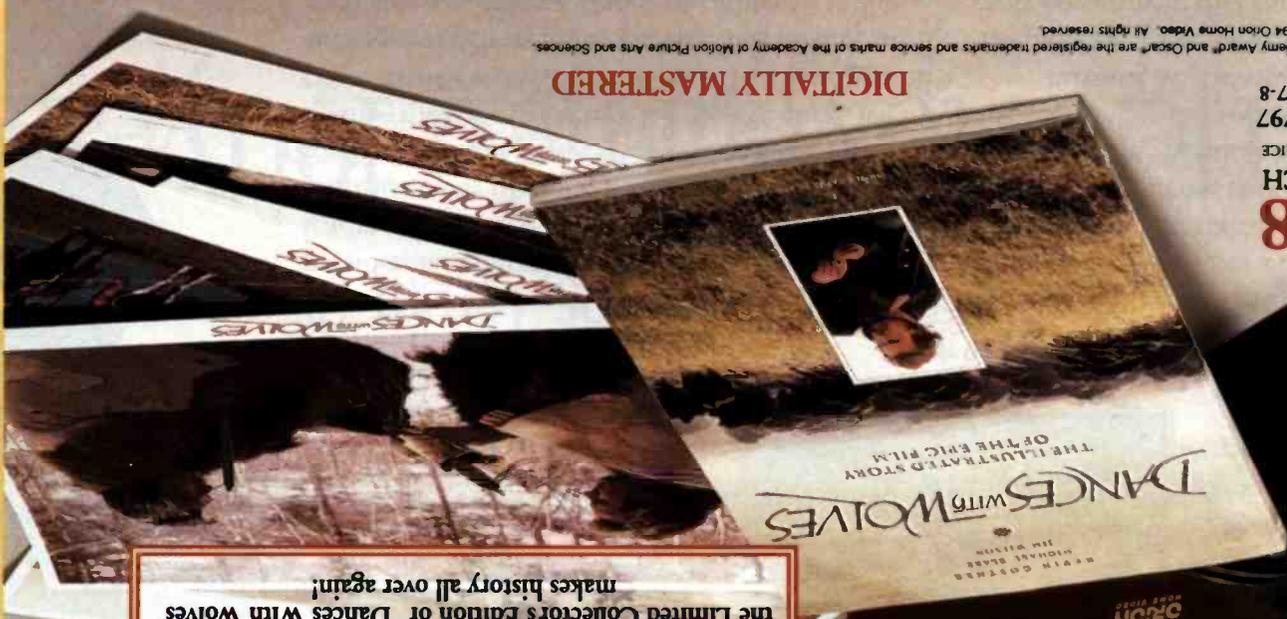
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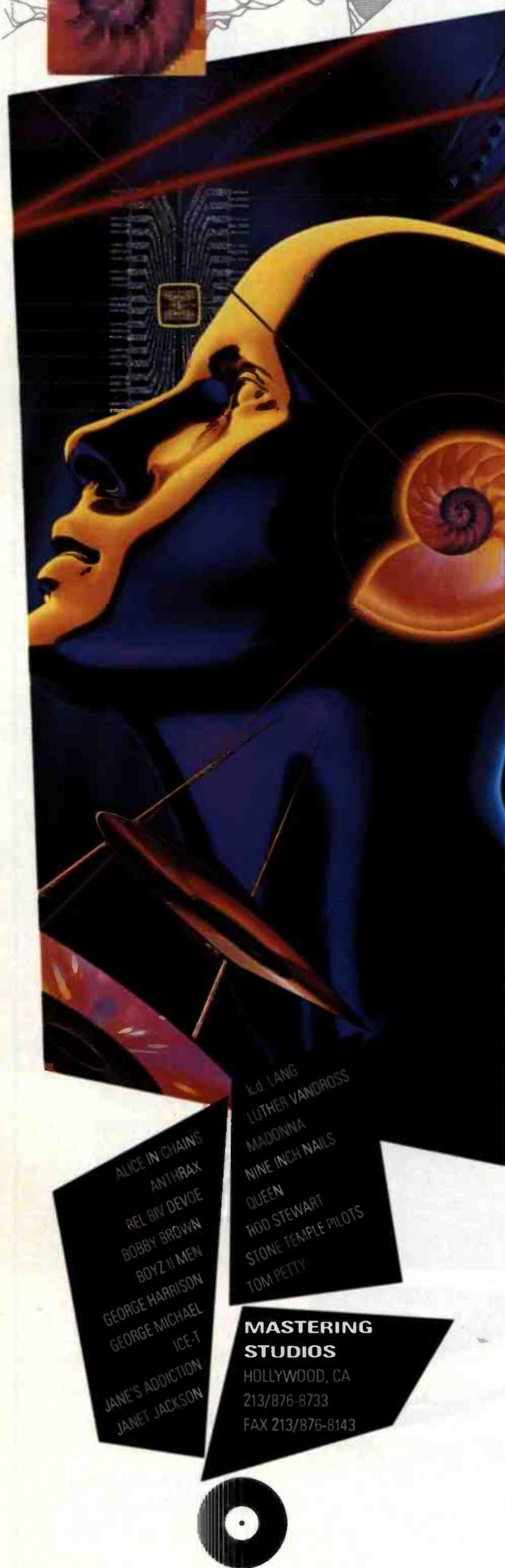
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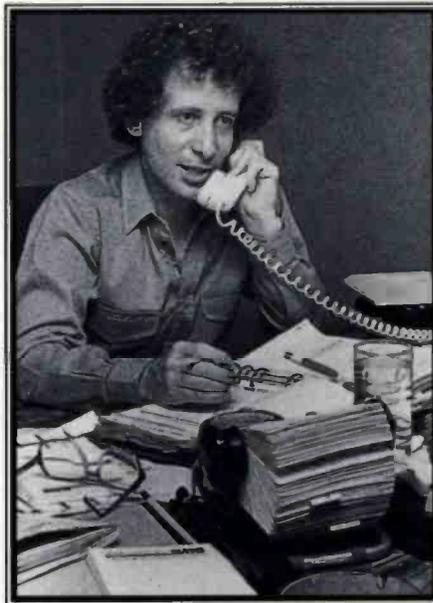


Vice President Spiro Agnew presents a list of 22 songs he wants banned from the radio on the grounds that they promote drug use. Most of the songs are antidrug or have nothing to do with drugs, but Billboard spends most of 1970 covering the music industry's debate over how to respond. What begins in the tragedy of Vietnam ends in one of the most farcical episodes in musical history.

In the Nov. 7, 1970, issue, Mike Curb, then president of MGM Records, announces he is dropping 18 acts who promote hard drugs. Claiming to be taking a huge financial risk by dumping groups who "come into your office, wipe out your secretary, waste the time of your promotion people, abuse the people in your organization, show no concern in the recording studio, abuse the equipment and then... break up," Curb says he hopes to inspire radio stations to follow suit. In subsequent weeks, Billboard gives prominent display to Curb's critics: "An artistic witch hunt" says Columbia president Clive Davis; "a patently reprehensible attempt to exploit" the recent deaths of Jimi Hendrix and Janis Joplin, says A&M vice president Gil Friesen. And it gradually becomes clear that the 18 acts have been cut because they are not selling records, while Eric Burdon, notorious as an advocate of psychedelics, stays on the label. Nixon nonetheless endorses the campaign (anything to distract the youth culture from war crimes), and Curb is rewarded for his efforts with a stint as lieutenant governor of California.

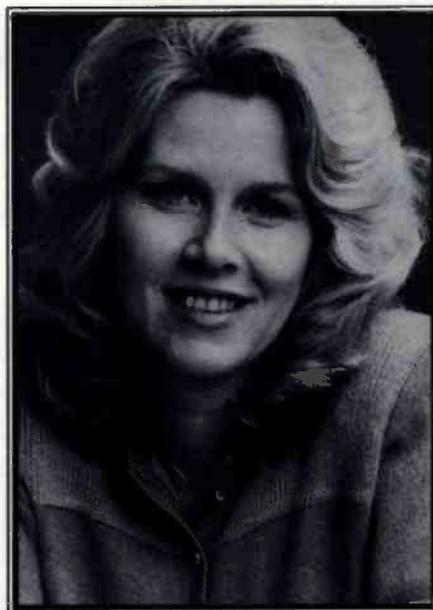
Returning as an unindicted co-conspirator in the 1985 Senate hearing on rock lyrics, new technology again sparks the next major censorship conflagration. America has the new guest in its living room—namely, cable TV; more namely, MTV—and lots of people suddenly notice that teenagers are behaving oddly, or are in grave danger of behaving oddly, because rock lyrics deal with odd subject matter. The parallels with 1954 are also odd: A Democratic senator from Tennessee with presidential aspirations (Albert Gore) is once again leading the charge, his army a similar coalition of establishment liberals, traditional conservatives, fundamentalist reformers, social scientists—all rolled up into the Parents' Music Resource Center, led by the senator's wife (Tipper Gore). The hearing and subsequent debate make for hilarious theater, with each side assuming a stance of righteous indignation and effectively knocking the other guy out of

his stance on cross-examination. After a lengthy debate, much of the record industry agrees to a self-labeling system, whereby a warning sticker is placed on albums with provocative content.



Howard Bloom.

Billboard persists in its libertarian sentiments throughout the late '80s ("PMRC Is Again On The Warpath" reads a typically objective headline on July 4, 1987), but it takes the radical step of giving the opposition access. The Commentary column, normally concerned with industry arcana (anyone for the future of rack jobbing?), becomes a smoking battlefield with heroic figures casting thunderbolts of invective at each other. One week, Howard Bloom, the publicist and founder of the anticensorship group Music In Action, would deny that rock and rap lyrics were "riddled with violence and sexual perversion." Another week Jennifer Norwood, executive director of the PMRC, would deny that her group was in favor of censorship. Both sides had obvious holes in their arguments—lots of bands do sing about sex and violence, and the PMRC did advocate censorship by corporations and by the government (in her 1987 book, "Raising PG Kids In An X-Rated Society," Tipper Gore advocates pulling the licenses of radio stations that play objectionable music). The controversy goes into temporary remission as politicians rediscover two important facts: Unlike downtrodden minority groups, entertainers



Tipper Gore.

make poor scapegoats because they can state their case effectively in the media; and entertainers are less likely to make campaign contributions if you call them perverts. In the Dec. 25, 1993, issue, Billboard runs a long editorial spelling out a position of no censorship by the government, but no endorsement or denial of the violence, sexism, racism, and homophobia in certain forms of rock, rap, and reggae music (not only sung about but perpetrated by certain musicians). The editorial fears "the death of conscience, the corruption of the spirit, and ultimately the destruction of the individual and community. Whenever a culture condones or accommodates such practices because of their lucrative aspects, or pretends they can be isolated or ignored, then the inherent falsehoods can flourish, infecting and despoiling the social contract itself."

Edward M. Gomez of the ACLU responds in the Jan. 29, 1994, issue of Billboard that it is not only government that can censor. Corporations can block the expression of their artists' ideas as well as

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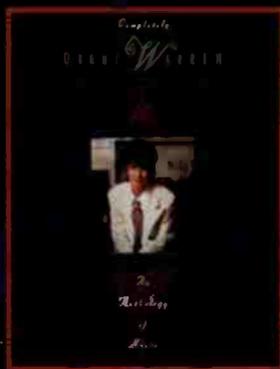
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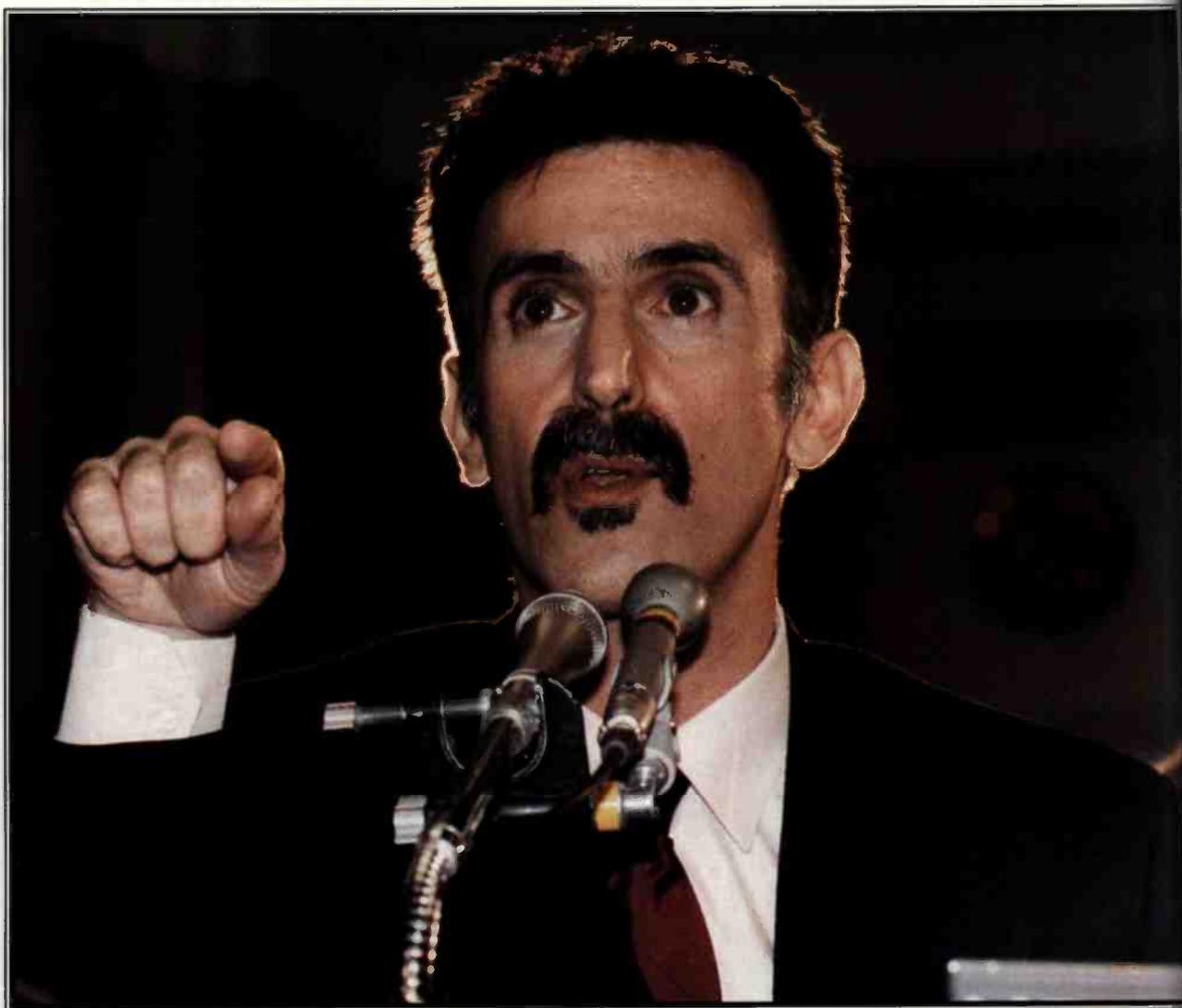
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Frank Zappa at the Senate subcommittee hearings, 1985.

the government, and are even more vulnerable to such pressure tactics as the economic boycott. "The answer to hateful speech," Gomez maintains, "is more speech—to argue with, counteract, diffuse, or discredit such messages—but no censorship, by the government or anyone else, which only silences debates and threatens free expression."

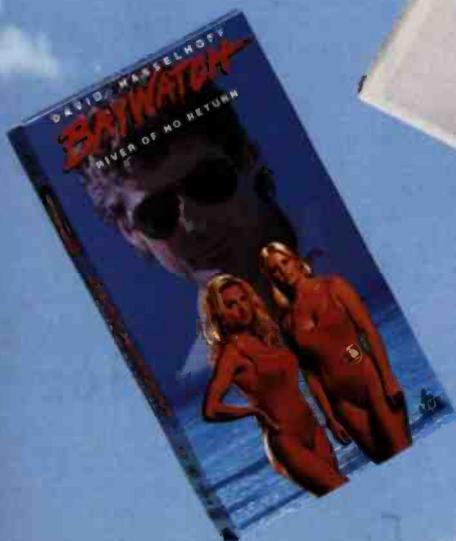
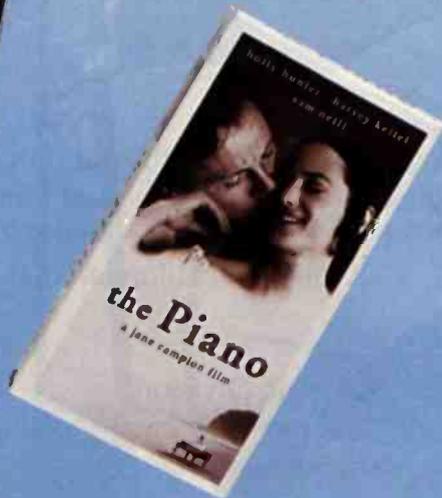
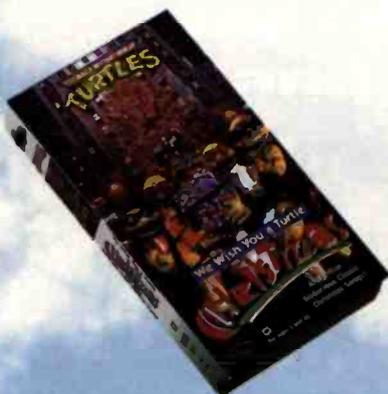
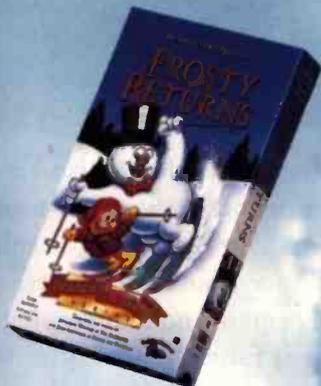
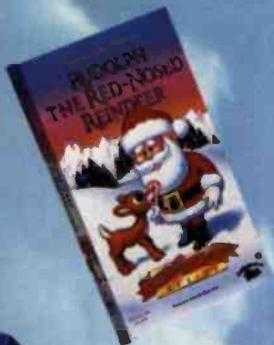
This intricate, unresolved question of when editorial and marketing decisions evolve into censorship is one of the battlefields we can look forward to in the next century of wars over expression. And if the past is any guide, we can expect a chorus of demands for "restraint" with every advance in communications technology. Expect show biz to make concessions—whether throwing Fred Beauvais to the sharks, or acceding to labels—because they need the government to set favorable rules for new technology in the much bigger war over money.

Looking back, we can see a people periodically terrified by change as the normal workings of capitalism inexorably force it on them. If somebody wants to consume a particular form of expression—be it a picture of an actress with red lips or a gangsta rapper extolling mass murder—somebody else will sell it over the objection of the WCTU or the PMRC or even Billboard. All parties would do well to remember that large segments of the public are perpetually convinced that the country is suffering an unprecedented crime wave and moral decline and that something other than capitalism will be blamed.

Finally, viewed over the past century, freedom of expression is winning. Despite the occasional

ritual concessions, artists in every form of media have a vastly wider array of paint on their palettes than they did in 1894. The very term "censor" is so discredited that even those who plainly advocate suppression of provocative speech deny they are censors as a matter of routine (read any newspaper column by the PMRC). The New York State Board of Censors long ago met its demise, as did the League of Decency and the WCTU. As will the PMRC. Much like the War Department now calling itself the Defense Department, the FCC announces itself as the Federal Communications Commission, not the Federal Censorship Commission, even as it censors Howard Stern. The term "libertarian" has such a favorable connotation in the midst of relentless vilification of the ACLU by the Christian right that Republican columnists absurdly refer to Ronald Reagan as libertarian. If the cycles of our immediate history continue, we can predict that today's gangsta rap will get a slot on Nick at Nite as wholesome, slightly quaint nostalgia around the year 2014, while the Senate holds hearings on some now-undreamed-of form of entertainment that is causing teenagers to behave oddly.

Charles M. Young has written for *Musician*, *Rolling Stone*, *Atlantic Monthly*, *Playboy*, and the *New York Times*. In preparing this article, he consulted James Gilbert's "A Cycle Of Outrage: America's Reaction To The Juvenile Delinquent In The 1950s," published in 1986 by Oxford University Press, as well as back issues of *Billboard*.



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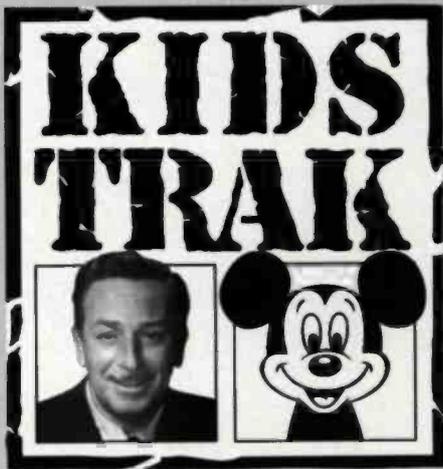
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Heavy Mettle: "The Quartet Tore Down The House"

NEW ACTS: THE MARX BROTHERS

Reviewed at the Palace, New York. Style—Comedy and musical.

It's been many seasons since that four of a kind, the Marxes, have been in vaudeville. One begins to realize how much the big time has missed since the Marx freres stepped out into the heavy "name" class with their legit. debut in *I'll Say She Is*. RKO appears to be learning from the fox passes of [Keith-Albee] and [Keith-Albee-Orpheum vaudeville circuits,] and as a result we have the Marxes back, if even for two dates or thereabouts, and others not too numerous, but too risky to mention.

This vehicle fits into vaudeville because it has the pep, dash and smartness required of big-time material. Technically it's as much an honest-to-goodness act as Chicago is the city of Quiet. Who cares about such minor details, though, when such a comedy conglomeration as this packs houses and stirs up long dormant belly laughs? The affair is labeled as the "Du Barry Scene" from "Animal Crackers," but it eventuates as something bigger and better. The delicately fashioned Du Barry nonsense is preceded by the contract-bridge bit. One would think they'd bill it; surely it's nothing to blush about...



Those who know their legit. also know the whereof and wherefore of the two aforementioned Marx Brothers' bits. Our task is but to enlighten that they fit into the ace-house atmosphere as well as Pit Leader Lou Forman, and that's saying loads. If there is anything as funny in its way as the "Du Barry Scene"—and as glove-fit for vaudeville—Smith and Dale in their "Hungarian Rhapsody." But the Marxes have the advantage in numbers. With Groucho and Harpo carrying the heavier comedy loads as per usual, the act tore down the house when caught and the quartet were called out for four full-fashioned bows. At this show Harpo did a wow bit with Eddie Cantor, also hitting the ball with his harpistics. Incidentally Cantor was just visiting in honor of the Marxes and Actors' Jubilee Week.

—*Billboard*, April 27, 1935



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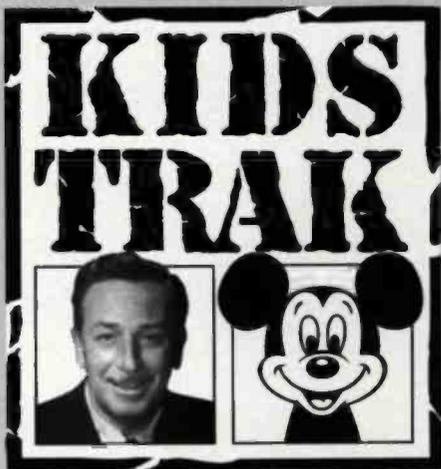
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Those who know their legit. also know the whereof and wherefore of the two aforementioned Marx Brothers' bits. Our task is but to enlighten that they fit into the ace-house atmosphere as well as Pit Leader Lou Forman, and that's saying loads. If there is anything as funny in its way as the "Du Barry Scene"—and as glove-fit for vaudeville—it's Smith and Dale in their "Hungarian Rhapsody." But the Marxes have the advantage in numbers. With Groucho and Harpo carrying the heavier comedy loads as per usual, the act tore down the house when caught and the quartet were called out for four full-fashioned bows. At this show Harpo did a wow bit with Eddie Cantor, also hitting the bell with his harpistics. Incidentally Cantor was just visiting in honor of the Marxes and Actors' Jubilee Week.

—Billboard, April 27, 1935



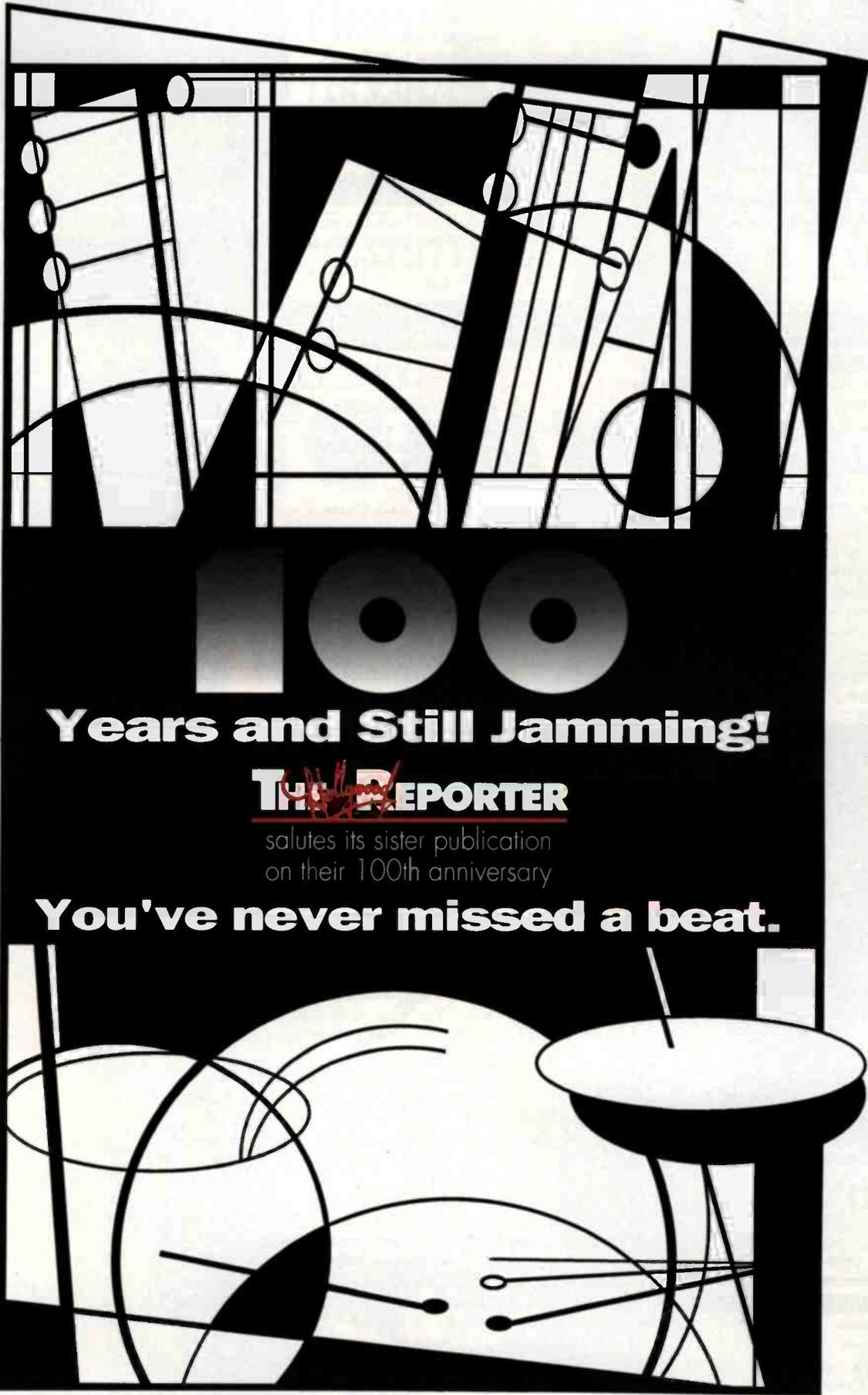
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HotCountry

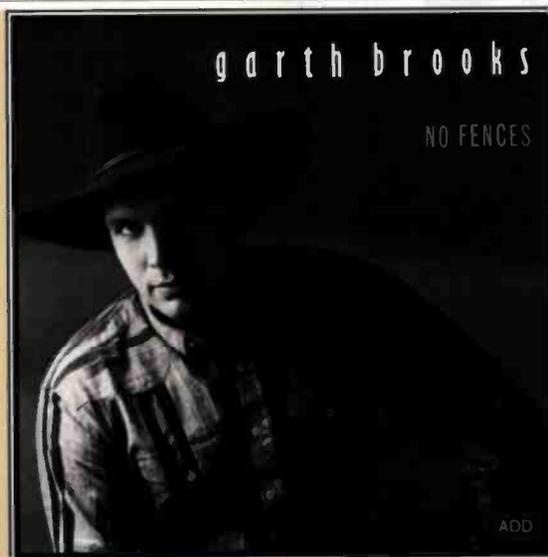
Singles & Tracks

October 20, 1958-June 25, 1994

| No. | Title | Artist(s) |
|-----|-----------------------------|---------------------|
| 1 | Walk On By | Leroy Van Dyke |
| 2 | Please Help Me, I'm Falling | Hank Locklin |
| 3 | He'll Have To Go | Jim Reeves |
| 4 | Love's Gonna Live Here | Buck Owens |
| 5 | Wings Of A Dove | Ferlin Husky |
| 6 | Alabam | Cowboy Copas |
| 7 | Don't Let Me Cross Over | Carl Butler & Pearl |
| 8 | City Lights | Ray Price |
| 9 | Wolverton Mountain | Claude King |
| 10 | The Battle Of New Orleans | Johnny Horton |
| 11 | El Paso | Marty Robbins |
| 12 | My Heart Skips A Beat | Buck Owens |
| 13 | Don't Worry | Marty Robbins |
| 14 | Tender Years | George Jones |
| 15 | Once A Day | Connie Smith |
| 16 | The Three Bells | The Browns |

| | | |
|----|--|--------------------|
| 17 | Hello Walls | Faron Young |
| 18 | I Fall To Pieces | Patsy Cline |
| 19 | Still | Bill Anderson |
| 20 | Mama Sang A Song | Bill Anderson |
| 21 | I Guess I'm Crazy | Jim Reeves |
| 22 | Ring Of Fire | Johnny Cash |
| 23 | I Don't Care (Just As Long As You Love Me) | Buck Owens |
| 24 | Country Girl | Faron Young |
| 25 | Almost Persuaded | David Houston |
| 26 | She Thinks I Still Care | George Jones |
| 27 | Devil Woman | Marty Robbins |
| 28 | The Same Old Me | Ray Price |
| 29 | There Goes My Everything | Jack Greene |
| 30 | Waterloo | Stonewall Jackson |
| 31 | Understand Your Man | Johnny Cash |
| 32 | Dang Me | Roger Miller |
| 33 | Act Naturally | Buck Owens |
| 34 | Billy Bayou | Jim Reeves |
| 35 | Easy Lovin' | Freddie Hart |
| 36 | North To Alaska | Johnny Horton |
| 37 | Waitin' In Your Welfare Line | Buck Owens |
| 38 | Abilene | George Hamilton IV |
| 39 | Don't Take Your Guns To Town | Johnny Cash |
| 40 | Giddyup Go | Red Sovine |
| 41 | Kiss An Angel Good Mornin' | Charley Pride |
| 42 | White Lightning | George Jones |
| 43 | Saginaw, Michigan | Lefty Frizzell |
| 44 | Lonesome 7-7203 | Hawkshaw Hawkins |
| 45 | She's Got You | Patsy Cline |
| 46 | You're The Only World I Know | Sonny James |
| 47 | Before You Go | Buck Owens |
| 48 | Foolin' Around | Buck Owens |
| 49 | Heartaches By The Number | Ray Price |
| 50 | Think Of Me | Buck Owens |
| 51 | I've Got A Tiger By The Tail | Buck Owens |
| 52 | Misery Loves Company | Porter Wagoner |
| 53 | I've Been Everywhere | Hank Snow |
| 54 | The Ballad Of Jed Clampett | Flatt & Scruggs |
| 55 | I Want To Go With You | Eddy Arnold |
| 56 | Talk Back Trembling Lips | Ernest Ashworth |
| 57 | King Of The Road | Roger Miller |
| 58 | One More Time | Ray Price |
| 59 | My Hang-Up Is You | Freddie Hart |

| | | |
|-----|---|---------------------------|
| 60 | Begging To You | Marty Robbins |
| 61 | Luckenbach, Texas (Back To The Basics Of Love) | Waylon Jennings |
| 62 | Heartbreak U.S.A. | Kitty Wells |
| 63 | Daddy Sang Bass | Johnny Cash |
| 64 | Big Bad John | Jimmy Dean |
| 65 | Open Up Your Heart | Buck Owens |
| 66 | Rose Garden | Lynn Anderson |
| 67 | Somebody Like Me | Eddy Arnold |
| 68 | All The Time | Jack Greene |
| 69 | Skip A Rope | Henson Cargill |
| 70 | This Is It | Jim Reeves |
| 71 | I Ain't Never | Webb Pierce |
| 72 | Make The World Go Away | Eddy Arnold |
| 73 | The Window Up Above | George Jones |
| 74 | Love Without End, Amen | George Strait |
| 75 | It's The Little Things | Sonny James |
| 76 | Country Music Is Here To Stay | Simon Crum (Ferlin Husky) |
| 77 | Adios Amigo | Jim Reeves |
| 78 | Convoy | C.W. McCall |
| 79 | I've Come To Expect It From You | George Strait |
| 80 | Charlie's Shoes | Billy Walker |
| 81 | When It's Springtime In Alaska (It's Forty Below) | Johnny Horton |
| 82 | Distant Drums | Jim Reeves |
| 83 | Behind The Tear | Sonny James |
| 84 | When You're Hot, You're Hot | Jerry Reed |
| 85 | Hello Darlin' | Conway Twitty |
| 86 | Here You Come Again | Dolly Parton |
| 87 | Baby, Baby (I Know You're A Lady) | David Houston |
| 88 | What's He Doing In My World | Eddy Arnold |
| 89 | I Won't Mention It Again | Ray Price |
| 90 | I Missed Me | Jim Reeves |
| 91 | Hello Vietnam | Johnny Wright |
| 92 | Okie From Muskogee | Merle Haggard |
| 93 | (I'm So) Afraid Of Losing You Again | Charley Pride |
| 94 | Empty Arms | Sonny James |
| 95 | Friends In Low Places | Garth Brooks |
| 96 | Just One Time | Don Gibson |
| 97 | Where Does The Good Times Go | Buck Owens |
| 98 | Pick Me Up On Your Way Down | Charlie Walker |
| 99 | Welcome To My World | Jim Reeves |
| 100 | I'll Never Find Another You | Sonny James |



TopCountry

Albums

January 11, 1964-June 25, 1994

| No. | Title | Artist(s) |
|-----|----------------------------|-----------------|
| 1 | No Fences | Garth Brooks |
| 2 | Always & Forever | Randy Travis |
| 3 | Killin' Time | Clint Black |
| 4 | Some Gave All | Billy Ray Cyrus |
| 5 | Ropin' The Wind | Garth Brooks |
| 6 | Mountain Music | Alabama |
| 7 | Behind Closed Doors | Charlie Rich |
| 8 | Somewhere Over The Rainbow | Willie Nelson |
| 9 | Greatest Hits | Waylon Jennings |
| 10 | The Gambler | Kenny Rogers |
| 11 | Always On My Mind | Willie Nelson |
| 12 | Garth Brooks | Garth Brooks |
| 13 | Old 8x10 | Randy Travis |
| 14 | Kenny | Kenny Rogers |
| 15 | The Closer You Get | Alabama |
| 16 | Roll On | Alabama |

| | | |
|----|--|---------------------------------|
| 17 | Storms Of Life | Randy Travis |
| 18 | Johnny Cash At San Quentin | Johnny Cash |
| 19 | Brand New Man | Brooks & Dunn |
| 20 | Loving Proof | Ricky Van Shelton |
| 21 | 40 Hour Week | Alabama |
| 22 | Kenny Rogers' Greatest Hits | Kenny Rogers |
| 23 | Stardust | Willie Nelson |
| 24 | The Chase | Garth Brooks |
| 25 | Wichita Lineman | Glen Campbell |
| 26 | The Best Of Charley Pride | Charley Pride |
| 27 | Back Home Again | John Denver |
| 28 | I've Got A Tiger By The Tail | Buck Owens |
| 29 | No Holdin' Back | Randy Travis |
| 30 | Greatest Hits III | Hank Williams, Jr. |
| 31 | Rose Garden | Lynn Anderson |
| 32 | Charley Pride Sings Heart Songs | Charley Pride |
| 33 | For The Good Times | Ray Price |
| 34 | Poncho & Lefty | Merle Haggard & Willie Nelson |
| 35 | My World | Eddy Arnold |
| 36 | The Best Of Charley Pride, Vol. 2 | Charley Pride |
| 37 | Ocean Front Property | George Strait |
| 38 | Ring Of Fire (The Best Of Johnny Cash) | Johnny Cash |
| 39 | Eyes That See In The Dark | Kenny Rogers |
| 40 | Put Yourself In My Shoes | Clint Black |
| 41 | Pickin' On Nashville | Kentucky Headhunters |
| 42 | Five-O | Hank Williams Jr. |
| 43 | A Lot About Livin' (And A Little 'Bout Love) | Alan Jackson |
| 44 | Common Thread: The Songs Of The Eagles | Various |
| 45 | In Pieces | Garth Brooks |
| 46 | Waylon & Willie | Waylon Jennings & Willie Nelson |
| 47 | Right Or Wrong | George Strait |
| 48 | Reba | Reba McEntire |
| 49 | Turn The World Around | Eddy Arnold |
| 50 | The Best Of Jim Reeves | Jim Reeves |
| 51 | Fancy Free | Oak Ridge Boys |
| 52 | It's All About To Change | Travis Tritt |
| 53 | Ol' Waylon | Waylon Jennings |
| 54 | Easy Lovin' | Freddie Hart |
| 55 | Here You Come Again | Dolly Parton |
| 56 | Sweet Sixteen | Reba McEntire |
| 57 | Wild-Eyed Dream | Ricky Van Shelton |
| 58 | Are You Ready For The Country | Waylon Jennings |

| | | |
|-----|--|----------------------------|
| 59 | Heartbreaker | Dolly Parton |
| 60 | Born To Boogie | Hank Williams Jr. |
| 61 | I Don't Care | Buck Owens & His Buckaroos |
| 62 | There Goes My Everything | Jack Greene |
| 63 | Don't Cheat In Our Hometown | Ricky Skaggs |
| 64 | Horizon | Eddie Rabbitt |
| 65 | Rumor Has It | Reba McEntire |
| 66 | If You Love Me, Let Me Know | Olivia Newton-John |
| 67 | Pure Country | George Strait/Soundtrack |
| 68 | Guitars, Cadillacs, Etc., Etc. | Dwight Yoakam |
| 69 | RVS III | Ricky Van Shelton |
| 70 | City Of New Orleans | Willie Nelson |
| 71 | Together Again/My Heart Skips A Beat | Buck Owens |
| 72 | Just Plain Charley | Charley Pride |
| 73 | I Won't Mention It Again | Ray Price |
| 74 | Greatest Hits, Vol. 2 | Ronnie Milsap |
| 75 | 9 To 5 And Odd Jobs | Dolly Parton |
| 76 | The Touch | Alabama |
| 77 | This Woman | K.T. Oslin |
| 78 | The Happiest Girl In The Whole U.S.A. | Donna Fargo |
| 79 | A Sunshine Day With Charley Pride | Charley Pride |
| 80 | Guitar Country | Chet Atkins |
| 81 | The Fightin' Side Of Me | Merle Haggard |
| 82 | Beyond The Blue Neon | George Strait |
| 83 | Before The Next Teardrop Falls | Freddy Fender |
| 84 | Don't Rock The Jukebox | Alan Jackson |
| 85 | Connie Smith | Connie Smith |
| 86 | Urban Cowboy | Soundtrack |
| 87 | Roll Out The Red Carpet For Buck Owens & His Buckaroos | Buck Owens & His Buckaroos |
| 88 | It's Your Call | Reba McEntire |
| 89 | The Best Of Eddy Arnold | Eddy Arnold |
| 90 | Heartland | The Judds |
| 91 | Wynonna | Wynonna |
| 92 | For My Broken Heart | Reba McEntire |
| 93 | Okie From Muskogee | Merle Haggard |
| 94 | Deliver | Oak Ridge Boys |
| 95 | Greatest Hits Volume Two | Reba McEntire |
| 96 | Charley Pride's 10th Album | Charley Pride |
| 97 | Black Bear Road | C.W. McCall |
| 98 | #7 | George Strait |
| 99 | Moody Blue | Elvis Presley |
| 100 | Not A Moment Too Soon | Tim McGraw |

(Charts continued on page 2)

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SPERMBIRDS - GUM

TEA PARTY - DAS AUGE GOTTES
SUCH A SURGE
MASSACRA - INDIAN FIELDS

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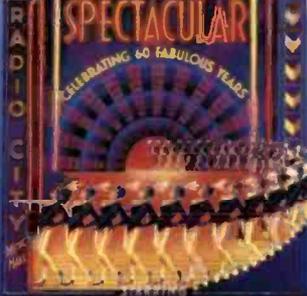
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GERMANY '95

FAME
THE MUSICAL



GERMANY '95

Torrill & Dean



GERMAN TOUR '95



TopJazz

Albums

March 11, 1967-June 25, 1994

| No. | Title | Artist(s) |
|-----|--|--|
| 1 | Magic Touch | Stanley Jordan |
| 2 | A Day In The Life | Wes Montgomery |
| 3 | Bitches' Brew | Miles Davis |
| 4 | Memphis Underground | Herbie Mann |
| 5 | Winelight | Grover Washington Jr. |
| 6 | Breezin' | George Benson |
| 7 | Diane Schuur & the Count Basie Orchestra | Diane Schuur & the Count Basie Orchestra |
| 8 | Head Hunters | Herbie Hancock |
| 9 | Breakin' Away | Al Jarreau |
| 10 | Hot Buttered Soul | Isaac Hayes |
| 11 | Black Byrd | Donald Byrd |
| 12 | Backstreet | David Sanborn |
| 13 | Smackwater Jack | Quincy Jones |
| 14 | The Isaac Hayes Movement | Isaac Hayes |
| 15 | To Be Continued | Isaac Hayes |

| | | |
|----|----------------------------------|----------------------------|
| 16 | Michael Brecker | Michael Brecker |
| 17 | Offramp | Pat Metheny Group |
| 18 | Hot House Flowers | Wynton Marsalis |
| 19 | Feels So Good | Chuck Mangione |
| 20 | Steppin' Out | Tony Bennett |
| 21 | The Other Side Of Round Midnight | Dexter Gordon |
| 22 | Mister Magic | Grover Washington Jr. |
| 23 | The Electrifying Eddie Harris | Eddie Harris |
| 24 | Swiss Movement | Les McCann & Eddie Harris |
| 25 | Shaft | Issac Hayes/Soundtrack |
| 26 | Street Life | The Crusaders |
| 27 | We Are In Love | Harry Connick Jr. |
| 28 | Fool On The Hill | Sergio Mendes & Brasil '66 |
| 29 | In Your Eyes | George Benson |
| 30 | 25 | Harry Connick Jr. |
| 31 | Blue Light, Red Light | Harry Connick Jr. |
| 32 | Think Of One | Wynton Marsalis |
| 33 | Push Push | Herbie Mann |
| 34 | Jarreau | Al Jarreau |
| 35 | When Harry Met Sally... | Harry Connick Jr. |
| 36 | Talkin' About You | Diane Schuur |
| 37 | Give Me The Night | George Benson |
| 38 | Two Of A Kind | Earl Klugh/Bob James |
| 39 | Down Here On The Ground | Wes Montgomery |
| 40 | As We Speak | David Sanborn |
| 41 | Weekend In L.A. | George Benson |
| 42 | Chapter Two | Roberta Flack |
| 43 | Dancing In The Sun | George Howard |
| 44 | In Flight | George Benson |
| 45 | Soulful Strut | Young-Holt Unlimited |
| 46 | California Dreaming | Wes Montgomery |
| 47 | Here's To Life | Shirley Horn with Strings |
| 48 | Body Heat | Quincy Jones |
| 49 | Free As The Wind | The Crusaders |
| 50 | December | George Winston |
| 51 | Second Movement | Eddie Harris & Les McCann |
| 52 | Feels So Good | Grover Washington Jr. |
| 53 | Spectrum | Billy Cobham |
| 54 | Walking In Space | Quincy Jones |
| 55 | Standard Time | Wynton Marsalis |
| 56 | Unforgettable | Natalie Cole |
| 57 | Come Morning | Grover Washington Jr. |
| 58 | Mercy Mercy Mercy | Cannonball Adderly Quintet |
| 59 | Look What I Got | Betty Carter |

| | | |
|-----|--|-------------------------------|
| 60 | The Gershwin Connection | Dave Grusin |
| 61 | Sweetnighter | Weather Report |
| 62 | Dynamic Duo | Jimmy Smith & Wes Montgomery |
| 63 | One On One | Bob Jones & Earl Klugh |
| 62 | Every Night | Joe Williams |
| 65 | I Heard You Twice The First Time | Branford Marsalis |
| 66 | Tenderly | George Benson |
| 67 | Down To The Moon | Andreas Vollenweider |
| 68 | Double Vision | Bob James |
| 69 | Touchdown | Bob Jones |
| 70 | Waiting For Spring | David Benoit |
| 71 | Livin' Inside Your Love | George Benson |
| 72 | Catching The Sun | Spyro Gyra |
| 73 | Chick Corea Akoustic Band | Chick Corea Akoustic Band |
| 74 | So Near, So Far (Musings For Miles) | Joe Henderson |
| 75 | The George Benson Collection | George Benson |
| 76 | Access All Areas | Spyro Gyra |
| 77 | Future Shock | Herbie Hancock |
| 78 | Ella In Rome | Ella Fitzgerald |
| 79 | 2 | Deodato |
| 80 | Love Will Follow | George Howard |
| 81 | Second Crusade | The Crusaders |
| 82 | Invitation | Joe Sample |
| 83 | Prelude | Deodato |
| 84 | Mystical Adventure | Jean-Luc Ponty |
| 85 | Roots Revisited | Maceo Parker |
| 86 | Standard Time Vol. 3-The Resolution Of Romance | Wynton Marsalis |
| 87 | You Won't Forget Me | Shirley Horn |
| 88 | Michel Camilo | Michel Camilo |
| 89 | Upendo Ni Pamoja | Ramsey Lewis Trio |
| 90 | Perfectly Frank | Tony Bennett |
| 91 | You've Got It Bad Girl | Quincy Jones |
| 92 | Lush Life-The Music Of Billy Straghorn | Joe Henderson |
| 93 | Morning Dance | Spyro Gyra |
| 94 | Tutu | Miles Davis |
| 95 | In A Sentimental Mood | Dr. John |
| 96 | Live At Montreaux | Miles Davis & Quincy Jones |
| 97 | Wish | Joshua Redman |
| 98 | Take A Look | Natalie Cole |
| 99 | Mo' Better Blues | The Branford Marsalis Quartet |
| 100 | Vocalese | The Manhattan Transfer |

(Charts continued on page 232)

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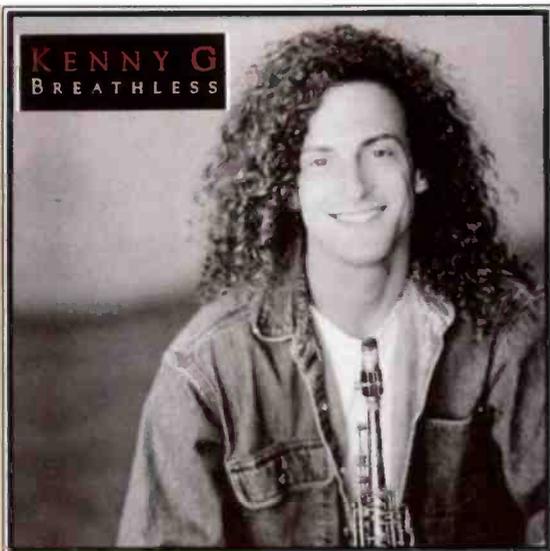
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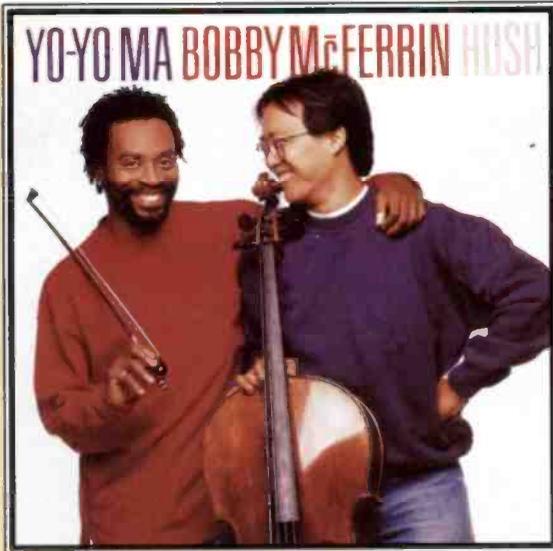


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 • POINT OF NO RETURN • ON DEADLY GROUND • DEMOLITION MAN • A PERFECT WORLD • THE PELICAN BRIEF • GRUMPY OLD MEN • ANIMANIACS



TopJazz
Contemporary Albums
February 28, 1987-June 25, 1994

| No. | Title | Artist(s) |
|-----|--------------------|--------------------------|
| 1 | Breathless | Kenny G |
| 2 | Fourplay | Fourplay |
| 3 | Simple Pleasures | Bobby McFerrin |
| 4 | Between The Sheets | Fourplay |
| 5 | Spellbound | Joe Sample |
| 6 | Silhouette | Kenny G |
| 7 | Heart's Horizon | Al Jarreau |
| 8 | Najee's Theme | Najee |
| 9 | Diane Reeves | Diane Reeves |
| 10 | Ashes To Ashes | Joe Sample |
| 11 | Go | Hiroshima |
| 12 | Letter From Home | Pat Metheny Group |
| 13 | Duotones | Kenny G |
| 14 | Back On The Block | Quincy Jones |
| 15 | Collaboration | George Benson/Earl Klugh |
| 16 | Time And Tide | Basia |



| | | |
|----|-----------------------|------------------------------|
| 17 | Love Remembers | George Benson |
| 18 | Upfront | David Sanborn |
| 19 | Cool | Bob James/Earl Klugh |
| 20 | Healing The Wounds | The Crusaders |
| 21 | Lucky Man | Dave Koz |
| 22 | Close-Up | David Sanborn |
| 23 | London Warsaw | New York Basia |
| 24 | Discovery | Larry Carlton |
| 25 | Snapshot | George Duke |
| 26 | Tokyo Blue | Najee |
| 27 | Still Life (Talking) | Pat Metheny Group |
| 28 | Wes Bound | Lee Ritenour |
| 29 | Doo-Bop | Miles Davis |
| 30 | Listen Love | Jon Lucien |
| 31 | Stories Without Words | Spyro Gyra |
| 32 | Blue Pacific | Michael Franks |
| 33 | Dream Come True | Gerald Albright |
| 34 | Dragon Fly Summer | Michael Franks |
| 35 | And You Know That! | Kirk Whalum |
| 36 | Fast Forward | Spyro Gyra f/Jay Beckenstein |
| 37 | Amandla | Miles Davis |
| 38 | At Last | Lou Rawls |
| 39 | East | Hiroshima |
| 40 | Pure Schuur | Diane Schuur |

Classical

Crossover

August 30, 1986-June 25, 1994

| No. | Title | Artist(s) |
|-----|--|--|
| 1 | Hush | Yo-Yo Ma & Bobby McFerrin |
| 2 | Galway At The Movies | James Galway |
| 3 | Spirituals In Concert | Kathleen Battle/Jessye Norman/ James Levine |
| 4 | Music Of The Night-Pops On Broadway 1990 | John Williams/Boston Pops Orchestra |
| 5 | Show Boat | Frederica Von Stade/Jerry Hadley/ Teresa Stratas (McGinn) |
| 6 | Beethoven Or Bust | Don Dorsey |
| 7 | Kiri Sings Gershwin | Kiri Te Kanawa |
| 8 | The King And I | Hollywood Bowl Orchestra |
| 9 | Pavarotti Songbook | Luciano Pavarotti |
| 10 | 1712 Overture | P.D.Q. Bach |
| 11 | By Request...The Best Of | John Williams/Boston Pops Orchestra |
| 12 | Tradition | Itzhak Perlman |
| 13 | Henry V Original Soundtrack | City of Birmingham Symphony Orchestra-Simon Rattle |
| 14 | Victory At Sea | Erich Kunzel/Cincinnati Pops Orchestra |
| 15 | South Pacific | Kiri Te Kanawa/Jose Carreras |
| 16 | Illusions | Ute Lemper |
| 17 | James Galway's Greatest Hits | James Galway |
| 18 | Ute Lemper Sings Kurt Weill | Ute Lemper |
| 19 | Unforgettable | John Williams/Boston Pops Orchestra |
| 20 | The Civil War | Soundtrack |
| 21 | Down To The Moon | Andreas Vollenweider |
| 22 | The Wind Beneath My Wings | James Galway |
| 23 | Anything Goes | Kim Criswell/John McGlinn/ London Symphony Orchestra |
| 24 | Divat! | Lesley Garrett |
| 25 | In Ireland | James Galway & the Chieftains |
| 26 | The Sound Of Music | Frederica Von Stade/Cincinnati Pops Orchestra (Kunzel) |
| 27 | Oedipus Tex & Other Choral Calamities | P.D.Q. Bach |

(Continued on page 234)

100 YEARS BILLBOARD

Those were the Days



A magical year in the founding days of Tin Pan Alley; the music industry's pioneers gather in New York. But, movement is found elsewhere, as well. The first auto-mobile races are held in Paris while with an entirely different drive, Scott Joplin, the King of Ragtime, perfects his piano style in Chicago. Mae West learns to walk simultaneously with the infant film business. And, last but not least, the musical entertainment world finds a new voice to articulate trends and take note of the successes. Billboard is published for the first time in November.

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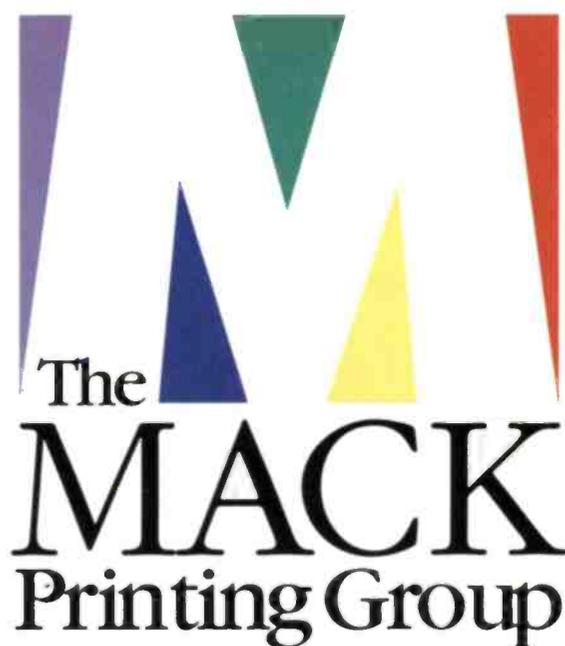


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| | | |
|----|---|--|
| 28 | Hollywood's Greatest Hits | Erich Kunzel/Cincinnati Pops Orchestra |
| 29 | Opera Sauvage | Vangelis |
| 30 | Stratas Sings Weill | Teresa Stratas |
| 31 | Chiller | Erich Kunzel/Cincinnati Pops Orchestra |
| 32 | Kiri Sings Kern | Kiri Te Kanawa |
| 33 | Bolling: Suite For Flute & Jazz Piano No. 2 | Jean-Pierre Rampal/Claude Bolling |
| 34 | Pavarotti And Friends | Various Artists |
| 35 | Be My Love | Placido Domingo |
| 36 | Digital Jukebox | John Williams/Boston Pops Orchestra |
| 37 | Kiri Sidetracks | Kiri Te Kanawa |
| 38 | Enchanted Forest | James Galway |
| 39 | Big Band Hit Parade | Erich Kunzel/Cincinnati Pops Orchestra |
| 40 | The Puccini Album | John Bayless |

| | | |
|----|---|--|
| 15 | The Movies Go To The Opera | Various |
| 16 | Pavarotti's Greatest Hits | Luciano Pavarotti |
| 17 | The Last Recording | Vladimir Horowitz |
| 18 | Annie's Song And Other Galway Favorites | James Galway w/ National Philharmonic Orchestra |
| 19 | Haydn/Hummel/Mozart: Trumpet Concertos | Wynton Marsalis w/ Raymond Leonard & National Philharmonic Orchestra |
| 20 | Bernstein: West Side Story | Kiri Te Kanawa/Jose Carreras |
| 21 | Verdi & Puccini: Arias | Kiri Te Kanawa |
| 22 | Bravo Pavarotti | Luciano Pavarotti |
| 23 | Horowitz: The Last Romantic | Vladimir Horowitz |
| 24 | Amadeus | Soundtrack/Neville/Marriner |
| 25 | West Meets East | Yehudi Menuhim & Ravi Shankar |
| 26 | Horowitz At Home | Vladimir Horowitz |
| 27 | Mahler: Symphony No. 8 | London Symphony Orchestra |
| 28 | Baroque Music For Trumpets | Wynton Marsalis |
| 29 | Baroque Duet | Kathleen Battle/Wynton Marsalis |
| 30 | Piano Rags By Scott Joplin, Vol. II | Joshua Rifkin |
| 31 | The Well-Tempered Synthesizer | Walter Carlos |
| 32 | Hits From Lincoln Center | Luciano Pavarotti |
| 33 | Horowitz Plays Mozart | Vladimir Horowitz |
| 34 | 60th Anniversary Gala | Stern/Perlman/Zukerman/ New York Philharmonic (Mehta) |

| | | |
|----|--|--------------------------------------|
| 49 | Pieces of Africa | Kronos Quartet |
| 50 | Kathleen Battle Sings Mozart | Kathleen Battle |
| 51 | Opening Nights At The Met | Various |
| 52 | Black Angels | Kronos Quartet |
| 53 | Carnaval | Wynton Marsalis |
| 54 | Kathleen Battle At Carnegie Hall | Kathleen Battle |
| 55 | Wagner: The "Ring" Without Words | Berlin Philharmonic (Maazel) |
| 56 | Gershwin Plays Gershwin | George Gershwin |
| 57 | Sinfonias | Waldo de los Rios |
| 58 | Puccini: Turandot | Sutherland, Pavarotti, Cabello |
| 59 | The Bach Album | Kathleen Battle/Itzhak Perlman |
| 60 | Pavarotti At Carnegie Hall | Luciano Pavarotti |
| 61 | Mahler: 8th Symphony | Chicago Symphony Orchestra |
| 62 | Strauss: Four Last Songs | Jessye Norman |
| 63 | Stravinsky: Rite Of Spring | Chicago Symphony Orchestra (Solti) |
| 64 | Moussorgsky: Pictures At An Exhibition | Tomita |
| 65 | Tous Les Matins Du Monde | Jordi Savall |
| 66 | Rossini: The Siege Of Corinth | London Symphony Orchestra (Schipper) |
| 67 | A Clockwork Orange | Soundtrack/Walter Carlos |

TopClassical

Albums

April 18, 1964-June 25, 1994

| No. | Title | Artist(s) |
|-----|---|--|
| 1 | Switched-On Bach | Walter Carlos/Benjamin Folkman |
| 2 | Pachelbel: Canon | Paillard Chamber Orchestra (Andre) |
| 3 | Carreras Domingo Pavarotti In Concert | Carreras-Domingo-Pavarotti |
| 4 | Suite For Flute And Jazz Piano | Jean-Pierre Rampal/Claude Bolling |
| 5 | Horowitz In Moscow | Vladimir Horowitz |
| 6 | My Favorite Chopin | Van Cliburn |
| 7 | Mozart Concertos 17 and 21 (Elvira Madigan) | Anda/Camerata of the Salzburg Mozarteum Academica |
| 8 | Bach: Goldberg Variations | Glenn Gould |
| 9 | 2001: A Space Odyssey | Soundtrack |
| 10 | Gorecki: Symphony No. 3 | Upshaw/Zinman |
| 11 | Bernstein: Mass | Leonard Bernstein |
| 12 | Scott Joplin: The Red Black Book | New England Conservatory Ragtime Ensemble (Schuller) |
| 13 | O Sole Mio-Favorite Neopolitan Songs | Luciano Pavarotti |
| 14 | Piano Rags By Scott Joplin, Vol. I | Joshua Rifkin |

| | | |
|----|---|---|
| 35 | Webber: Requiem | Placido Domingo/ Sarah Brightman (Maazel) |
| 36 | Beethoven: Symphony No. 9 | Leonard Bernstein |
| 37 | Blue Skies | Kiri Te Kanawa (Riddle) |
| 38 | Horowitz: The Studio Recordings | Vladimir Horowitz |
| 39 | Pleasures Of Their Company | Kathleen Battle/ Christopher Parkening |
| 40 | If You Love Me | Cecilia Bartoli |
| 41 | Pachelbel: Canon | Academy of Ancient Music |
| 42 | Mamma | Luciano Pavarotti (Mancini) |
| 43 | Greatest Hits Of 1720 | Richard Kapp |
| 44 | Live From Lincoln Center | New York City Opera |
| 45 | The Great Pavarotti | Luciano Pavarotti |
| 46 | Golden Jubilee Concert- Rachmaninoff Concerto No. 3 | Vladimir Horowitz/ Eugene Ormandy & New York Philharmonic |
| 47 | Pachelbel Canon: The Record That Made It Famous And Other Baroque Favorites | Stuttgart Chamber Orchestra (Munchinger) |
| 48 | Cameloube: Songs Of The Auvergne | Kiri Te Kanawa w/Jeffrey Tate & English Chamber Orchestra |

(Continued on page 236)



Congratulations!

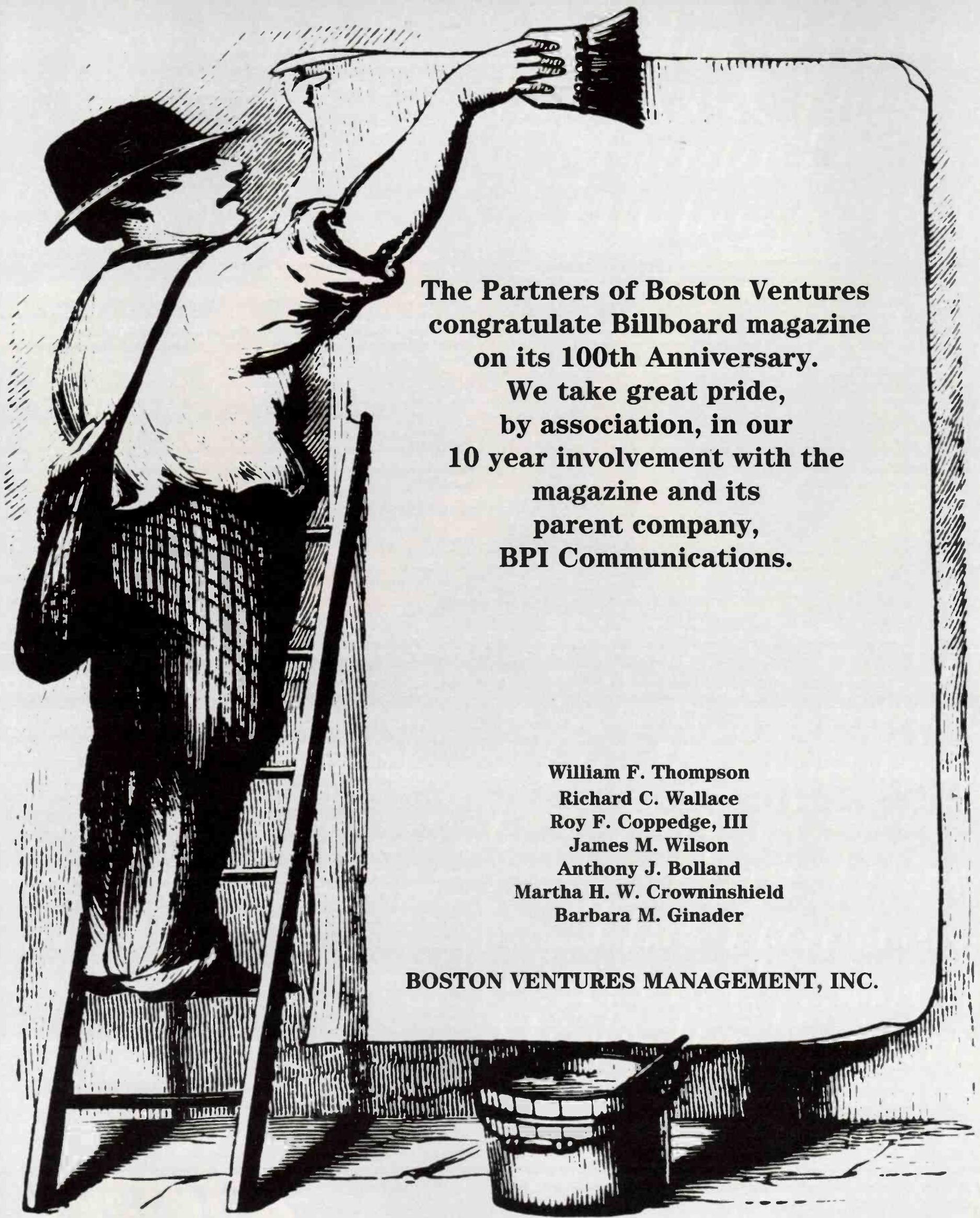
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|----|---|--|
| 68 | Music Of Victor Herbert | Beverly Sills |
| 69 | Mendelssohn: Violin Concerto | Nadja Salerno-Sonnenberg |
| 70 | Gershwin: Rhapsody In Blue | Los Angeles Philharmonic (Thomas) |
| 71 | Lucino Pavarotti: The World's Favorite Tenor Arias | Luciano Pavarotti |
| 72 | Beethoven: Piano Concerto, No. 5 | Murray Perahia |
| 73 | Piazzolla: Five Tango Sensations | Kronos Quartet |
| 74 | Horowitz On Television | Vladimir Horowitz |
| 75 | A Different Kind Of Blues | Itzhak Perlman/Andre Previn |
| 76 | Puccini: La Boheme | Pavarotti, Freni, Berlin Philharmonic |
| 77 | Piano Rags By Scott Joplin, Vol. I & II | Joshua Rifkin |
| 78 | Gershwin: Porgy And Bess | Houston Grand Opera |
| 79 | Chant | Benedictine Monks Of Santo Domingo de Silos |
| 80 | New Years In Vienna | Vienna Philharmonic Orchestra |
| 81 | Carl Orff: Carmina Burana | Cleveland Orchestra |
| 82 | Tutto Pavarotti | Luciano Pavarotti |
| 83 | Beethoven: Symphony No. 5 | Vienna Philharmonic Orchestra (Kleiber) |
| 84 | Bernstein: Candide | Hadley, Anderson |
| 85 | Caruso: A Legendary Performer | Caruso |
| 86 | Tchaikovsky: 1812 Overture/ Romeo & Juliet | Los Angeles Philharmonic |
| 87 | Sonic Seasonings | Walter Carlos |
| 88 | Golden Jubilee Recital | Vladimir Horowitz |
| 89 | Songs From Liquid Days | Philip Glass |
| 90 | Gustav Holst: The Planets | Zubin Mehta/Los Angeles Philharmonic Orchestra |
| 91 | The Tango Project | William Schimmel/ Michael Sahl/Stan Kurtis |
| 92 | Mendelssohn: Symphony No. 4 | Vienna Philharmonic Orchestra |
| 93 | Gershwin: Porgy And Bess | Cleveland Orchestra And Chorus |
| 94 | Pavarotti: Verismo Arias | Luciano Pavarotti |
| 95 | Manhattan | Soundtrack/Zubin Mehta & New York Philharmonic Orchestra |
| 96 | The Unknown Kurt Weill | Teresa Stratas |
| 97 | Holst: The Planets | Boston Symphony (Steinberg) |
| 98 | Paul McCartney's Liverpool Oratio Conducted by Carl Davis | Royal Liverpool Philharmonic Orchestra & Choir and Choristers of Liverpool Cathedral |

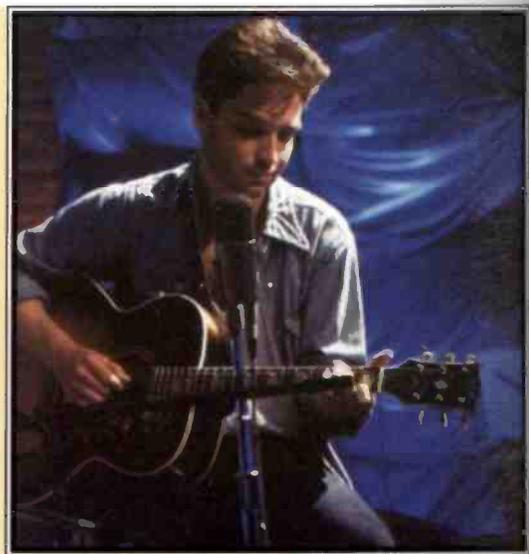
| | | |
|-----|--------------|--|
| 99 | Traviata | Soundtrack/James Levine w/ Metropolitan Opera Orchestra & Chorus f/Teresa Stratas, Placido Domingo & Cornell MacNeil |
| 100 | The Sea Hawk | National Philharmonic Orchestra of London (Gerhardt) |

HotAdult

Contemporary

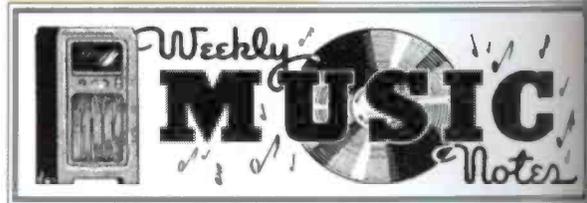
June 5, 1965-June 25, 1994

| No. | Song Title | Artist(s) |
|-----|--|-----------------------------------|
| 1 | Now And Forever | Richard Marx |
| 2 | The River Of Dreams | Billy Joel |
| 3 | Said I Loved You...But I Lied | Michael Bolton |
| 4 | Love Is Blue | Paul Mauriat |
| 5 | I Don't Wanna Fight | Tina Turner |
| 6 | This Guy's In Love With You | Herb Alpert |
| 7 | Born Free | Roger Williams |
| 8 | Time Passages | Al Stewart |
| 9 | Somethin' Stupid | Nancy Sinatra & Frank Sinatra |
| 10 | (Everything I Do) I Do It For You | Bryan Adams |
| 11 | Lead Me On | Maxine Nightingale |
| 12 | Love Theme From Romeo & Juliet | Henry Mancini |
| 13 | How Deep Is Your Love | Bee Gees |
| 14 | A Whole New World (Aladdin's Theme) | Peabo Bryson & Regina Belle |
| 15 | Crazy Love | Poco |
| 16 | Strangers In The Night | Frank Sinatra |
| 17 | Song Sung Blue | Neil Diamond |
| 18 | The One | Elton John |
| 19 | Love Theme From "A Star Is Born" (Evergreen) | Barbra Streisand |
| 20 | Raindrops Keep Fallin' On My Head | B.J. Thomas |
| 21 | From A Distance | Bette Midler |
| 22 | Cherish | Kool & the Gang |
| 23 | I've Gotta Be Me | Sammy Davis Jr. |
| 24 | Love Is | Vanessa Williams & Brian McKnight |
| 25 | Nobody Does It Better | Carly Simon |



| | | |
|----|--------------------------------|---------------------------------|
| 26 | We've Only Just Begun | Carpenters |
| 27 | Wichita Lineman | Glen Campbell |
| 28 | It's Sad To Belong | England Dan & John Ford Coley |
| 29 | (They Long To Be) Close To You | Carpenters |
| 30 | To Love Somebody | Michael Bolton |
| 31 | Hello | Lionel Richie |
| 32 | Right Here Waiting | Richard Marx |
| 33 | Have I Told You Lately | Rod Stewart |
| 34 | Taste Of Honey | Herb Alpert & The Tijuana Brass |
| 35 | The Fool On The Hill | Sergio Mendes & Brasil '66 |
| 36 | My Heart Belongs To Me | Barbra Streisand |
| 37 | Lost In Love | Air Supply |
| 38 | Please Forgive Me | Bryan Adams |
| 39 | You Are | Lionel Richie |
| 40 | You Were On My Mind | We Five |

(Charts continued on page 238)



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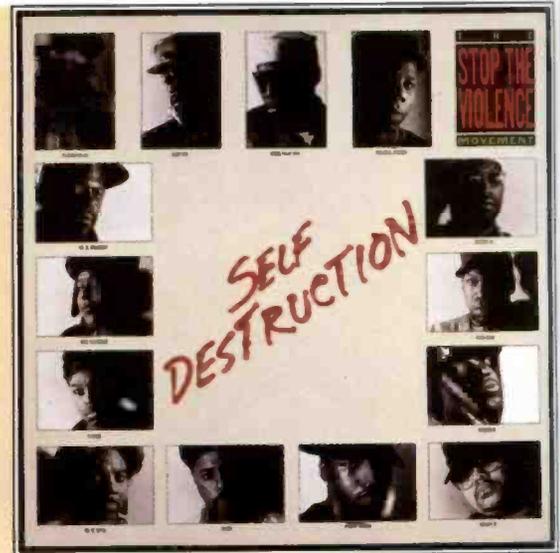
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|-----------------|------------------|------------------|---------------------|
| Tangerine Dream | Jan Hammer | Jonn Serrie | Robert Vaughn |
| Zazen | Paul Speer | Michael Gettel | Pete Bardens |
| Robbie Dupree | James Reynolds | Peter Roberts | Symon Asher |
| Blind Tribe | Quintana & Speer | Pamela Golden | Christopher Peacock |
| David Lanz | Jan Nickman | Michael Boydston | David Fortney |

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(Charts continued from page 238)



HotRap

Singles

March 11, 1989-June 25, 1994

| No. | Title | Artist(s) |
|-----|---|--------------------------------|
| 1 | Self-Destruction | Stop The Violence Movement |
| 2 | Expression | Salt-N-Pepa |
| 3 | Me Myself And I | De La Soul |
| 4 | Player's Ball | OutKast |
| 5 | Getto Jam | Domino |
| 6 | Me So Horny | The 2 Live Crew |
| 7 | The Humpty Dance | Digital Underground |
| 8 | Fight The Power | Public Enemy |
| 9 | The Phuncky Feel One/How I Could Just Kill A Man | Cypress Hill |
| 10 | Knockin' Boots | Candyman |
| 11 | Jump | Kris Kross |
| 12 | It's Funky Enough | The D.O.C. |
| 13 | Around The Way Girl | L.L. Cool J |
| 14 | Treat 'Em Right | Chubb Rock |
| 15 | Got Me Waiting | Heavy D. & the Boyz |
| 16 | Dunkie Butt (Please Please Please) | 12 Gauge |
| 17 | Shoop | Salt-N-Pepa |
| 18 | Smooth Operator | Big Daddy Kane |
| 19 | I'll Do 4 U | Father M.C. |
| 20 | Whatta Man | Salt-N-Pepa featuring En Vogue |
| 21 | They Want EFX | DAS EFX |
| 22 | The Power | Snap! |
| 23 | O.P.P. | Naughty By Nature |
| 24 | Rump Shaker | Wreckx-N-Effect |
| 25 | Gin And Juice | Snoop Doggy Dogg |
| 26 | Mind Playing Tricks On Me | Geto Boys |
| 27 | You Can't Play With My Yo-Yo | Yo-Yo featuring Ice Cube |
| 28 | Gold Digger | EPMD |
| 29 | Looking At The Front Door | Main Source |
| 30 | Bust A Move | Young M.C. |
| 31 | Can't Truss It | Public Enemy |
| 32 | Buddy | De La Soul |
| 33 | We're All In The Same Gang | The West Coast Rap All Stars |
| 34 | Rebirth Of Slick (Cool Like Dat) | Digable Planets |
| 35 | They Reminisce Over You (T.R.O.Y.) | Pete Rock & C.L. Smooth |
| 36 | Crossover | EPMD |
| 37 | Funhouse (The House We Dance In) | Kid 'N Play |
| 38 | Murder Rap | Above the Law |
| 39 | People Everyday | Arrested Development |
| 40 | Just The Two Of Us | Chubb Rock |
| 41 | The Boomin' System | L.L. Cool J |
| 42 | Call Me D-Nice | D-Nice |
| 43 | Nuthin' But A "G"Thang | Dr. Dre |
| 44 | We Getz Buzy | Illegal |
| 45 | Flex | Mad Cobra |
| 46 | Children's Story | Slick Rick |
| 47 | Insane In The Brain | Cypress Hill |
| 48 | Warm It Up | Kris Kross |
| 49 | Regulate | Warren G & Nate Dogg |
| 50 | Wicked | Ice Cube |

(Charts continued on page 240)

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(Charts continued from page 238)



HotWorldMusic

Albums

May 19, 1990-June 25, 1994

| No. | Title | Artist(s) |
|-----|-------------------------------|-----------------------|
| 1 | Planet Drum | Mickey Hart |
| 2 | The Source | Ali Farka Toure |
| 3 | Love & Liberte | Gipsy Kings |
| 4 | Logozo | Angelique Kidjo |
| 5 | Cruel, Crazy, Beautiful World | Johnny Clegg & Savuka |
| 6 | Amen | Salif Keita |
| 7 | Primal Magic | Strunz & Farah |
| 8 | Adventures In Afropea I | Zap Mama |
| 9 | Songs Of Freedom | Bob Marley |
| 10 | Bamba | Clannad |
| 11 | Elegibo | Margareth Menezes |
| 12 | Este Mundo | Gipsy Kings |
| 13 | Set | Youssou N'Dour |
| 14 | Rapa Iiti | The Tahitian Choir |
| 15 | Global Meditation | Various Artists |

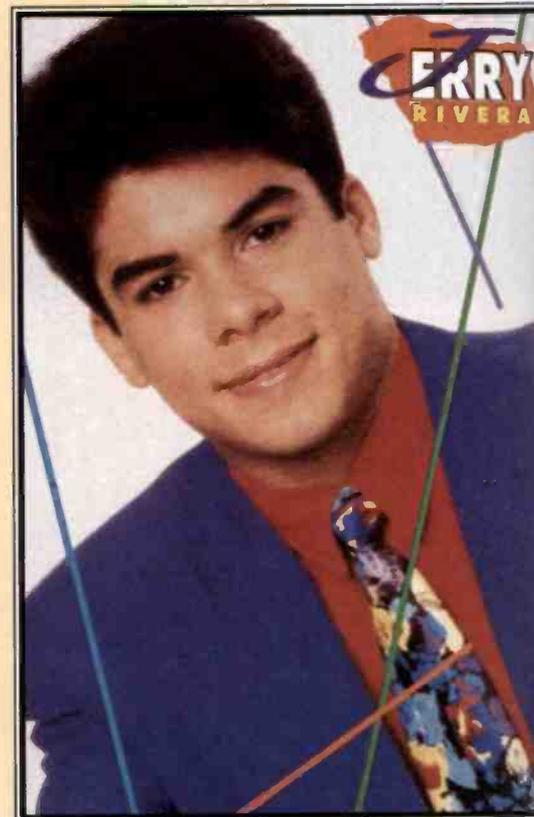
Latin

Tropical/Salsa

June 29, 1985-June 25, 1994

| No. | Song Title | Artist(s) |
|-----|---------------------------|-------------------------|
| 1 | Cuenta Conmigo | Jerry Rivera |
| 2 | Mi Tierra | Gloria Estefan |
| 3 | Bachata Rosa | Juan Luis Guerra y 4.40 |
| 4 | Solista Pero No Solo | Frankie Ruiz |
| 5 | Mi Mundo | Luis Enrique |
| 6 | Atrevido y Diferente | Eddie Santiago |
| 7 | Invasion De La Privacidad | Eddie Santiago |

(Continued on page 242)

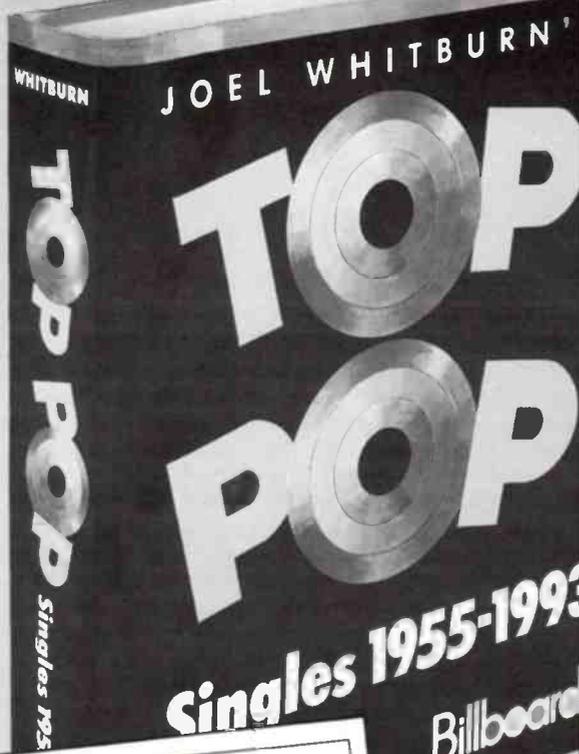


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and Video charts.

| DEBUT DATE | PEAK POS | WEEKS ON CHART | ARTIST - Title | TOP YEAR | Label & Number |
|------------|----------|----------------|--|----------|---|
| 2/6/52 | 7 | 17 | LEWIS, Huey, and the News *9888* ACPL '54 Born Hugh Cross in 1925 in New York City. Joined the Country music band Clover in the late '40s. Formed Huey and the News in 1952 in San Francisco. In 1959, Huey (lead singer), Chris Hayes (lead guitarist), Sean Huggert (drummer), and Tommie Hayes (bassist) released the hit "Rock A Bye Your Baby With A Dixie Melody". 1)Bunch With You 2)The Power Of Love 3)Jacob's Ladder | '54 | Chrysalis 2589 Chrysalis 2604 Chrysalis 2630 |
| 1/17/57 | 1 | 15 | 1 Do You Believe In Love 2 Hope You Love Me Like You Say You Do | '57 | Chrysalis 42726 Chrysalis 42766 Chrysalis 42782 |
| 9/10/53 | 6 | 21 | 3 Heart And Soul | '53 | Chrysalis 42803 |
| 1/14/54 | 6 | 19 | 4 I Want A New Drug | '54 | Chrysalis 42825 |
| 4/21/54 | 6 | 20 | 5 The Heart Of Rock & Roll | '54 | Chrysalis 42876 |
| 7/21/54 | 6 | 17 | 6 If This Is It | '54 | Chrysalis 42876 |
| 10/20/54 | 18 | 15 | 7 Walking On A Thin Line | '54 | Chrysalis 43019 |
| 6/29/55 | 1 | 19 | 8 The Power Of Love | '55 | Chrysalis 43065 |
| 8/2/56 | 1 | 19 | 9 Stuck With You | '56 | Chrysalis 43097 |
| 10/18/56 | 3 | 16 | 10 Hip To Be Square | '56 | Chrysalis 43108 |
| 1/17/57 | 1 | 15 | 11 Jacob's Ladder | '57 | Chrysalis 43143 |
| 4/4/57 | 9 | 14 | 12 I Know What I Like | '57 | Chrysalis 43265 |
| 7/18/57 | 6 | 16 | 13 Doing It All For My Baby | '57 | Chrysalis 43306 |
| 7/16/58 | 3 | 15 | 14 Perfect World | '58 | Chrysalis 43335 |
| 10/8/58 | 25 | 11 | 15 Small World | '58 | EMI 50346 |
| 1/21/59 | 47 | 8 | 16 Give Me The Keys (And I'll Drive You Crazy) | '59 | EMI 50364 |
| 4/27/59 | 11 | 13 | 17 Couple Days Off | '59 | EMI 50364 |
| 7/20/59 | 21 | 13 | 18 It Hit Me Like A Hammer | '59 | EMI 50364 |
| 11/24/56 | 10 | 19 | 19 Rock-A-Bye Your Baby With A Dixie Melody | '56 | Decca 30124 |
| 4/27/57 | 88 | 1 | 20 All Depends On You | '57 | Decca 30263 |
| 6/24/57 | 3 | 29 | 21 Whole Lot Of Shakin' Going On | '57 | Sun 267 |
| 11/25/57 | 2 | 21 | 22 Great Balls Of Fire! | '57 | Sun 281 |
| 2/17/58 | 95 | 1 | 23 You Win Again | '58 | Sun 288 |
| 3/3/58 | 7 | 15 | 24 Breathless | '58 | Sun 296 |
| 6/2/58 | 21 | 11 | 25 High School Confidential | '58 | Sun 296 |

| DEBUT DATE | PEAK POS | WEEKS ON CHART | ARTIST - Title | TOP YEAR | Label & Number |
|------------|----------|----------------|---|----------|--|
| 11/11/39 | 7 | 4 | CROSBY, Bob, And His Orchestra *855* '39 Born George Robert Crosby on 8/25/11 in Spokane, Washington. Died on 3/29/93 of cancer. Younger brother of Bing Crosby. Popular swing-era band leader, specializing in Dixieland jazz. His own bands, the Buckeyes, featured tenor saxophonist/leader Gil Mudin (trumpet), bass Billy Butterfield and Muggsy Spanier, clarinet virtuoso Irving Fazola, tenor saxophonist Eddie Miller, trombonists Buddy Morrow and Ray Conniff (both briefly), pianists Bub Zurke and Jess Stacy, and bassist Bobby Haggart. 1)Down Argentine Way 2)With The Wind And The Rain In Your Hair 3)Leanin' On The Ole Top Rail | '39 | Decca 2763 Decca 3027 Decca 2991 |
| 11/23/40 | 15 | 6 | 4 With The Wind And The Rain In Your Hair | '40 | Decca 2991 |
| 1/21/40 | 2 | 4 | 5 Down Argentine Way | '40 | Decca 3018 |
| 10/25/41 | 18 | 1 | 6 Do You Care? | '41 | Decca 3417 |
| 7/3/43 | 19 | 2 | 7 Blue Surreal | '43 | Decca 3404 |
| 2/16/46 | 14 | 1 | 8 Let It Snow; Let It Snow; Let It Snow | '46 | Decca 3860 |
| 9/28/46 | 12 | 5 | 9 Five Minutes More | '46 | Decca 4415 |
| 4/26/47 | 17 | 1 | 10 That's How Much I Love You | '47 | Decca 18909 |
| 1/22/49 | 12 | 6 | 11 The Pussycat Song (Nyou! Nyou! Nyou!) | '49 | Decca 23840 |
| 10/8/49 | 22 | 3 | 12 Maybe It's Because | '49 | Decca 24533 |
| 8/26/50 | 25 | 2 | 13 Simple Melody | '50 | Columbia 38504 |
| 7/21/51 | 22 | 1 | 14 Shanghai | '51 | Coral 80227 |
| 4/10/54 | 14 | 5 | 15 Gee | '54 | Capitol 1525 |
| 8/10/40 | 18 | 1 | CUGAT, Xavier *57* '40 Born on 1/15/90 in Barcelona, Spain. Died on 10/7/90. Band leader/saxophonist/pianist. 1)Brazil (Aquarela De Brasil) 2)Perfidia | '40 | Rama 5 |
| 2/1/41 | 3 | 13 | 16 The Breeze And I (La Brisa y Yo) | '41 | Rama 5 |
| 7/5/41 | 20 | 1 | 17 Perfidia | '41 | Rama 5 |
| 9/6/41 | 10 | 1 | 18 Intermzzo (A Love Story) | '41 | Rama 5 |
| | | | 19 Quieme Mucho (Yours) | '41 | Rama 5 |

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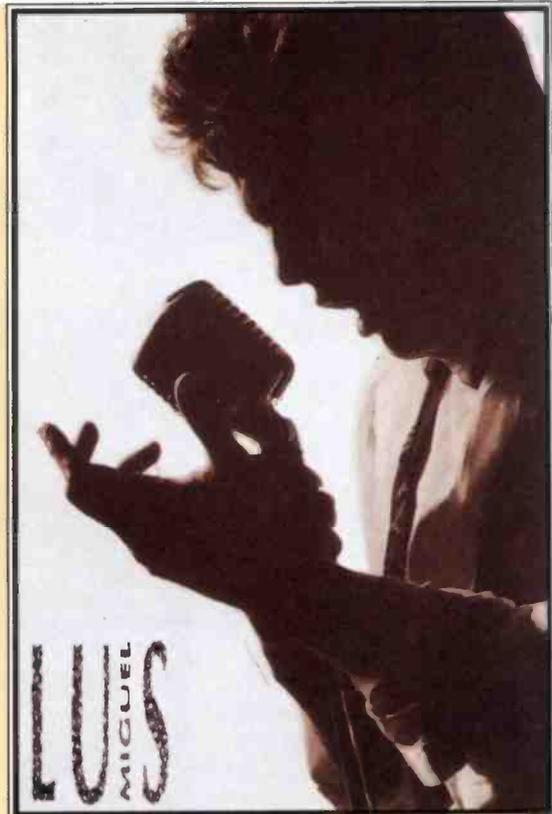
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- | | | |
|----|----------------------|---------------------|
| 8 | Y Su Pueblo | El Gran Combo |
| 9 | Sigue Atrevido | Eddie Santiago |
| 10 | Un Nuevo Despertar | Lalo Rodriguez |
| 11 | Amor y Alegria | Luis Enrique |
| 12 | The Mambo Kings | Soundtrack |
| 13 | Voy Pa' Encima | Frankie Ruiz |
| 14 | Perspectiva | Gilberto Santa Rosa |
| 15 | Innovation | El Gran Combo |
| 16 | Soy El Mismo | Eddie Santiago |
| 17 | Abriendo Puertas | Jerry Rivera |
| 18 | La Magiade | Hansel y Raul |
| 19 | Amame | El Gran Combo |
| 20 | Nuestra Musica | El Gran Combo |
| 21 | 30 Aniversario | Tommy Olivencia |
| 22 | Mas Grande Que Nunca | Frankie Ruiz |
| 23 | Cara De Nino | Jerry Rivera |
| 24 | Romantico Y Sabroso | El Gran Combo |
| 25 | Baile Pinta | Banda Blanca |

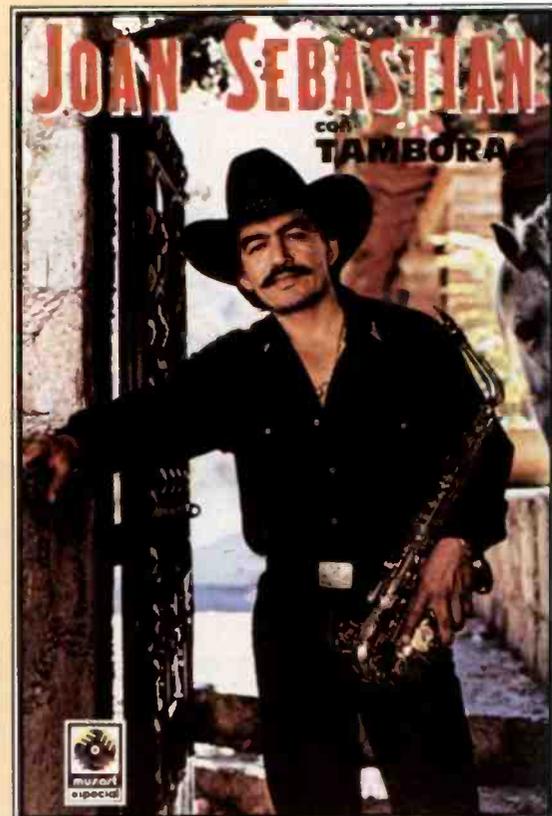
Latin

Pop

June 29, 1985-June 25, 1994

| No. | Song Title | Artist(s) |
|-----|------------|-------------|
| 1 | Romance | Luis Miguel |
| 2 | Jon Secada | Jon Secada |

(Continued on page 244)



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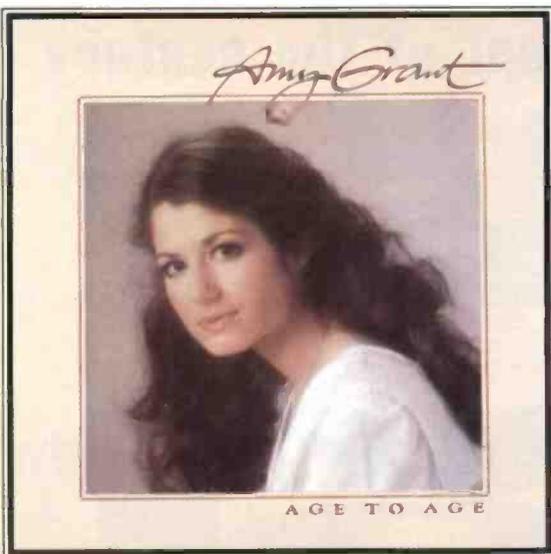
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| | | |
|----|-----------------------------|---------------------|
| 3 | Un Hombre Solo | Julio Iglesias |
| 4 | Promesas | Jose Jose |
| 5 | Desde Andalucia | Isabel Pantoja |
| 6 | Siempre Contigo | Jose Jose |
| 7 | En Vivo | Ana Gabriel |
| 8 | Soy Asi | Jose Jose |
| 9 | Aries | Luis Miguel |
| 10 | Dos | Myriam Hernandez |
| 11 | Love & Liberté | Gipsy Kings |
| 12 | Raices | Julio Iglesias |
| 13 | Quiero Amanecer Con Alguien | Daniela Romo |
| 14 | Senor Corazon | Jose Luis Rodriguez |
| 15 | Lo Bello Y Lo Prohibido | Braulio |
| 16 | Tierra De Nadie | Ana Gabriel |
| 17 | Libra | Julio Iglesias |
| 18 | Quien Como Tu | Ana Gabriel |
| 19 | Amada Mas Que Nunca | Daniela Romo |
| 20 | Con Amor Eterno | Pandora |
| 21 | Gipsy Kings | Gipsy Kings |
| 22 | Con Todos Los Sentidos | Braulio |
| 23 | Pensamientos | Juan Gabriel |
| 24 | Reflexiones | Jose Jose |
| 25 | Nada Se Compara Contigo | Alvaro Torres |

Latin

Regional Mexican

June 29, 1985-June 25, 1984

| No. | Song Title | Artist(s) |
|-----|----------------------------|----------------------|
| 1 | Con Tambora | Joan Sebastian |
| 2 | Entre A Mi Mundo | Selena |
| 3 | Adonde Vas | Los Bukis |
| 4 | Mascarada | Joan Sebastian |
| 5 | A Todo Galope | Bronco |
| 6 | No Te Olvidare | Mazz |
| 7 | Estas Tocando Fuego | La Mafia |
| 8 | Por Tu Maldito Amor | Vicente Fernandez |
| 9 | Amigo | Bronco |
| 10 | Un Golpe Mas | Bronco |
| 11 | Live! | Selena |
| 12 | Mi Mexico | Ana Gabriel |
| 13 | Siempre Te Amare | Los Yonicos |
| 14 | Mexico Voz Y Sentimiento | Varios |
| 15 | Petalos Y Espinas | Los Yonicos |
| 16 | Gracias America | Los Tigres Del Norte |
| 17 | Para Nuestra Gente | Mazz |
| 18 | Pura Sangre | Bronco |
| 19 | Ahora Y Siempre | La Mafia |
| 20 | Una Noche Juntos-Live | Mazz |
| 21 | Los Corridos Prohibidos | Los Tigres Del Norte |
| 22 | De Guanajuato Para America | Los Caminantes |
| 23 | Idolos Del Pueblo | Los Tigres Del Norte |
| 24 | Rumores | Joan Sebastian |
| 25 | Salvaje Y Tierno | Bronco |

Top Christian

Contemporary

March 29, 1980-June 25, 1994

| No. | Title | Artist(s) |
|-----|-------------------|-------------|
| 1. | Age To Age | Amy Grant |
| 2 | Morning Like This | Sandi Patti |
| 3 | Straight Ahead | Amy Grant |
| 4 | The Collection | Amy Grant |

| | | |
|----|--------------------------------------|-----------------------|
| 5 | More Than Wonderful | Sandi Patti |
| 6 | Go West Young Man | Michael W. Smith |
| 7 | Free At Last | DC Talk |
| 8 | Unguarded | Amy Grant |
| 9 | Heart In Motion | Amy Grant |
| 10 | Lead Me On | Amy Grant |
| 11 | Revival In The Land | Carman |
| 12 | Hymns Just For You | Sandi Patti |
| 13 | Priority | The Imperials |
| 14 | i 2 (Eye) | Michael W. Smith |
| 15 | One More Song For You | The Imperials |
| 16 | Amazing Grace | B.J. Thomas |
| 17 | Make His Praise Glorious | Sandi Patti |
| 18 | The Great Adventure | Steven Curtis Chapman |
| 19 | Songs From The Heart | Sandi Patti |
| 20 | Addicted To Jesus | Carman |
| 21 | Change Your World | Michael W. Smith |
| 22 | Beat The System | Petra |
| 23 | Sandi Patti & The Friendship Company | Sandi Patti |
| 24 | Another Time Another Place | Sandi Patti |
| 25 | My Father's Eyes | Amy Grant |
| 26 | Radically Saved | Carman |
| 27 | Joni's Song | Joni Eareckson |
| 28 | Beyond Belief | Petra |
| 29 | Never Alone | Amy Grant |
| 30 | The First Decade 1983-1993 | Michael W. Smith |
| 31 | This Means War | Petra |
| 32 | More Power To Ya | Petra |
| 33 | For The Sake Of The Call | Steven Curtis Chapman |
| 34 | Not Of This World | Petra |
| 35 | Beyond A Dream | Twila Paris |
| 36 | In His Time, Praise IV | Marantha Singers |
| 37 | The Very Best Of The Imperials | The Imperials |
| 38 | The Michael W. Smith Project | Michael W. Smith |
| 39 | Heed The Call | The Imperials |
| 40 | Music Machine | Candle |

(Charts continued on page 248)



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1969 - Hank Williams Jr. & The Mike Curb Congregation
"All For The Love Of Sunshine"
No. 1 for 2 weeks



1971 - Sammy Davis, Jr. with The Mike Curb Congregation
"The Candy Man"
No. 1 for 3 weeks



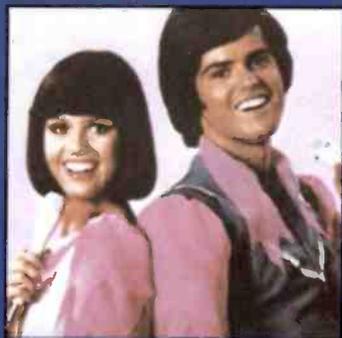
1970 - The Osmonds
"One Bad Apple"
No. 1 for 5 weeks



1972 - Donny Osmond
"Go Away Little Girl"
No. 1 for 3 weeks



1973 - Marie Osmond
"Paper Roses"
No. 1 for 2 weeks



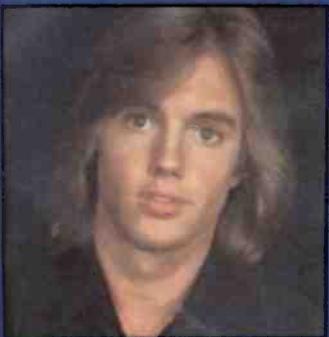
1974 - Donny & Marie
"I'm Leaving It (All) Up To You"
No. 1



1975 - The Four Seasons
"December 1963
(Oh What A Night)"
No. 1 for 3 weeks



1976 - The Bellamy Brothers
"Let Your Love Flow"
No. 1



1977 - Shawn Cassidy
"Da Do Ron Ron"
No. 1



1978 - Debby Boone
"You Light Up My Life"
No. 1 for 10 weeks



1979 - Exile
"Kiss You All Over"
No. 1 for 4 weeks

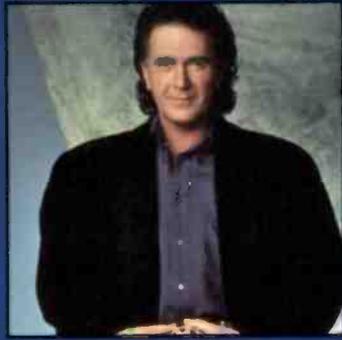


1980 - Maureen McGovern
"Different Worlds"
No. 1 for 2 weeks

CONTINUES ⇒



1981 - Hank Williams Jr.
"All My Rowdy Friends"
And 10 other No. 1 records on the
Billboard Charts



1982 - T. G. Sheppard
"Finally"
And 14 other No. 1 records on the
Billboard Charts



1983 - Real Life
"Send Me An Angel"
35 weeks on Billboard Charts



1984 - The Judds
"Grandpa"
And 14 other No. 1 records on the
Billboard Charts



1985 - Sawyer Brown
"Step That Step"
And 3 other No. 1 records on the
Billboard Charts



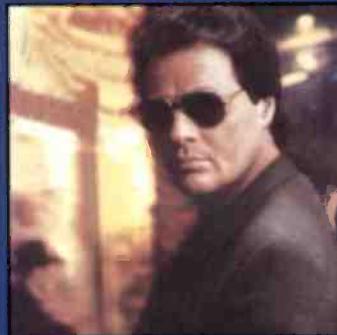
1986 - Marie Osmond & Dan Seals
"Meet Me In Montana"
No. 1



1987 - Lyle Lovett
"Cowboy Man"
Grammy Award - Best Pop Male
Vocalist



1988 - Desert Rose Band
"He's Back And I'm Blue"
No. 1



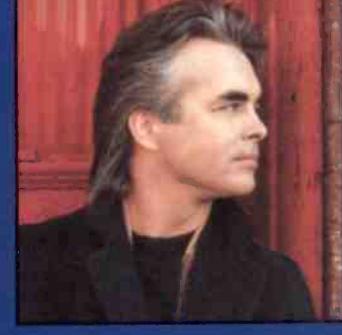
1989 - Delbert McClinton
Grammy Award Winner



1990 - Righteous Brothers
"Unchained Melody"
Platinum Single and Album - No. 1



1990 - Ronnie McDowell
"Unchained Melody"



1991 - Hal Ketchum
"Past The Point Of Rescue"
"Small Town Saturday Night"
No. 1 Airplay Record of the Year



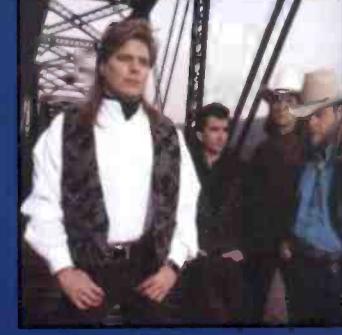
1992 - Wynonna
"Wynonna"
Triple Platinum. 3 No. 1 singles -
No. 1 for 8 weeks



1993 - Ray Stevens
"Comedy Video Classics"
No. 1 Billboard Video of the Year



The incredible return of
The Four Seasons
"December 1963
(Oh What A Night).
The all-time Billboard longevity
record over 40 weeks and
continuing on the Billboard Top
100 chart at this time.



1994 - Boy Howdy
"She'd Give Anything"
Curb Music Publishing
congratulates Gerald Levert for
his magnificent R&B version of
the Boy Howdy hit "She'd Give
Anything" making this a top 5
Billboard Country and R&B
record the same year (1994).



1994 - Tim McGraw
"Not A Moment Too Soon"
Certified Triple Platinum

No. 1 Billboard Pop 200 Album
No. 1 Single - "Don't Take
The Girl"
No. 1 Country Album for
Entire Year
Over 25 weeks - No. 1 Album
on the Billboard Album Chart

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1898

Emile Berliner and brother Joseph found Deutsche Grammophon. It becomes world's leading classical music label. That same year Emile and William Barry Owen found Britain's Gramophone Co. Ltd., now EMI. Emile's word *gramophone* enters all the world's dictionaries.

1900

Emile Berliner introduces "His Master's Voice". The dog & gramophone reign for half a century as the world's most famous trade-mark.

1901

The Berliner Gramophone Co. of Philadelphia becomes Victor Records.

1926

The inventor's son, Edgar M. Berliner, merges the Berliner Gramophone Co. of Canada with Victor and becomes president of Victor Talking Machine Co. of Canada.

1929

Radio Corporation of America acquires Victor. RCA Victor Records results. RCA's NBC marks that year's passing of Emile Berliner with moments of silence over the entire network.

1956

The inventor's grandson, Oliver Berliner, is the first to use lp record albums as promotion premiums.

1971

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1991

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1994

Oliver Berliner introduces **Musi-Cost™** - the most accurate method for valuation of a music catalog.

1994

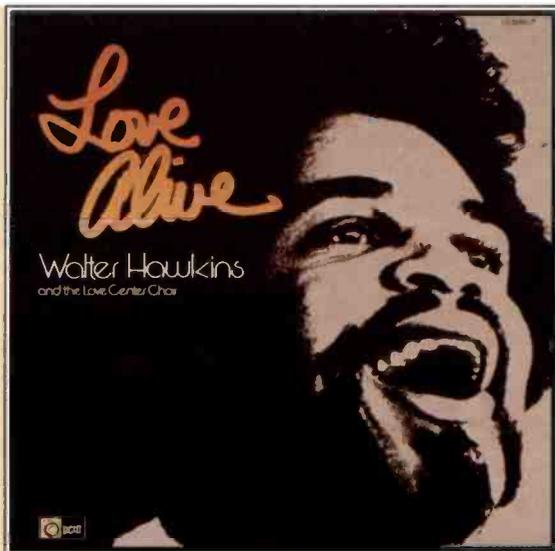
The U.S. Asst. Secretary of Commerce and Commissioner of Patents inducts Emile Berliner into the National Inventors Hall of Fame.

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Top Gospel

Albums

October 6, 1973-June 25, 1994

| No. | Title | Artist(s) |
|-----|---|--|
| 1 | Love Alive | Walter Hawkins & the Love Center Choir |
| 2 | Love Alive II | Walter Hawkins & the Love Center Choir |
| 3 | James Cleveland Presents: Lord, Help Me To Hold Out | Harold Smith Majestics |
| 4 | Mississippi Mass Choir | Mississippi Mass Choir |
| 5 | Jesus Is The Best Thing That Ever Happened To Me | James Cleveland & Charles Fold Singers |
| 6 | Is My Living In Vain? | The Clark Sisters |
| 7 | It Remains To Be Seen | Mississippi Mass Choir |
| 8 | Live...In Chicago | Shirley Caesar |
| 9 | My Mind Is Made Up | Rev. Milton Brunson |
| 10 | There Is Hope | Rev. Milton Brunson & The Thompson Community Singers |
| 11 | Love Alive III | Walter Hawkins |

| | | |
|----|--------------------------------------|---|
| 12 | Rough Side Of The Mountain | Rev F.C. Barnes & Rev. Janice Brown |
| 13 | Live At Carnegie Hall | Andrae Crouch |
| 14 | It's A New Day | James Cleveland & The Southern California Community Choir |
| 15 | Dedicated | Nicholas |
| 16 | Take Me Back | Andrae Crouch & Disciples |
| 17 | Blessed | The Williams Brothers |
| 18 | We Sing Praises | Sandra Crouch |
| 19 | The Lord Will Make A Way | Al Green |
| 20 | We Walk By Faith | John P. Kee & The New Life Community Choir |
| 21 | Live With The Mississippi Mass Choir | Rev. James Moore |
| 22 | Lord Don't Move That Mountain | Inez Andrews |
| 23 | Love Alive IV | Walter Hawkins |
| 24 | If I Be Lifted | Rev. Milton Brunson & The Thompson Community Singers |
| 25 | Live At Carnegie Hall | James Cleveland |
| 26 | Kirk Franklin & The Family | Kirk Franklin & The Family |
| 27 | It's Gonna Rain | Rev. Milton Brunson |
| 28 | I Don't Feel Noways Tired | James Cleveland & The Salem Inspirational Choir |
| 29 | Amazing Grace | Aretha Franklin |
| 30 | God Gets The Glory | Mississippi Mass Choir |
| 31 | No Time To Lose | Andrae Crouch |
| 32 | This Is Another Day | Andrae Crouch & Disciples |
| 33 | Chosen | Vanessa Bell Armstrong |
| 34 | Different Lifestyles | BeBe & CeCe Winans |
| 35 | Soul Survivor | Al Green |
| 36 | Jesus, I Love Calling Your Name | Shirley Caesar |
| 37 | Changing Times | Mighty Clouds of Joy |
| 38 | First Lady | Shirley Caesar |
| 39 | Please Be Patient With Me | Alberttina Walker w/ James Cleveland |
| 40 | I'll Be Thinking Of You | Andrae Crouch |

(Charts continued on page 248)



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TopMusic

Videos

March 30, 1985-June 25, 1994

| No. | Title | Artist(s) |
|-----|---------------------------------|----------------------------|
| 1 | The Three Tenors In Concert | Carreras-Domingo-Pavarotti |
| 2 | Comedy Video Classics | Ray Stevens |
| 3 | \$19.98 Home Vid Cliff 'Em All! | Metallica |
| 4 | Hangin' Tough | New Kids on the Block |
| 5 | Bon Jovi-Breakout | Bon Jovi |
| 6 | Historia | Def Leppard |
| 7 | The No. 1 Video Hits | Whitney Houston |
| 8 | Wham! The Video | Wham! |
| 9 | Garth Brooks | Garth Brooks |
| 10 | Moonwalker | Michael Jackson |
| 11 | This Is Garth Brooks | Garth Brooks |
| 12 | Step By Step | New Kids on the Block |
| 13 | Madonna | Madonna |
| 14 | Our First Video | Mary-Kate & Ashley Olsen |
| 15 | The Virgin Tour-Madonna Live | Madonna |
| 16 | Faith | George Michael |
| 17 | Slippery When Wet- | Bon Jovi |
| | The Videos | |
| 18 | Hangin' Tough Live | New Kids on the Block |
| 19 | Control-The Videos | Janet Jackson |
| 20 | Prince & The Revolution Live | Prince & the Revolution |
| 21 | The Immaculate Collection | Madonna |
| 22 | We Will Rock You | Queen |
| 23 | Delicate Sound Of Thunder | Pink Floyd |
| 24 | Private Dancer | Tina Turner |
| 25 | Motown 25: Yesterday, Today | Various Artists |
| | Forever | |
| 26 | Motley Crue Uncensored | Motley Crue |
| 27 | Play That Funky Music | Vanilla Ice |
| | White Boy | |
| 28 | Janet Jackson's Rhythm | Janet Jackson |
| | Nation 1814 | |
| 29 | Live Without A Net | Van Halen |
| 30 | Sting: The Videos-Part 1 | Sting |
| 31 | So Far | Grateful Dead |
| 32 | U2 Live At Red Rocks | U2 |
| 33 | A Year And A Half In The Life | Metallica |
| | Of Metallica | |
| 34 | Ciao Italia: Live From Italy | Madonna |
| 35 | Every Breath You Take- | The Police |
| | The Videos | |
| 36 | Unplugged | Eric Clapton |
| 37 | Live Shit: Binge & Purge | Metallica |
| 38 | Straight Up | Paula Abdul |
| 39 | Live In New York City | John Lennon |
| 40 | R.E.M. "Succumbs" | R.E.M. |

TopVideo

Rentals

February 6, 1982-June 25, 1994

| No. | Title | Artist(s) |
|-----|----------------------------|-------------------|
| 1 | Star Wars | Mark Hamill |
| 2 | On Golden Pond | Katharine Hepburn |
| 3 | 48 Hrs. | Nick Nolte |
| 4 | The Karate Kid | Ralph Macchio |
| 5 | Romancing The Stone | Michael Douglas |
| 6 | An Officer And A Gentleman | Richard Gere |
| 7 | Flashdance | Jennifer Beals |
| 8 | Back To The Future | Michael J. Fox |

(Continued on page 250)

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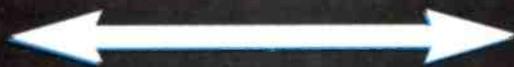


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- 9 Beverly Hills Cop Eddie Murphy
- 10 First Blood Sylvester Stallone
- 11 The Terminator Arnold Schwarzenegger
- 12 Lethal Weapon Mel Gibson
- 13 Dirty Dancing Patrick Swayze
- 14 Raiders Of The Lost Ark Harrison Ford
- 15 Police Academy Steve Guttenberg
- 16 Poltergeist Jobeth Williams
- 17 Terms Of Endearment Shirley MacLaine
- 18 Ghost Patrick Swayze
- 19 Fort Apache, The Bronx Paul Newman
- 20 Arthur Dudley Moore
- 21 Down And Out In Beverly Hills Bette Midler
- 22 Thelma And Louise Susan Sarandon
- 23 Indiana Jones & The Temple Of Doom Harrison Ford
- 24 Die Hard Bruce Willis
- 25 Driving Miss Daisy Jessica Tandy
- 26 Fatal Attraction Michael Douglas
- 27 Beetlejuice Michael Keaton
- 28 Look Who's Talking John Travolta
- 29 Pretty Woman Richard Gere
- 30 Moonstruck Cher
- 31 Rain Man Dustin Hoffman
- 32 Ghostbusters Dan Aykroyd
- 33 Big Tom Hanks
- 34 Witness Harrison Ford
- 35 Risky Business Tom Cruise
- 36 Three Men And A Baby Tom Selleck
- 37 Rocky III Sylvester Stallone
- 38 An American Werewolf In London David Naughton
- 39 Back To School Rodney Dangerfield
- 40 Top Gun Tom Cruise

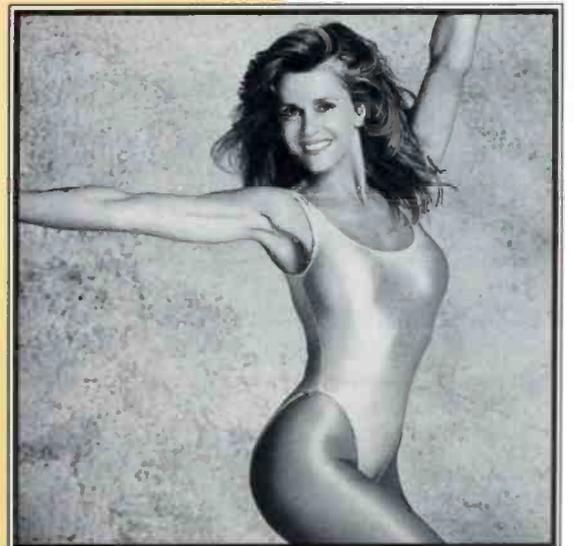
Top Video

Sales

November 17, 1979-June 25, 1994

- | No. | Title | Artists |
|-----|----------------------------------|-----------------|
| 1 | Jane Fonda's Workout | Jane Fonda |
| 2 | Jane Fonda's New Workout | Jane Fonda |
| 3 | Callanetics | Callan Pinckney |
| 4 | Jane Fonda's Low Impact Aerobics | Jane Fonda |
| 5 | Pinocchio | Animated |
| 6 | Lady And The Tramp | Animated |
| 7 | Raiders Of The Lost Ark | Harrison Ford |
| 8 | The Sound Of Music | Julie Andrews |

(Continued on page 252)



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(Continued from Top Video Sales, page 250)

| | | |
|----|-------------------------------------|-------------------------|
| 9 | Beauty And The Beast | Animated |
| 10 | | Alien Sigmourney Weaver |
| 11 | The Little Mermaid | Animated |
| 12 | Pretty Woman | Richard Gere |
| 13 | The Godfather | Marlon Brando |
| 14 | The Jungle Book | Animated |
| 15 | Superman | Christopher Reeve |
| 16 | Top Gun | Tom Cruise |
| 17 | Fantasia | Animated |
| 18 | 101 Dalmatians | Animated |
| 19 | "10" | Dudley Moore |
| 20 | Aladdin | Animated |
| 21 | An Officer And A Gentleman | Richard Gere |
| 22 | Sleeping Beauty | Animated |
| 23 | The Wizard Of Oz | Judy Garland |
| 24 | Start Up With Jane Fonda | Jane Fonda |
| 25 | Star Trek II: The Wrath Of Khan | William Shatner |
| 26 | Moonwalker | Michael Jackson |
| 27 | On Golden Pond | Katharine Hepburn |
| 28 | Star Trek III: The Search For Spock | William Shatner |
| 29 | Beverly Hills Cop | Eddie Murphy |
| 30 | E.T. | Henry Thomas |
| 31 | Making Michael Jackson's Thriller | Michael Jackson |
| 32 | Cinderella | Animated |
| 33 | 48 Hrs. | Nick Nolte |
| 34 | Dirty Dancing | Patrick Swayze |
| 35 | Flashdance | Jennifer Beals |
| 36 | Jane Fonda's Complete Workout | Jane Fonda |
| 37 | Peter Pan | Animated |
| 38 | An American Tail | Animated |
| 39 | Star Trek IV: The Voyage Home | William Shatner |
| 40 | Home Alone | Macaulay Culkin |

TopKid

Video

October 5, 1985-June 25, 1994

| No. | Title | Artists |
|-----|--|----------|
| 1 | Pinocchio | Animated |
| 2 | Sleeping Beauty | Animated |
| 3 | Dumbo | Animated |
| 4 | Lady And The Tramp | Animated |
| 5 | Cinderella | Animated |
| 6 | The Little Mermaid | Animated |
| 7 | Alice In Wonderland | Animated |
| 8 | Beauty And The Beast | Animated |
| 9 | Robin Hood | Animated |
| 10 | Bambi | Animated |
| 11 | An American Tail | Animated |
| 12 | 101 Dalmatians | Animated |
| 13 | The Jungle Book | Animated |
| 14 | Peter Pan | Animated |
| 15 | Fantasia | Animated |
| 16 | The Land Before Time | Animated |
| 17 | Aladdin | Animated |
| 18 | The Rescuers Down Under | Animated |
| 19 | Mickey Commemorative Edition | Animated |
| 20 | Here's Mickey! | Animated |
| 21 | Teenage Mutant Ninja Turtles: Case Of The Killer Pizzas | Animated |
| 22 | Teenage Mutant Ninja Turtles: The Shredder Is Splintered | Animated |
| 23 | Teenage Mutant Ninja Turtles: Hot Rodding Teenagers | Animated |
| 24 | The Sword In The Stone | Animated |
| 25 | Winnie The Pooh & Tigger Too | Animated |

(Charts continued on page 254)





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Top Laserdiscs

Sales

October 8, 1983-June 25, 1994

| No. | Title | Artist(s) |
|-----|--|-----------------------|
| 1 | Back To The Future | Michael J. Fox |
| 2 | Top Gun | Tom Cruise |
| 3 | Raiders Of The Lost Ark | Harrison Ford |
| 4 | Dirty Dancing | Patrick Swayze |
| 5 | The Karate Kid | Ralph Macchio |
| 6 | Terminator 2: Judgment Day- Special Edition | Arnold Schwarzenegger |
| 7 | RoboCop | Peter Weller |
| 8 | The Untouchables | Kevin Costner |
| 9 | Ghost | Patrick Swayze |
| 10 | Die Hard | Bruce Willis |
| 11 | Romancing The Stone | Michael Douglas |
| 12 | The Hunt For Red October | Alec Baldwin |
| 13 | The Empire Strikes Back | Mark Hamill |
| 14 | Rain Man | Dustin Hoffman |
| 15 | Indiana Jones & The Last Crusade | Harrison Ford |



| | | |
|----|--|-----------------------|
| 16 | Basic Instinct | Michael Douglas |
| 17 | Fantasia | Animated |
| 18 | The Terminator | Arnold Schwarzenegger |
| 19 | Lethal Weapon | Mel Gibson |
| 20 | Indiana Jones & The Temple Of Doom | Harrison Ford |
| 21 | The Wizard Of Oz-The Ultimate Oz | Judy Garland |
| 22 | Out Of Africa | Meryl Streep |
| 23 | Star Trek IV: The Voyage Home (Director's Series) | William Shatner |
| 24 | Cocoon | Steve Guttenberg |
| 25 | Crocodile Dundee | Paul Hogan |

Top Video Sales

Special Interest: Health & Fitness

January 10, 1987-June 25, 1994

| No. | Title | Artist(s) |
|-----|--|-----------------|
| 1 | Callanetics | Callan Pinckney |
| 2 | Jane Fonda's Low Impact Aerobic Workout | Jane Fonda |

| | | |
|----|--|-----------------|
| 3 | Jane Fonda's Complete Workout | Jane Fonda |
| 4 | Sweatin' To The Oldies | Richard Simmons |
| 5 | Kathy Smith's Body Basics | Kathy Smith |
| 6 | Jane Fonda's New Workout | Jane Fonda |
| 7 | Shape Your Body Workout | Cindy Crawford |
| 8 | Cher Fitness: A New Attitude | Cher |
| 9 | Kathy Smith's Ultimate Video Workout | Kathy Smith |
| 10 | Jane Fonda's Workout: Jane Fonda Lean Routine | Jane Fonda |
| 11 | Kathy Smith's Fat Burning Workout | Kathy Smith |
| 12 | Kathy Smith's Step Workout | Kathy Smith |
| 13 | Super Callanetics | Callan Pinckney |
| 14 | Richard Simmons & Richard Simmons The Silver Foxes | Richard Simmons |
| 15 | Beginning Callanetics | Callan Pinckney |
| 16 | Start Up With Jane Fonda | Jane Fonda |
| 17 | Cher Fitness: Body Confidence | Cher |
| 18 | The Next Challenge | Cindy Crawford |
| 19 | Buns Of Steel 3 | Tamilee Webb |
| 20 | Jane Fonda's Lower Body Solution | Jane Fonda |
| 21 | Abs Of Steel 2 | Tamilee Webb |
| 22 | Jane Fonda's Workout: Jane Fonda Light Aerobics And Stress Reduction Program | Jane Fonda |
| 23 | Abs Of Steel | Tamilee Webb |
| 24 | Lean, Strong & Healthy With Susan Powter | Susan Powter |
| 25 | Buns Of Steel | Greg Smithey |
| 26 | Jane Fonda's Yoga Exercise Workout | Jane Fonda |
| 27 | Kathy Smith's Ultimate Stomach & Thighs Workout | Kathy Smith |
| 28 | Angela Lansbury: Positive Moves | Angela Lansbury |
| 29 | Jane Fonda's Easy Going Workout | Jane Fonda |
| 30 | Step Reebok: The Video | Gin Miller |
| 31 | Sweatin' To The Oldies 2 | Richard Simmons |
| 32 | Total Body Shape Up | Tony Little |
| 33 | A Week With Raquel | Raquel Welch |
| 34 | Kathy Smith's Weight Loss Workout | Kathy Smith |
| 35 | Kathy Smith's Starting Out | Kathy Smith |

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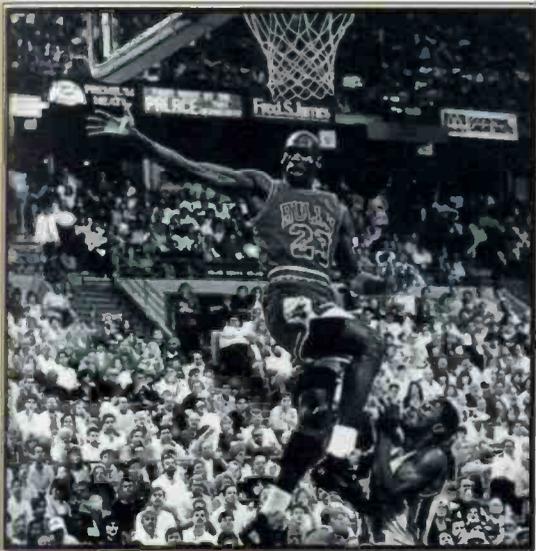
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- 36 *Abs Of Steel 2000* Tamilee Webb
- 37 *Quick Callanetics-Stomach* Callan Pinckney
- 38 *Boxout With Sugar Ray Leonard* Sugar Ray Leonard
- 39 *Buns Of Steel Step 2000* Tamilee Webb
- 40 *Jane Fonda's Step Aerobic And Abdominal Workout* Jane Fonda

Top Video Sales

Special Interest: Recreational Sport

January 10, 1987-June 25, 1994

Title Artist(s)

- Bob Mann's Complete Automatic* Bob Mann
- Golf Method*
- Michael Jordan's Playground* Michael Jordan
- Dorf On Golf* Tim Conway
- Michael Jordan: Come Fly With Me* Michael Jordan
- NBA Dream Team* Various
- Golf My Way With Jack Nicklaus* Jack Nicklaus
- Magic Johnson-Always Showtime* Magic Johnson
- Michael Jordan Air Time* Michael Jordan

(Continued on page 256)

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|----|--|---------------------------|
| 9 | Best of The Football Follies | Various |
| 10 | NBA Jam Session | Various |
| 11 | All New Dazzling Dunks & Basketball Bloopers | Frank Layden |
| 12 | Baseball Funnies-The Unofficial Baseball Handbook | Various |
| 13 | Larry Bird-A Basketball Legend | Larry Bird |
| 14 | Not So Great Moments In Sports | Tim McCarver |
| 15 | The All New Not-So-Great Moments In Sports | Tim McCarver |
| 16 | Dazzling Dunks & Basketball Bloopers | Various |
| 17 | Sports Illustrated's 25th Anniversary Swimsuit Video | Various |
| 18 | NBA Awesome Endings | Various |
| 19 | Arnold Palmer: Play Great Golf Vol. 1 | Arnold Palmer |
| 20 | Super Slams Of The NBA | Various |
| 21 | NBA Super Stars | Various |
| 22 | Warren Miller's Learn To Ski Better | Warren Miller |
| 23 | Bad Golf Made Easier | Leslie Nielsen |
| 24 | Charlie Lau: The Art Of Hitting 300 | Charlie Lau |
| 25 | Sports Bloopers Awards | Various |
| 26 | The Secret NBA | Various |
| 27 | John McEnroe & Ivan Lendl: The Winning Edge | John McEnroe & Ivan Lendl |
| 28 | The NFL TV Follies | Jonathan Winters |
| 29 | The Dodger-A Team For All Time | The Dodgers |
| 30 | Jan Stephenson's How To Golf | Jan Stephenson |
| 31 | Jack Nicklaus' The Full Swing | Jack Nicklaus |
| 32 | Football Follies | Various |
| 33 | Learning To Fly-The World Champion Chicago Bulls Rise To Glory | Chicago Bulls |
| 34 | Dorf's Golf Bible | Tim Conway |
| 35 | How To Play Pool Starring Minnesota Fats | Minnesota Fats |
| 36 | Sir Charles | Charles Barkley |
| 37 | Shaq Attack-In Your Face | Shaquille O'Neal |
| 38 | Winning Basketball w/Larry Bird & Red Auerbach | Larry Bird/Red Auerbach |
| 39 | A Knight Of Basketball | Bob Knight |
| 40 | When It Was A Game 2 | Various |

End Of Charts

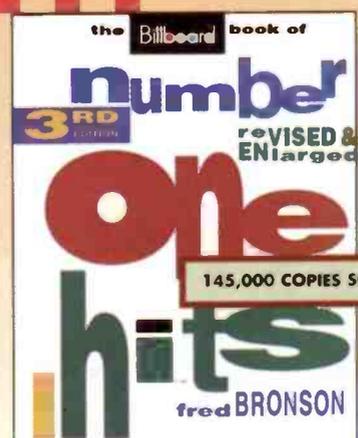
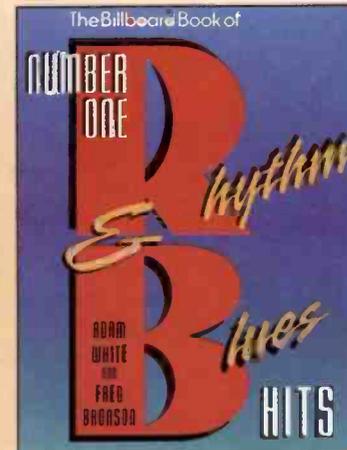
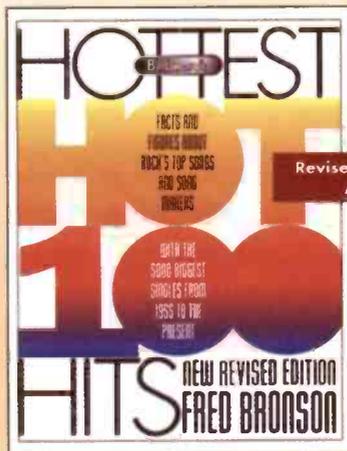
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In The Grooves

BY FRED BRONSON

Walk into a CD store in Hiroshima, Japan, and you'll find The Billboard 200 posted. Ask a music fan in London who holds the record for the longest-running No. 1 single in America, and she's likely to know it's Whitney Houston with "I Will Always Love You." The Billboard charts are known around the world, but why are people so fascinated with the ups and downs of their favorite artists and recordings?

"It's inherent in human nature that we want to compete and we want to win," says Michael Ellis, associate publisher of Billboard and director of charts. "We need measuring sticks, whether they be the Olympics, which measures athletic performance, or the charts, which measure recording artists' performances. We provide one important way of measuring that success."

The Billboard charts that are published today can be traced back to the first official top 10 singles list published in July 1940, with "I'll Never Smile Again" by Tommy Dorsey (and vocals by Frank Sinatra) sitting in the No. 1 slot. It's possible to find charts that were published even earlier—longtime chart director Tom Noonan has a souvenir issue from 1950 that reprinted a Popular Songs Heard in Vaudevil (sic) Theaters Last Week chart from 1914.

Noonan was only 25 years old when publisher Bill Littleford asked if he would like to head up the chart department. Despite his youth, Noonan had garnered valuable experience in the Billboard office as a college student between 1949 and 1952 by working as permanent vacation relief three days a week. By the time he took over the chart department, he had worked in almost every position in the office, including office manager and music reporter. He learned about the music business by working with seasoned journalists who occupied the office—names now legendary, such as Jerry Wexler, Bob Rolontz, and Paul Ackerman.

During Noonan's tenure, Billboard was publishing three different charts that tracked the sales of popular singles: Best Sellers In Stores, Most Played In Juke Boxes, and Most Played By Jockeys. All of those charts had 30 positions. "I was talking to dealers every week, and I found out they were selling a lot more than 30 titles," Noonan recalls. "I decided to put all three ingredients together to come up with a Hot 100. In the early stages, we also put in sales of sheet music—we had another chart that ran 30 positions, the Honor Roll of Hits, which was a song publishers' chart."

(Continued on page 258)

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Noonan's new chart, which debuted on Nov. 12, 1955, was called the Top 100. "As soon as we introduced it, the other trades jumped on it, and since they called theirs the 'Top 100,' we knew we had to change the name. So we not only changed it to the Hot 100, we copyrighted the name." The new moniker led Noonan to name another chart, although he was laughed out of the office when he suggested it. "I came up with 'Bubbling Under,'" Noonan says of the chart that listed songs ready to jump onto the Hot 100. "To everybody's amazement, the name caught on."

Noonan admits that he had no idea the Hot 100 would still be intact some 36 years later. While the Hot 100 is recognized around the world as the most authoritative singles chart, The Billboard 200 holds the same esteemed position in the album category. The name is relatively recent, dating back to Sept. 7, 1991. Before that, the chart was called, among other names, Best-Selling Popular Albums, Top LPs, Top LPs & Tapes, and Top Pop Albums.

"The name was changed when we introduced SoundScan methodology," explains Ellis. "There was a misunderstanding as to what the previous name meant. It was called 'Top Pop Albums' and a lot of people who read the chart, and even the people at stores who gave us their lists, thought 'pop' was a kind of music. It didn't mean pop music, we meant popular music, anything that was selling."

The name was changed when Billboard editor in chief Timothy White and publisher Howard Lander were in the office of Bruce Hinton, chair-

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man of MCA Nashville. "I said the trade needed a popular music chart, the top 200 selling albums in America. As an industry, we all need and want to know this," says Hinton, who suggested the new name. "And they said, 'Bingo!' he recalls. "I think they quickly saw it was a sensible and logical solution. I was surprised that instead of saying, 'We're gonna think about that,' they decided on the spot that that's what they wanted to do."

While the Hot 100 and The Billboard 200 track singles and albums from all different fields, there are also charts for specific genres of music, including two that were named by Billboard staffers. Not the charts, but the actual genres of music. Editor Paul Ackerman coined "country & western," and reporter Jerry Wexler came up with the term "rhythm & blues."

The very first country chart to be published in Billboard was Most Played Juke Box Folk Records, introduced on Jan. 8, 1944. For a brief period—less than two months—the chart was called Most Played Juke Box Hillbilly Records. The term "country & western" first appeared on the chart of June 25, 1949. Today, the chart is titled Hot Country Singles & Tracks, reflecting current reality. At one time, the positions were determined by sales and airplay. "Country singles sales declined to the point where we took the sales out," says Ellis. "We then realized it was no longer important whether the songs on the chart were on albums or whether they were actual commercial singles. To call it a singles chart without adding 'And Tracks' was misleading. All of our radio charts are track charts—there's no regard to whether the song is available as a single. They're song popularity charts."

It seems like R&B has always been around, but when Billboard introduced the Harlem Hit Parade on Oct. 24, 1942, it would be another seven years before Wexler would invent "rhythm & blues." "It was approaching a period of early intimations of black consciousness or black pride," Wexler remembers. "There were stirrings about rubrics: what is the right name for this, what shall we call that. It was incumbent upon us to change it. We said let's come up with some notions, and at the next staff meeting everybody came with different ideas. I thought this one would be appropriate, and they said fine. So next week instead of saying 'Race Records,' it said 'Rhythm & Blues.'" Wexler says that he had no idea he had created terminology that would be accepted around the world for decades to come. "I wish I had a small royalty," he laughs.

On Oct. 20, 1958, Billboard consolidated the Best Sellers and Most Played by Jockeys charts into Hot R&B Sides. Over the next 10 years, the appellation would change, but always with "R&B" or "Rhythm & Blues" in the title. On Aug. 23, 1968, R&B was dropped in favor of Best Selling Soul Singles. Soul had a run of almost 13 years, until the chart became Hot Black Singles on June 26, 1982. It was changed back to Hot R&B Singles at the suggestion of Terri Rossi, who until earlier this year was Billboard's director of operations/R&B music group. "She surveyed the industry, and people felt the name 'black' was a racial name and did not

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(Grooves Continued from page 259)

describe a kind of music but a race of people," explains Ellis. "She felt it was inappropriate, as did a majority of readers who supported the change. The type of music should name the chart, not the people who are making it or buying it. For more than 40 years the music has been called R&B, so that's why we changed it back."

Ellis is constantly being lobbied by industry executives to introduce new charts. "Right now we're entertaining half a dozen ideas for possible new charts," he says. One such idea originated in 1988 with a member of the Billboard chart department. "The Modern Rock Tracks chart was created in 1988 by Ron Cerrito, who was a big fan of alternative music and was disappointed Billboard didn't have a chart," Ellis recalls. "He felt there was a radio format developing and that we should have a chart showing the radio success of those alternative acts, many of which have crossed over to the mainstream. He pushed for this chart very hard, and we bucked the industry by making it a track chart."

Cerrito, now director of album promotion for Epic, argued vehemently that radio is a track-based medium. "And the alternative community argued vehemently that it was an album format," he recalls. "You look at any successful station and you'll see they are playing three or four tracks from an album, but there was always one that was getting significant rotation." Cerrito didn't want to use "alternative" in the chart name. "I hated the term, because 'alternative' to what? Alternative to me means something that is not something else. I felt that what it

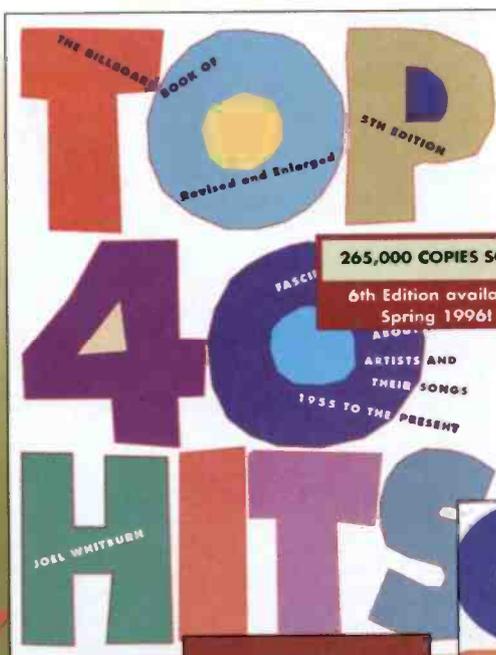
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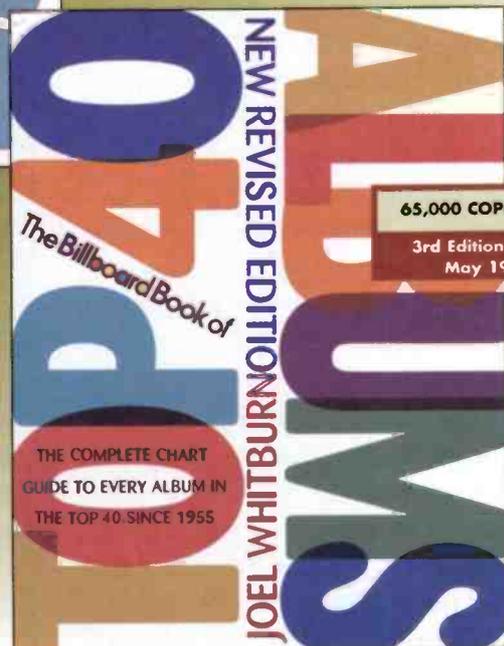
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was was rock 'n' roll, a 'new wave' of rock. We didn't want to call it 'new wave' because that was passé. We felt alternative could have meant jazz [or] classical. We wanted to have something that was more specific to the music. At the time, KITS in San Francisco was using the term 'Modern Rock.' I thought that was more what it was really about." As Ellis points out, "Cerrito didn't coin the term, but he was the one to broaden its popularity."

One of the newer additions to the chart roster is Heatseekers, which is more than just a chart. "We realized we needed something to help new artists," explains Billboard's editor in chief Timothy White. "We didn't know what it was going to be. We spent a lot of time thinking about it. We decided on a chart, and we wanted to have a companion column for it." Heading home from Billboard's Manhattan office one day, White was catching up with two days' worth of the New York Times on the train. "There was something about a popular uprising in Sri Lanka. I thought, 'Isn't that a good name for a chart feature?' And then there was a passing mention elsewhere about missiles. I thought, 'Hmm, missiles, rocketships,' and I got the idea of heatseeking missiles. It was the serendipity of the two."

White submitted a proposal to publisher Howard Lander detailing a new Heatseekers chart and a companion column called Popular Uprisings. "In further discussions, [associate director of charts/retail] Geoff Mayfield came up with the idea of having regional breakouts," White elaborates. "[Managing editor] Ken Schlager had the idea of using a map of the United States. Those were the three bumps that brought the thing into existence. Michael Ellis handled all of the chart methodology and what the rules would be. Art director Jeff Nisbet and Tom Senif cooked up the look of everything." As a result of their collaborative efforts, Heatseekers debuted in the Oct. 26, 1991, issue, and, like other Billboard features, has become a part of the lexicon.

The youngest of all the Billboard charts is Top Reggae Albums, first published as a regular feature in the Feb. 5, 1994, issue. Seven months earlier, in a special section devoted to the genre, White wrote of his passion for the music. "A personal and professional goal when I came to Billboard as editor in chief at the start of 1991 was that the magazine would one day institute reggae charts ... these charts are a testament to the massive sales volume reggae now enjoys at the mainstream retail level." White, who has magnified Billboard's global perspective during his tenure, concluded, "We at Billboard are here to help reggae and all Caribbean music expand and prosper, chronicling its artistic inroads and charting its commercial strides. I hope you'll help the industry in these efforts. As Bob Marley once sang, 'You think it's the end, but it's just the beginning!'"

Reggae will not hold its place as Billboard's newest chart for long, as Ellis and the chart department bring to life the next chart to join the table of contents, and the one after that, and the one after that. Two things are certain: the charts will be treated with high regard, and Billboard will continue to publish the world's most respected charts. Ellis, who reminds his staff that Billboard serves as both the

(Continued on page 262)

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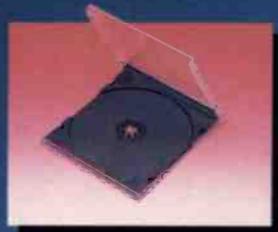
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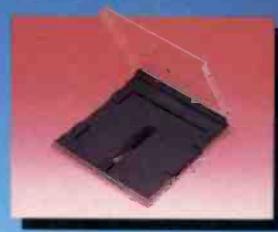
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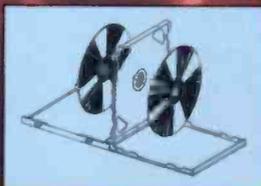


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(Grooves Continued from page 261)

dictionary and encyclopedia of charts for the industry, remembers what Tommy Noonan told him when the torch was passed: "We're only going to be here for a few years. We're just the guardians of these charts temporarily; they're going to outlive us all. All we can do for those few years that we're in charge is do our best to keep them together and hand them to the next generation in good shape." Ellis concludes, "We're very dedicated and very serious about doing our absolute best to be of service, and record the history of the music industry day by day, week by week, and year by year."

Fred Bronson is the author of the "Billboard Book Of Number One Hits," "Billboard's Hottest Hot 100 Hits," and is the co-author of "The Billboard Book Of Number One Rhythm & Blues Hits," and he writes the weekly Chart Beat column for Billboard.

CHART HISTORIES

Capsule histories of each chart, which follow below, are grouped by category and listed by chart title. These chart titles have changed over time, and each new name is included here—in chronological order—along with notes on each chart, the origin date for each chart, and a listing of the number of positions each chart has had. These chart histories were compiled by Joel Whitburn, whose Record Research books are essential tools for music professionals as well as music fans all over the world.

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| POP SINGLES | | |
|---------------------|--|-----------|
| Debut Date | Chart Title | Positions |
| JUKE BOX | | |
| 4/30/38 | Record Buying Guide <i>List of the top tunes with no artists shown; first No. 1 tune: "Ti-Pi-Tin"</i> | 10 to 20 |
| 10/22/38 | Record Buying Guide <i>First chart to list artist names—all versions of a song combined into one listing</i> | 20 |
| 1/8/44 | Most Played Juke Box Records <i>First chart to refer to Juke Box records</i> | 15 to 30 |
| 6/17/57 | Most Played In Juke Boxes <i>Final chart</i> | 20 |
| BEST SELLING | | |
| 7/27/40 | Best-Selling Retail Records <i>First national Best-Selling chart plus four regional charts (East/Midwest/South/West Coast—published through 1/6/45); first No. 1 record: "I'll Never Smile Again" by Tommy Dorsey with vocals by Frank Sinatra & the Pied Pipers</i> | 10 |
| 10/8/49 | Best-Selling Pop Singles <i>First chart to refer to Pop Singles</i> | 20 to 30 |
| 2/20/54 | Best Sellers In Stores <i>Coming Up Strong singles chart ran from 7/16/55 through 7/28/58 as a continuation of the Best Sellers chart</i> | 20 to 50 |
| 10/13/58 | Best-Selling Pop Singles In Stores <i>Final chart</i> | 50 |
| DISK JOCKEY | | |
| 1/27/45 | Disks With Most Radio Plugs <i>First radio airplay chart; first No. 1 record: "Don't Fence Me In" by Bing Crosby & the Andrews Sisters</i> | 15 |
| 2/3/45 | Records Most Played On The Air <i>New chart title after one week</i> | 15 |
| 2/14/48 | Records Most Played By Disk Jockeys <i>First chart to refer to Disk Jockeys</i> | 15 to 30 |
| 7/28/58 | Most Played By Jockeys <i>Final chart</i> | 25 |
| HOT 100 | | |
| 11/12/55 | Top 100 <i>Single, all-encompassing chart; first 100-position chart; first No. 1 single: "Love Is A Many-Splendored Thing" by the Four Aces</i> | 100 |

| Debut Date | Chart Title | Positions |
|------------|--|-----------|
| 8/4/58 | Hot 100 First Hot 100 chart; first No. 1 record: "Poor Little Fool" by Ricky Nelson | 100 |
| 11/30/91 | Hot 100 Began using actual monitored airplay (Broadcast Data Systems), actual sales figures (SoundScan), and playlists from small- market radio stations to compile the chart | 100 |

**BUBBLING UNDER
SINGLES**

| Debut Date | Chart Title | Positions |
|------------------------|---|-----------|
| POP | | |
| 6/1/59 | Bubbling Under The Hot 100 First No. 101 record: "A Prayer And A Juke Box" by Little Anthony & the Imperials | 5 to 35 |
| 8/31/85 to 11/28/92 | No Charts Published | |
| 12/5/92 | Bubbling Under The Hot 100 Singles Weekly chart; compiled using actual monitored airplay (Broadcast Data Systems), actual sales figures (SoundScan), and playlists from small-market radio stations; first No. 1 record: "I Got A Man/Nightshift" by Positive K | 25 |

| HONOR ROLL OF HITS | | |
|---------------------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 3/24/45 | Honor Roll Of Hits Weekly chart; ranking of the top song titles (all versions of each title com- bined for its ranking); first No. 1 record: "Ac-Cent-Tchu-Ate The Positive" | 10 to 30 |
| 11/16/63 | Honor Roll Of Hits Final chart | 30 |

| POP SINGLES SALES | | |
|--------------------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 10/20/84 | Hot 100 Sales Weekly chart of the best-selling records based on reports from record stores; chart used in compiling the Hot 100; first No. 1 record: "I Just Called To Say I Love You" by Stevie Wonder | 30 to 40 |
| 6/8/91 | Top POS Singles Sales Began using actual point of sales (POS) figures (SoundScan) to compile the chart; not used in compiling the Hot 100 until 11/30/91 | 75 |
| 7/17/93 | Hot 100 Singles Sales Title reverts back to Hot 100 | 75 |

| POP SINGLES AIRPLAY | | |
|----------------------------|--|-----------|
| Debut Date | Chart Title | Positions |
| 10/20/84 | Hot 100 Airplay Weekly chart of the records most played on radio according to station playlists; chart used in compiling the Hot 100; first No. 1 record: "I Just Called To Say I Love You" by Stevie Wonder | 30 to 40 |
| 12/8/90 | Top 40 Radio Monitor Began using actual monitored airplay (Broad- cast Data Systems) to compile the chart; not used in compiling the Hot 100 until 11/30/91 | 75 |
| 7/17/93 | Hot 100 Airplay Title reverts back to Hot 100 Airplay | 75 |
| 12/8/90 | Top 40 Radio Recurrent Monitor Separate chart running concurrently with Top 40 Radio Monitor that ranks the older songs that have fallen off Radio Monitor chart but still receive much airplay | 25 |
| 7/17/93 | Hot 100 Recurrent Airplay Record must have fallen off the Hot 100 before being eligible to chart on Hot 100 Recurrent Airplay chart | 25 |

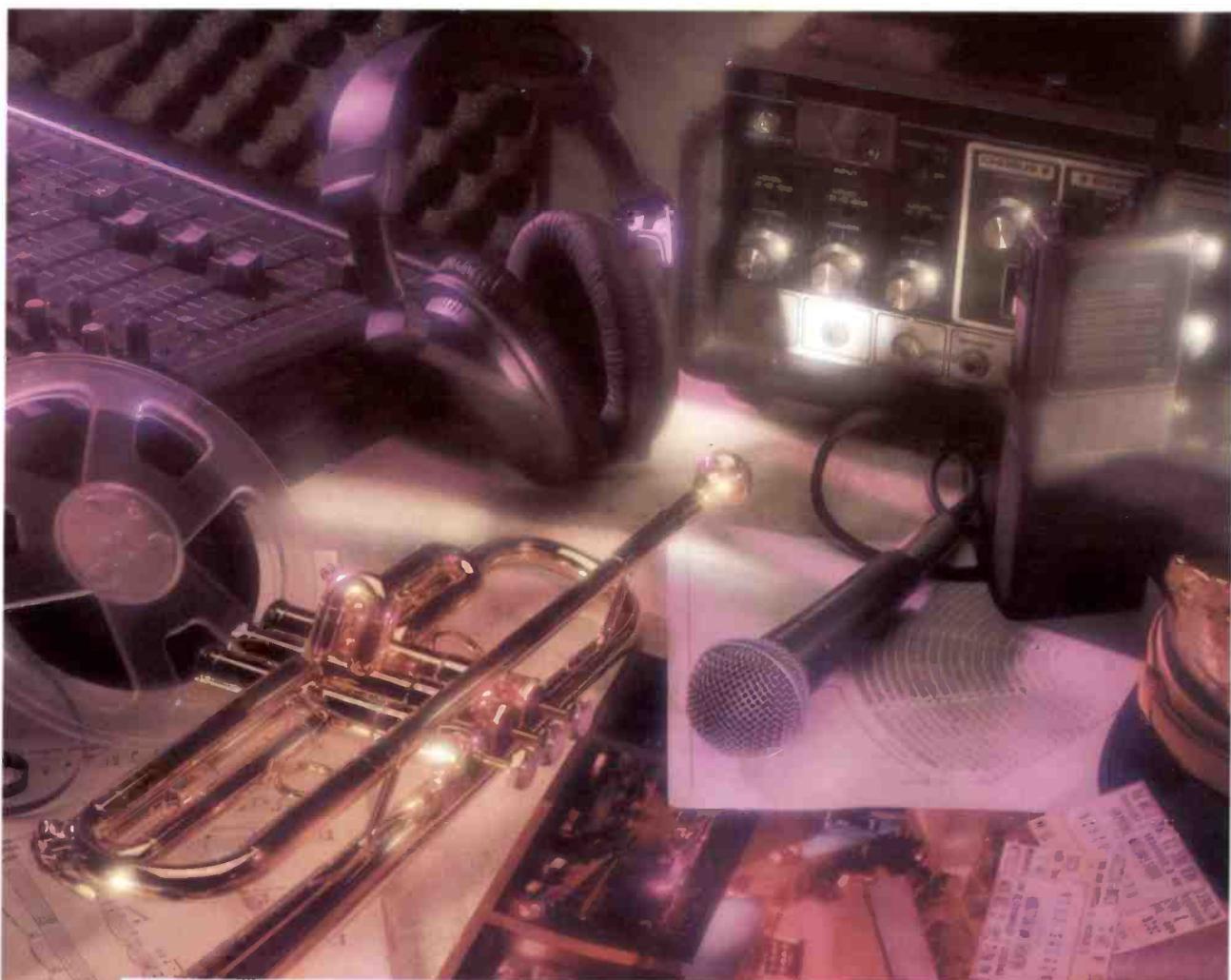
| HOT 100 RECURRENT SINGLES | | |
|--------------------------------------|--|-----------|
| Debut Date | Chart Title | Positions |
| 11/30/91 | Hot 100 Recurrent Singles Weekly chart of singles that have spent 20 weeks on the Hot 100 and dropped below the Top 20 | 30 |
| 1/25/92 | Hot 100 Recurrent Singles Singles that have spent 20 weeks on the Hot 100 and dropped below the Top 40 | 30 |
| 4/11/92 | Hot 100 Recurrent Singles Singles that have spent 20 weeks on the Hot 100 and dropped below the Top 50 | 30 |

(Continued on page 264)

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| Debut Date | Chart Title | Positions |
|------------|--|-----------|
| 11/28/92 | Hot 100 Recurrent Singles <i>Final published chart</i> | 30 |
| 12/5/92 | Hot 100 Recurrent Singles <i>Unpublished Top 25 chart still available via the Billboard Information Network</i> | 25 |

| POP ALBUMS | | |
|------------|-------------|-----------|
| Debut Date | Chart Title | Positions |

| DISK JOCKEY | | |
|-------------|--|-----------|
| Debut Date | Chart Title | Positions |
| 7/21/56 | Most Played By Jockeys <i>Weekly chart of pop albums receiving the most airplay; first No. 1 album: "Songs For Swingin' Lovers!" by Frank Sinatra</i> | 10 |
| 12/8/58 | Most Played By Jockeys <i>Final chart</i> | 10 |

| BUBBLING UNDER ALBUMS | | |
|-----------------------|-------------|-----------|
| Debut Date | Chart Title | Positions |

| POP | | |
|------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 12/26/70 | Bubbling Under The Top LPs <i>Weekly chart; first No. 201 album: "The Aristocats" soundtrack</i> | 4 to 35 |
| 7/13/74 | Bubbling Under The Top LPs <i>Became permanent 10-position chart</i> | 10 |
| 8/24/85 | Bubbling Under The Top Pop Albums <i>Final chart</i> | 10 |

| POP EP'S | | |
|--------------------|--|-----------|
| Debut Date | Chart Title | Positions |
| 12/26/53 | Best Selling Popular EPs <i>First No. 1 EP: "Music For Lovers Only" by Jackie Gleason</i> | 10 |
| 2/13/54 to 9/30/57 | No Charts Published | |
| 10/7/57 | Best Selling Popular EPs <i>Weekly chart; first No. 1 EP: "Loving You" by Elvis Presley</i> | 10 |
| 10/10/60 | Best Selling Popular EPs <i>Final chart</i> | 10 |

| TOP 40 AIRPLAY | | |
|----------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 10/3/92 | Top 40/Mainstream <i>Weekly chart using actual monitored airplay (Broadcast Data Systems) of radio stations playing a wide variety of music; used to compile Hot 100 Airplay chart; first No. 1 record: "End Of The Road" by Boyz II Men</i> | 40 |
| 10/3/92 | Top 40/Rhythm-Crossover <i>Weekly chart using actual monitored airplay (Broadcast Data Systems) of radio stations playing more dance and R&B music; used to compile Hot 100 chart; Airplay chart; first No. 1 record: "End Of The Road" by Boyz II Men</i> | 40 |

| POP ALBUMS | | |
|------------|-------------|-----------|
| Debut Date | Chart Title | Positions |

| COMING UP STRONG | | |
|------------------|--|-----------|
| Debut Date | Chart Title | Positions |
| 7/14/56 | Pop Albums Coming Up Strong <i>Weekly chart of newer pop albums showing chart potential; first No. 1 album: "High Society" soundtrack</i> | 4 to 6 |
| 8/26/57 | Pop Albums Coming Up Strong <i>Final chart</i> | 4 |

| POP ALBUMS | | |
|---------------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 3/24/45 | Best-Selling Popular Record Albums <i>Weekly chart; first No. 1 album: "Collection Of Favorites" by the King Cole Trio</i> | 5 to 10 |
| 7/22/50 | Best-Selling Pop Albums <i>Began two separate, ten-position charts: Best-Selling 45 RPM and Best-Selling 33 1/3 RPM; last charts 8/15/53</i> | 10 |
| 8/29/53 to 12/26/53 | No Charts Published <i>Titles listed by category</i> | |
| 1/2/54 | Best-Selling Popular LPs <i>First chart title to refer to LPs</i> | 10 |
| 6/12/54 | Best-Selling Popular Albums <i>Biweekly chart; in late 1955 and early 1956 there was a seven-week gap and several three-week gaps between charts</i> | 15 |

| Debut Date | Chart Title | Positions |
|------------|---|------------|
| 3/24/56 | Best-Selling Popular Albums <i>Weekly chart again</i> | 10 to 30 |
| 5/25/59 | Best Selling Mono LPs Best Selling Stereo LPs <i>Separate Stereo and Mono charts published through 8/10/63</i> | 50 30 |
| 1/4/60 | Mono Action Charts Stereo Action Charts <i>Mono albums charted 39 weeks or less and stereo albums charted 19 weeks or less (stereo albums changed to 29 weeks or less on 5/30/60)</i> | 40 30 |
| 1/4/60 | Essential Inventory-Mono Essential Inventory-Stereo <i>Mono albums charted 40 weeks or more and stereo albums charted 20 weeks or more (stereo albums changed to 30 weeks or more on 5/30/60)</i> | 25 20 |
| 1/9/61 | Action Albums-Mono Action Albums-Stereo <i>Albums charted nine weeks or less. Approximately 200 albums listed by category (no positions) and shown as essential inventory</i> | 25 15 |
| 4/3/61 | Top LPs-Mono Top LPs-Stereo <i>Major expansion of charted positions</i> | 150 50 |
| 8/17/63 | Top LPs <i>One chart; first No. 1 album: "Days Of Wine and Roses" by Andy Williams</i> | 150 to 175 |
| 5/13/67 | Top LPs <i>First Top 200 chart</i> | 200 |
| 2/19/72 | Top LPs & Tapes <i>First mention of tapes in chart title</i> | 200 |
| 10/20/84 | Top 200 Albums <i>Chart title again refers to albums</i> | 200 |
| 5/25/91 | Top Pop Albums <i>Began using actual sales figures (Sound-Scan) to compile the chart</i> | 200 |
| 9/7/91 | The Billboard 200 Top Albums <i>Chart title changed again</i> | 200 |
| 3/14/92 | The Billboard 200 <i>Current chart title</i> | 200 |



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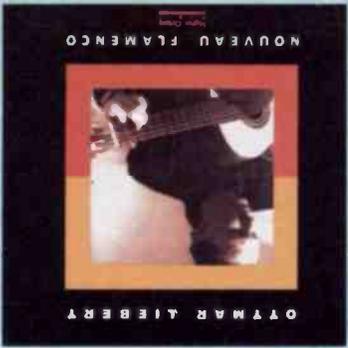
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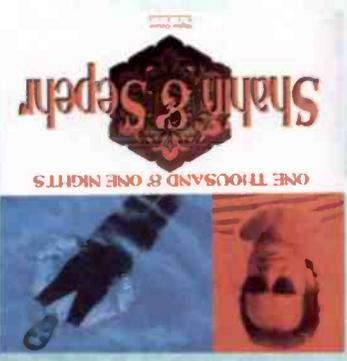
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(Continued on page 266)

| Debut Date | Chart Title | Positions |
|---------------------|---|-----------|
| 10/24/42 | Harlem Hit Parade First No. 1 record: "Take It And Give It" by Andy Kirk & His Twelve Clouds Of Joy | 10 |
| 2/17/45 | Race Records Juke Box chart: Best Sellers began on 5/22/48 | 2 to 15 |
| 6/25/49 | Rhythm & Blues Records Two separate charts: Juke Box and Best Sellers; Jockey chart added on 1/22/55 | 5 to 20 |
| 10/20/58 | Hot R&B Sides Single, all-encompassing chart; renamed Hot R&B Singles on 11/3/62 | 30 |
| 11/30/63 to 1/23/65 | No Charts Published | |
| 1/30/65 | Hot Rhythm & Blues Singles First No. 1 record: "My Girl" by the Temptations | 40 to 50 |
| 8/23/69 | Best Selling Soul Singles First No. 1 record: "Share Your Love With Me" by Aretha Franklin | 50 to 60 |
| 7/14/73 | Hot Soul Singles First Top 100 chart | 100 |
| 6/26/82 | Hot Black Singles First No. 1 record: "Early in the Morning" by the Gap Band | 100 |
| 10/27/90 | Hot R&B Singles Title reverts back to R&B | 100 |
| 12/5/92 | Hot R&B Singles Began using actual monitored airplay (Broadcast Data Systems), actual sales figures (SoundScan), and playlists from small-market radio stations to compile the chart | 100 |
| 10/20/84 | Hot Black Singles Sales Weekly chart of records most played based on reports from record stores; chart used in compiling the Hot Black Singles chart; first No. 1 record: "I Just Called To Say I Love You" by Stevie Wonder | 30 to 40 |
| 10/27/90 | Hot R&B Singles Sales Title changes to R&B | 40 |
| 7/11/92 | R&B Singles Sales Began using actual sales figures (SoundScan) to compile the chart; not used in compiling the Hot R&B Singles chart until 12/5/92 | 75 |
| 10/20/84 | Hot Black Singles Airplay Weekly chart of records most played on radio according to station playlists; chart used in compiling the Hot Black Singles chart; first No. 1 record: "I Just Called To Say I Love You" by Stevie Wonder | 30 to 40 |
| 10/27/90 | Hot R&B Singles Airplay Title changes to R&B | 40 |
| 7/11/92 | R&B Radio Monitor Began using actual monitored airplay (Broadcast Data Systems) to compile the chart; not used in compiling the Hot R&B Singles chart until 12/5/92 | 75 |
| 7/17/93 | Hot R&B Airplay Title reverts back to Airplay | 75 |
| 7/11/92 | R&B Radio Recurrent Monitor Separate chart running concurrently with R&B Radio Monitor that ranks the older songs that have fallen off the Radio Monitor chart but still receive much airplay | 25 |
| 7/17/93 | Hot R&B Radio Recurrent Airplay Record must have fallen off the Hot R&B Singles chart before being eligible to chart on Hot R&B Recurrent Airplay chart | 25 |

HARLEM/RACE/R&B/SOUL/BLACK

| RAP SINGLES | | |
|-------------|--|-----------|
| Debut Date | Chart Title | Positions |
| 3/11/89 | Hot Rap Singles Biweekly chart; first No. 1 record: "Self-Destruction" by the Stop The Violence Movement; became weekly chart on 11/4/89 | 30 |
| 12/4/93 | Hot Rap Singles First Top 50 chart; began using actual sales figures (SoundScan) to compile the chart | 50 |

| R&B ALBUMS | | |
|---------------------------|--|-----------|
| Debut Date | Chart Title | Positions |
| R&B/SOUL/BLACK | | |
| 1/30/65 | Hot R&B LPs First No. 1 album: "Where Did Our Love Go" by the Supremes | 10 to 50 |
| 8/23/69 | Best Selling Soul LPs First No. 1 album: "Hot Buttered Soul" by Isaac Hayes | 50 |
| 8/26/72 to 10/7/72 | No Charts Published Soul album sales are absorbed into the Pop album chart | |
| 10/14/72 | Best Selling Soul LPs First No. 1 album: "Superfly" soundtrack by Curtis Mayfield | 50 to 75 |
| 6/26/82 | Black LPs First No. 1 album: "Stevie Wonder's Original Musiquarium I" by Stevie Wonder | 75 |
| 9/3/88 | Top Black Albums First Top 100 chart | 100 |
| 10/27/90 | Top R&B Albums Title reverts back to R&B | 100 |
| 12/5/92 | Top R&B Albums Began using actual sales figures (SoundScan) to compile the chart | 100 |

| HEATSEEKERS ALBUMS | | |
|--------------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 10/26/91 | Heatseekers First No. 1 album: "Mr. Scarface Is Back" by Scarface | 40 |

| COUNTRY SINGLES | | |
|---|--|-----------|
| Debut Date | Chart Title | Positions |
| FOLK/HILLBILLY/COUNTRY & WESTERN/COUNTRY | | |
| 1/8/44 | Most Played Juke Box Folk Records First No. 1 record: "Pistol Packin' Mama" by Bing Crosby & the Andrews Sisters; renamed Hillbilly Records 9/6/47 to 11/11/47; Best Sellers began 5/15/48 | 2 to 15 |
| 6/25/49 | Country & Western Records Two separate charts: Juke Box and Best Sellers; Jockey chart added on 12/10/49 | 5 to 20 |
| 10/20/58 | Hot C&W Sides Single, all-encompassing chart | 30 |
| 11/3/62 | Hot Country Singles First No. 1 record: "Mama Sang A Song" by Bill Anderson | 30 to 75 |
| 7/14/73 | Hot Country Singles First Top 100 chart | 100 |
| 1/20/90 | Hot Country Singles Began using actual monitored airplay (Broadcast Data Systems) only to compile the chart | 75 |
| 2/17/90 | Hot Country Singles & Tracks Title changed to reflect that album tracks are eligible to chart | 75 |
| 9/1/90 | Hot Country Recurrents Weekly chart of songs having appeared on the Hot Country Singles & Tracks chart for 21 weeks | 25 |
| 12/8/90 | Hot Country Recurrents Changed eligibility requirement to a song having spent 20 weeks on the Hot Country Singles & Tracks chart and dropped below the Top 20 | 25 |

| BUBBLING UNDER SINGLES | | |
|------------------------|--|-----------|
| Debut Date | Chart Title | Positions |
| COUNTRY | | |
| 9/6/80 | Bubbling Under The Top 100 Weekly chart except for occasional lapses; first No. 1 record: "Until The Bitter End" by Kenny Seratt | 5 |

| Debut Date | Chart Title | Positions |
|-------------------|---|-----------|
| 6/6/81 to 1/13/90 | No Chart Published | |
| 1/20/90 | Hot Country Radio Breakouts Weekly chart; first No. 1 record: "A Bottle Of Wine And Patsy Cline" by Marsha Thornton | 10 |
| 8/25/90 | Hot Country Radio Breakouts Final chart | 10 |

| COUNTRY CATALOG ALBUMS | | |
|------------------------|--|-----------|
| Debut Date | Chart Title | Positions |
| 5/25/91 | Top Country Catalog Albums First No. 1 album: "Greatest Hits" by Patsy Cline | 25 |

| COUNTRY ALBUMS | | |
|----------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 1/11/64 | Hot Country Albums First No. 1 album: "Ring Of Fire (The Best Of Johnny Cash)" by Johnny Cash | 20 to 45 |
| 1/13/68 | Hot Country LP'S First No. 1 album: "Turn The World Around" by Eddy Arnold | 45 to 50 |
| 5/31/80 | Hot Country LPS First Top 75 chart | 75 |
| 10/20/84 | Top Country Albums First No. 1 album: "City Of New Orleans" by Willie Nelson | 75 |
| 5/25/91 | Top Country Albums Began using actual sales figures (SoundScan) to compile the chart | 75 |

| ADULT CONTEMPORARY SINGLES | | |
|---|--|-----------|
| Debut Date | Chart Title | Positions |
| EASY LISTENING/MIDDLE-ROAD/POP-STANDARD/ADULT CONTEMPORARY | | |
| 7/17/61 | Easy Listening Top 20 "soft" songs taken directly from the Hot 100 chart; first No. 1 record: "The Boll Weevil Song" by Brook Benton | 20 |

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| Debut Date | Chart Title | Positions |
|------------|---|-----------|
| 11/3/62 | Middle-Road Singles First No. 1 record: "Only Love Can Break A Heart" by Gene Pitney | 20 |
| 5/2/64 | Pop-Standard Singles First No. 1 record: "Hello, Dolly!" by Louis Armstrong | 20 |
| 10/24/64 | Middle-Road Singles Title reverts back to Middle-Road | 15 to 25 |
| 5/1/65 | Pop-Standard Singles Title reverts back to Pop-Standard | 20 to 25 |
| 6/5/65 | Top Easy Listening Title reverts back to Easy Listening; first chart not to take "soft" songs directly from Hot 100 chart | 40 to 50 |
| 4/7/79 | Hot Adult Contemporary First No. 1 record: "Crazy Love" by Poco | 40 to 50 |
| 7/17/93 | Hot Adult Contemporary Began using actual monitored airplay (Broadcast Data Systems) to compile the chart | 40 |
| 7/17/93 | Hot Adult Contemporary Recurrents Separate chart running concurrently with Hot Adult Contemporary that ranks the older songs that have fallen off the regular chart but still receive airplay | 10 |

| MIDLINE/CATALOG ALBUMS | | |
|------------------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 7/24/82 | Midline LPs Biweekly chart of lower-priced catalog albums; first No. 1 album: "Tapestry" by Carole King; becomes monthly chart on 1/14/84 | 50 |
| 10/20/84 | Top Midline Albums First No. 1 album: "Elton John-Greatest Hits" by Elton John | 40 |
| 10/29/88 to 5/18/91 | No Charts Published | |
| 5/25/91 | Top Pop Catalog Albums Weekly chart of albums at least two years old that have been off the Pop Albums chart for three consecutive months; compiled using actual sales figures (SoundScan); first No. 1 album: "The Best Of The Righteous Brothers" by the Righteous Brothers | 50 |

| NEW AGE ALBUMS | | |
|----------------|--|-----------|
| Debut Date | Chart Title | Positions |
| 10/29/88 | New Age Albums Monthly chart; first No. 1 album: "Cristofori's Dream" by David Lanz; becomes biweekly chart on 1/28/89 | 15 to 25 |

| REGGAE ALBUMS | | |
|---------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 2/5/94 | Top Reggae Albums Weekly chart compiled using actual sales figures (SoundScan) but published biweekly with alternating weeks only available via the Billboard Information Network | 15 |

| WORLD MUSIC ALBUMS | | |
|--------------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 5/19/90 | World Music Albums Biweekly chart; first No. 1 album: "Mosaïque" by Gipsy Kings | 15 |

| JAZZ ALBUMS | | |
|-------------|---|-----------|
| Debut Date | Chart Title | Positions |
| 3/11/67 | Best-Selling Jazz LPs Weekly chart; first No. 1 album: "Mency, Mency, Mency!" by the "Cannonball" Adderley Quintet | 20 to 25 |
| 4/7/73 | Best-Selling Jazz LPs First Top 40 chart; began varying publishing schedule from biweekly to monthly | 40 |
| 7/1/78 | Best-Selling Jazz LPs First Top 50 chart; becomes weekly chart again until 4/24/82 when it reverts to a biweekly schedule | 50 |
| 10/20/84 | Top Jazz Albums First No. 1 album: "Access All Areas" by Spyro Gyra | 40 |
| 2/28/87 | Top Jazz Albums Chart divides into Top Jazz Albums and Top Contemporary Jazz Albums | 15 to 25 |

(Continued on page 268)

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(Continued from Chart Histories, page 263)

| Debut Date | Chart Title | Positions |
|---------------------------------|---|-----------|
| 12/4/93 | Top Jazz Albums Becomes weekly chart; compiled using actual sales figures (SoundScan) but published biweekly with alternating weeks only available via the Billboard Information Network | 25 |
| CONTEMPORARY JAZZ ALBUMS | | |
| 2/28/87 | Top Contemporary Jazz Albums Biweekly chart; first No. 1 album: "Standards, Volume 1" by Stanley Jordan | 25 |
| 12/4/93 | Top Contemporary Jazz Albums Becomes weekly chart; compiled using actual sales figures (SoundScan) but published biweekly with alternating weeks only available via the Billboard Information Network | 25 |
| DANCE MUSIC | | |
| 10/26/74 | Disco Action Weekly chart of most-played records in regional dance clubs; also separately listed various record store reports of best sellers; first No. 1 record: "Never Can Say Goodbye" by Gloria Gaynor | 10 to 15 |
| 8/28/76 | National Disco Action First national chart of most-played records in clubs | 30 to 60 |
| 4/14/79 | Disco Top 80 (later 100) Major expansion of chart positions | 80 to 100 |
| 3/27/82 | Dance/Disco Top 80 First chart title to refer to Dance | 80 |
| 3/16/85 | Hot Dance/Disco Became two separate Top 50 charts: 12-Inch Singles Sales and Club Play | 50 |
| 9/19/87 | Hot Dance Music Disco removed from chart title | 50 |
| 6/20/92 | Hot Dance Music 12-Inch Singles Sales chart title became Maxi-Singles Sales | 50 |
| 8/28/93 | Hot Dance Music Maxi-Singles Sales chart began using actual sales figures (SoundScan) to compile the chart | 50 |

| LATIN ALBUMS | | |
|--------------------------|--|-----------|
| Debut Date | Chart Title | Positions |
| 6/29/85 | Top Latin Albums Consisted of three separate biweekly charts: Pop, Tropical/Salsa, and Regional Mexican | 25 |
| 7/10/93 | The Billboard Latin 50 Becomes weekly, all-encompassing chart compiled using actual sales figures (SoundScan) but published biweekly with alternating weeks only available via the Billboard Information Network; three separate genre charts continue as 15-position listings | 50 |
| LATIN SINGLES | | |
| 10/4/86 | Hot Latin 50 Weekly chart; first No. 1 record: "Yo No Se Que Me Paso" by Juan Gabriel | 50 |
| 2/20/88 to 8/27/88 | No Charts Published | |
| 9/3/88 | Hot Latin 50 Biweekly chart; first No. 1 record: "Maria" by Franco | 50 |
| 10/1/88 | Hot Latin Tracks First Top 40 chart | 40 |
| 6/6/92 | Hot Latin Tracks Becomes weekly chart again | 40 |
| ALBUM ROCK TRACKS | | |
| 3/21/81 | Top Tracks Weekly chart; first No. 1 track: "I Can't Stand It" by Eric Clapton | 60 |
| 9/15/84 | Top Rock Tracks Chart title changed to include Rock | 60 |
| 10/20/84 | Top Rock Tracks Chart reduced to Top 50 | 50 |
| 4/12/86 | Album Rock Tracks Chart title changed to include Album | 50 |
| 11/23/91 | Album Rock Tracks Began using actual monitored airplay (Broadcast Data Systems) only to compile the chart | 50 |

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| Debut Date | Chart Title | Positions |
|--------------------------------|--|-----------|
| 6/27/92 | Album Rock Tracks <i>Chart reduced to Top 40</i> | 40 |
| 6/27/92 | Album Rock Recurrent Tracks <i>Weekly chart of tracks that have spent 20 weeks on the Album Rock Tracks chart and dropped below the Top 20</i> | 10 |
| ROCK ALBUMS | | |
| Debut Date | Chart Title | Positions |
| 3/21/81 | Rock Albums <i>Weekly chart; first No. 1 album: "Paradise Theater" by Styx</i> | 50 |
| 9/8/84 | Rock Albums <i>Final chart</i> | 50 |
| MODERN ROCK TRACKS | | |
| Debut Date | Chart Title | Positions |
| 9/10/88 | Modern Rock Tracks <i>Weekly chart; first No. 1 track: "Peek-A-Boo" by Siouxsie & the Banshees</i> | 30 |
| 6/12/93 | Modern Rock Tracks <i>Began using a combination of actual monitored airplay (Broadcast Data Systems) and radio station playlists to compile the chart</i> | 30 |
| 1/22/94 | Modern Rock Tracks <i>Began using actual monitored airplay (Broadcast Data Systems) only to compile the chart</i> | 30 |
| CHRISTMAS SINGLES | | |
| Debut Date | Chart Title | Positions |
| 11/30/63 | Christmas Singles <i>Weekly chart published from two to five weeks during every holiday season from 1963 to 1973; first No. 1 single: "White Christmas" by Andy Williams</i> | 3 to 38 |
| 1974 to 1982 | No Charts Published | |
| 12/17/83 | Christmas Hits-Singles <i>Weekly Top 10 chart published for two weeks during the holiday season from 1983 to 1985</i> | 10 |
| 12/28/85 | Christmas Hits-Singles <i>Final chart</i> | 10 |
| CHRISTMAS ALBUMS | | |
| Debut Date | Chart Title | Positions |
| 11/30/63 | Christmas LP's <i>Weekly chart published from three to five weeks during every holiday season from 1963 to 1973; first No. 1 album: "The Andy Williams Christmas Album" by Andy Williams</i> | 5 to 117 |
| 1974 to 1982 | No Charts Published | |
| 12/17/83 | Christmas Hits-Albums <i>Weekly Top 10 chart published for two weeks during the holiday season from 1983 to 1985</i> | 10 |
| 1986 | No Charts Published | |
| 12/19/87 | Christmas Hits-Albums <i>Became Top 30 chart; published from one to three weeks during every holiday season from 1987 to 1989</i> | 30 |
| 12/22/90 | Top Christmas Albums <i>Published twice, one month apart</i> | 30 |
| 12/7/91 | Top Christmas Albums <i>Published for three consecutive weeks and compiled using actual sales figures (SoundScan)</i> | 30 |
| 12/5/92 | Top Christmas Albums <i>Listed for six consecutive weeks during the 1992 and 1993 holiday seasons; compiled using actual sales figures (SoundScan) but published biweekly with alternating weeks only available via the Billboard Information Network</i> | 30 |
| GOSPEL/SPIRITUAL ALBUMS | | |
| Debut Date | Chart Title | Positions |
| 1/30/65 | Hot Spiritual LP's <i>Weekly chart; first No. 1 album: "Peace, Be Still Volume 3" by James Cleveland</i> | 5 |
| 7/17/65 to 9/29/73 | No Chart Published | |
| 10/6/73 | Best-Selling Gospel LP's <i>Monthly chart; first No. 1 album: "Lord Don't Move That Mountain" by Inez Andrews</i> | 35 |
| 4/5/80 | Best Selling Spiritual LP's <i>Chart title reverts to Spiritual</i> | 35 |

(Continued on page 271)

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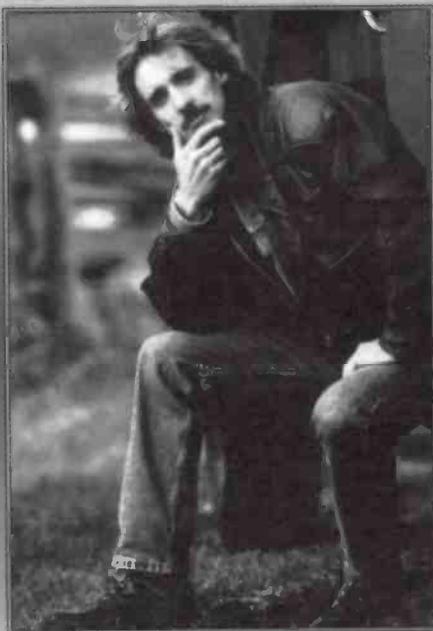
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| Debut Date | Chart Title | Positions |
|------------|--|-----------|
| 10/27/84 | Top Spiritual Albums First Top 40 chart | 40 |
| 4/7/90 | Top Gospel Albums Bluevee's chart | 40 |
| 7/10/65 | Hot Spiritual Singles Weekly chart; first No. 1 record: "Peace, Be Still" by James Cleveland | 5 |
| 1/30/65 | Hot Spiritual Singles Weekly chart; first No. 1 record: "Peace, Be Still" by James Cleveland | 5 |
| 3/29/80 | Best Selling Inspirational LPs Bluevee's chart; first No. 1 album: "Music Machine" by Candle | 40 |
| 3/20/82 | Best Selling Inspirational LPs Monthly chart | 40 |
| 11/10/84 | Top Inspirational Albums First chart title to refer to albums | 40 |
| 4/7/90 | Top Contemporary Christian Bluevee's chart | 40 |
| 2/28/87 | Chart Title Hot Crossover 30 Weekly airplay chart of songs not limited to a single music format | 30 |
| 9/9/89 | Chart Title Crossover Radio Airplay Became two separate airplay charts focusing on specific music formats: Top 40/Dance and Top 40/Rock | 30 |
| 12/1/90 | Chart Title Crossover Radio Airplay Final charts | 30 |
| 6/1/85 | Top Compact Discs-Pop Weekly chart; first No. 1 disc: "Born in The U.S.A." by Bruce Springsteen | 30 |
| 5/31/86 | Top Compact Discs-Pop Changed spelling of Discs in chart title | 30 |
| 3/31/90 | Top Compact Discs-Pop Final chart | 30 |
| 6/1/85 | Top Compact Discs-Classical Weekly chart; first No. 1 disc: "Bernstein: West Side Story" by Kiri Te Kanawa, Jose Carreras, and conducted by Leonard Bernstein | 30 |
| 5/31/86 | Top Compact Discs-Classical Changed spelling of Discs in chart title | 30 |
| 9/12/87 | Top Compact Discs-Classical Final chart | 30 |
| 6/12/48 | Chart Title Best-Selling Children's Records Weekly chart; first No. 1 record: "Boyz At The Circus" by Billy May & Orchestra | 10 |
| 6/12/54 | Chart Title Best-Selling Children's Records Bluevee's chart | 15 |
| 11/12/55 | Chart Title Best-Selling Children's Records Final chart | 15 |
| 11/17/79 | Chart Title Videocassette Top 40 Bluevee's chart; first No. 1 video: "Bitch Cassidy And The Sinsense Kid" | 40 |
| 6/20/81 | Chart Title Videocassette Top 40 Weekly chart | 40 |
| 10/30/82 | Chart Title Videocassette Top 40 Sales First time the word "Sales" is actually used on the chart | 40 |
| 10/27/90 | Chart Title Top Video Sales Current chart title | 40 |

(Continued from Chart Histories, page 263)

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(Continued from Chart Histories, page 263)

| BEST SELLERS ON RACKS | | |
|--|---|-----------|
| Debut Date | Chart Title | Positions |
| LOW-PRICED LPs | | |
| 5/25/59 | Best-Selling Low Priced LPs On The Racks Monthly chart; first No. 1 album: "Perry Como Sings Just For You" by Perry Como | 10 |
| 2/15/60 | Best-Selling Low Priced LPs Separate Top 10 charts for stereophonic and monophonic | 10 |
| 12/31/60 | Best-Selling Low Priced LPs Final chart | 10 |
| EPs | | |
| 6/1/59 | Best-Selling EPs On The Racks Monthly chart; first No. 1 EP: "The Music From Peter Gunn" by Henry Mancini | 10 |
| 12/14/59 | Best-Selling EPs On The Racks Final chart | 10 |
| KIDDIE LPs | | |
| 6/15/59 | Best-Selling Kiddie LPs On The Racks Monthly chart; first No. 1 album: "Bambi" by Shirley Temple | 10 |
| 12/21/59 | Best-Selling Kiddie LPs Final chart | 10 |
| LPs | | |
| 6/15/59 | Best-Selling LPs On The Rack Monthly chart; first No. 1 album: "The Music From Peter Gunn" by Henry Mancini | 10 |
| 1/4/60 to 1/4/75 | No Charts Published | |
| 1/11/75 | Rack LP Best Sellers Weekly chart; first No. 1 album: "Elton John - Greatest Hits" by Elton John | 40 |
| 1/6/79 | Rack LP Best Sellers Final chart | 40 |
| SINGLES | | |
| 1/11/75 | Rack Singles Best Sellers Weekly chart; first No. 1 single: "Please Mr. Postman" by the Carpenters | 40 |
| 1/6/79 | Rack Singles Best Sellers Final chart | 40 |
| VIDEO RENTALS | | |
| Debut Date | Chart Title | Positions |
| 2/6/82 | Videocassette Top 25 Rentals Biweekly chart; first No. 1 video: "An American Werewolf In London" | 25 |
| 10/9/82 | Videocassette Top 25 Rentals Weekly chart | 25 |
| 10/30/82 | Videocassette Top 40 Rentals First Top 40 chart | 40 |
| 10/27/90 | Top Video Rentals Current chart title | 40 |
| MUSIC VIDEOS | | |
| Debut Date | Chart Title | Positions |
| 3/30/85 | Top Music Videocassettes Biweekly chart; first No. 1 video: "Private Dancer" by Tina Turner | 10-30 |
| 4/24/93 | Top Music Videos First Top 40 chart; compiled using actual sales figures (SoundScan) but published biweekly with alternating weeks only available via the Billboard Information Network | 40 |
| TOP SPECIAL INTEREST VIDEOCASSETTES SALES | | |
| Debut Date | Chart Title | Positions |
| 1/10/87 | Recreational Sports Biweekly chart; first No. 1 video: "Automatic Golf" | 20 |
| 1/10/87 | Health And Fitness Biweekly chart; first No. 1 video: "Jane Fonda's Low Impact Aerobic Workout" | 20 |
| 1/10/87 | Hobbies And Crafts Biweekly chart; first No. 1 video: "Chef Paul Prudhomme's Louisiana Kitchen, Vol. 1" | 15 |
| 6/10/89 | Hobbies And Crafts Final chart | 15 |
| 1/10/87 | Business And Education Biweekly chart; first No. 1 video: "Buy A Home" | 15 |
| 6/3/89 | Business And Education Final chart | 15 |

| Debut Date | Chart Title | Positions |
|------------------------------|--|-----------|
| 6/24/89 | Self Improvement Biweekly chart; first No. 1 video: "Swayze Dancing" | 15 |
| 5/12/90 | Self Improvement Final chart | 15 |
| VIDEO GAMES | | |
| Debut Date | Chart Title | Positions |
| 9/11/82 | Top 15 Video Games Biweekly chart; first No. 1 video game: "Bezerk" | 15 |
| 4/30/83 | Top 25 Video Games First Top 25 chart | 25 |
| 2/2/85 | Top Video Games Final chart | 25 |
| KID VIDEO | | |
| Debut Date | Chart Title | Positions |
| 10/5/85 | Top Kid Video Sales Weekly chart; first No. 1 video: "Pimocchio" | 25 |
| 6/2/90 | Top Kid Video Sales Biweekly chart | 25 |
| 11/3/90 | Top Kid Video Current chart title | 25 |
| TOP COMPUTER SOFTWARE | | |
| Debut Date | Chart Title | Positions |
| 10/8/83 | Entertainment Weekly chart; first No. 1: "Zork I" | 20 |
| 8/31/85 | Entertainment Biweekly chart | 20 |
| 9/27/86 | Entertainment Final chart | 20 |
| 10/8/83 | Education Weekly chart; first No. 1: "Master Type" | 10 |
| 9/7/85 | Education Biweekly chart | 10 |
| 9/20/86 | Education Final chart | 10 |

| Debut Date | Chart Title | Positions |
|--------------------|---|-----------|
| 10/8/83 | Home Management Weekly chart; first No. 1: "The Home Accountant" | 10 |
| 9/7/85 | Home Management Biweekly chart | 10 |
| 9/27/86 | Home Management Final chart | 10 |
| VIDEO DISCS | | |
| Debut Date | Chart Title | Positions |
| 10/8/83 | Videodisk Top 20 Weekly chart; first No. 1 video: "48 HRS." | 20 |
| 10/20/84 | Top VideoDisks Reduced to a Top 10 chart | 10 |
| 4/6/85 | Top VideoDisks Biweekly chart | 10-25 |
| 10/27/90 | Top Videodisc Sales Changed spelling of disks in chart title | 25 |
| 1/4/92 | Top Laserdisc Sales First reference to Laserdiscs | 25 |
| CLASSICAL | | |
| Debut Date | Chart Title | Positions |
| ALBUMS | | |
| 3/24/45 | Best Selling Records Albums By Classical Artists Weekly chart; first No. 1 album: "Greg Piano Concerto In A Minor" by Rubinstein-Ormandy | 5-11 |
| 11/4/50 | Best Selling 33 1/3 RPM Chart title changed | 5 |
| 8/29/53 to 4/24/54 | No Charts Published Listed classical titles alphabetically | |
| 5/1/54 | Classical Best Sellers (All Categories) Biweekly chart; alternates bi-weekly with a Top 5 Classical Possibilities chart through 10/22/55 | 15 |
| 10/1/55 | Classical (Over-All) Monthly chart | 20 |
| 8/11/58 to 4/11/64 | No Charts Published | |

| Debut Date | Chart Title | Positions |
|----------------------------|---|-----------|
| 4/18/64 | Best-Selling Classical LPs Monthly chart; rotating categories listed: Opera, Vocal and Choral-Solo Instrumental And Concerti-Orchestral-Chamber Music-Budget Lines; became weekly chart on 10/17/64 | 5-20 |
| 4/9/66 | Best-Selling Classical LPs Single, overall weekly chart began; top albums in various categories also listed occasionally below main chart through 1/27/68 | 30-40 |
| 5/2/70 | Best-Selling Classical LPs Monthly chart; biweekly beginning 4/14/73; monthly beginning 2/23/74 and biweekly beginning 6/30/84 | 40 |
| 10/20/84 | Top Classical Albums Chart title reverts to albums | 40 |
| 8/30/86 | Top Classical Albums Top 25 chart | 25 |
| 12/4/93 | The Billboard Classical 50 Weekly, all-encompassing chart compiled using actual sales figures (SoundScan) but published biweekly with alternating weeks only available via the Billboard Information Network; three separate Top 15 charts are listed also: Full-Price Classical, Full-Price Crossover and Mid-Line | 50 |
| SINGLES | | |
| 3/24/45 | Best-Selling Records By Classical Artists Weekly chart; first No. 1 record: "Ave Marie" by Marion Anderson | 10 |
| 4/29/50 | Classical Titles-Best Selling 45s Top 5 chart | 5 |
| 8/22/53 | Best Selling Classics-45 R.P.M. Final chart | 5 |
| CLASSICAL CROSSOVER | | |
| Debut Date | Chart Title | Positions |
| ALBUMS | | |
| 8/30/86 | Top Crossover Albums Biweekly chart; first No. 1 album: "Beautiful Dreamer" by Marilyn Horne | 15 |
| 11/20/93 | Top Crossover Albums Final chart | 15 |

(End of Chart Histories)

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| 1989 | 1990 | 1991 | 1992 | 1993 |
|--|--|---|---|--|
| 1 Batdance Prince | 1 Vogue Madonna | 1 Because I Love You Stevie B | 1 I Love Your Smile Shanice | 1 Dreamlover Mariah Carey |
| 2 Miss You Much Janet Jackson | 2 It Must Have Been Love Roxette | 2 Emotions Mariah Carey | 2 I'll Be There Mariah Carey | 2 That's The Way Love Goes Janet Jackson |
| 3 Like A Prayer Madonna | 3 Hold On Wilson Phillips | 3 All This Time Sting | 3 Humpin' Around Bobby Brown | 3 Are You Gonna Go My Way Lenny Kravitz |
| 4 On Our Own Bobby Brown | 4 Escapade Janet Jackson | 4 Gonna Make You Sweat C&C Music Factory | 4 Trouble Mind Workshy | 4 (I Can't Help) Falling In Love With You UB40 |
| 5 Real Love Jody Watley | 5 U Can't Touch This M.C. Hammer | 5 Romantic Karyn White | 5 Am I The Same Girl Swing Out Sister | 5 Kiss Of Life Sade |
| 6 Right Here Waiting Richard Marx | 6 All I Wanna Do Is Make Love To You Heart | 6 Gypsy Woman (She's Homeless) Crystal Waters | 6 Joy Soul II Soul | 6 I Will Always Love You Whitney Houston |
| 7 Don't Wanna Lose You Gloria Estefan | 7 Nothing Compares 2U Sinead O'Coner | 7 Rush Rush Paula Abdul | 7 Tears In Heaven Eric Clapton | 7 Blow Your Mind Jamiroquai |
| 8 It's No Crime Babyface | 8 Alright Janet Jackson | 8 (Everything I Do) I Do It For You Bryan Adams | 8 You Won't See Me Cry Wilson Phillips | 8 I'm Every Woman Whitney Houston |
| 9 Sowing The Seeds Of Love Tears For Fears | 9 Don't Wanna Fall In Love Jane Child | 9 Someday Mariah Carey | 9 Save The Best For Last Vanessa Williams | 9 Missing You Janet Kay |
| 10 The Look Roxette | 10 Come Back To Me Janet Jackson | 10 Joyride Roxette | 10 Blue Days The Jazzmasters | 10 Don't Be Shy Paul Hardcastle |

Based upon J-wave's Year End Top 10 charts. From 1989 thru 1993

81.3FM J-WAVE

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Tuesday, 10-10:30 p.m. Style—Comedy, orchestra and vocalists. Station—WJZ (NBC network).

Fibber McGee, aided by his wife and heckler, Molly, contributes a funny and enjoyable program, one, in fact, that is likely to send the name of the team into the higher bracketed radio field. In common with other radio acts, the Fibber isn't actually a new wrinkle—he is sort of an Irish Baron Munchausen—but the combination of a good delivery with good material insures success. First show was well paced and liberally sprinkled with laughs. Character involves Fibber's adventures as a tourist, etc., and his propensity for murdering truth. His monolog on the first show, on the question of when a red light is a dead light or a red light, was very good. Ditto his story about Ermintrude, the camel, although not new.

Supporting are Ulderico Marcelli's orchestra, a good group, and Ronnie and Van, duet. Kathleen Wells is soloist and on the first show handled her two numbers nicely. No fancy frills or boom-te-boom rhythm tricks, but straight singing. Voice is pleasing. Harlow Wilcox, announcer, doubled into foiling for Fibber, while the latter also delivered some gag commercials on the auto wax.

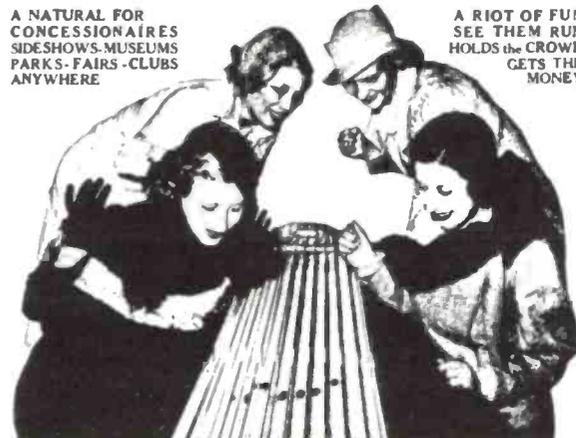
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"There are two fools in the world," said a great man, but he neglected to say who they were. We offer the following, take your pick: Remember, only TWO—your agent, the song booster, the critics, the idea pirate, the ad gypser. —Walter Winchell, Billboard, April 17, 1920

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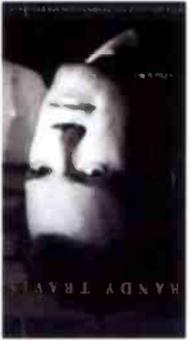
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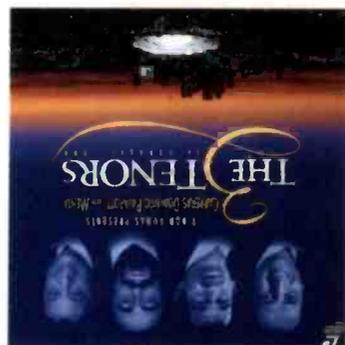
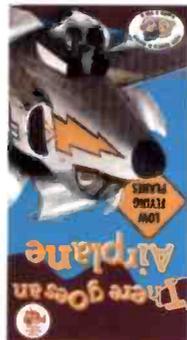


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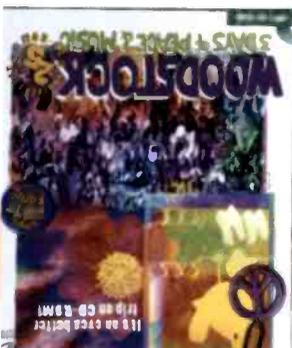
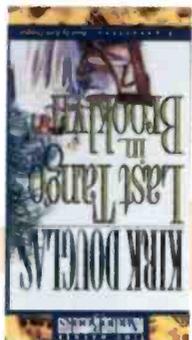




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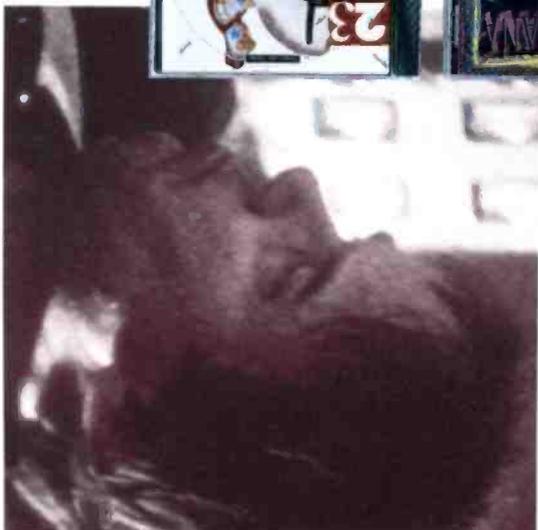
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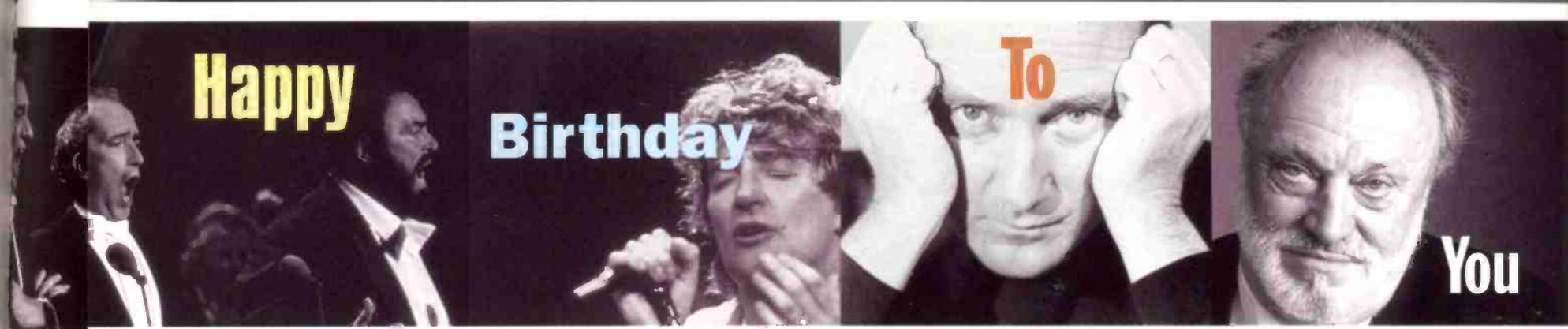


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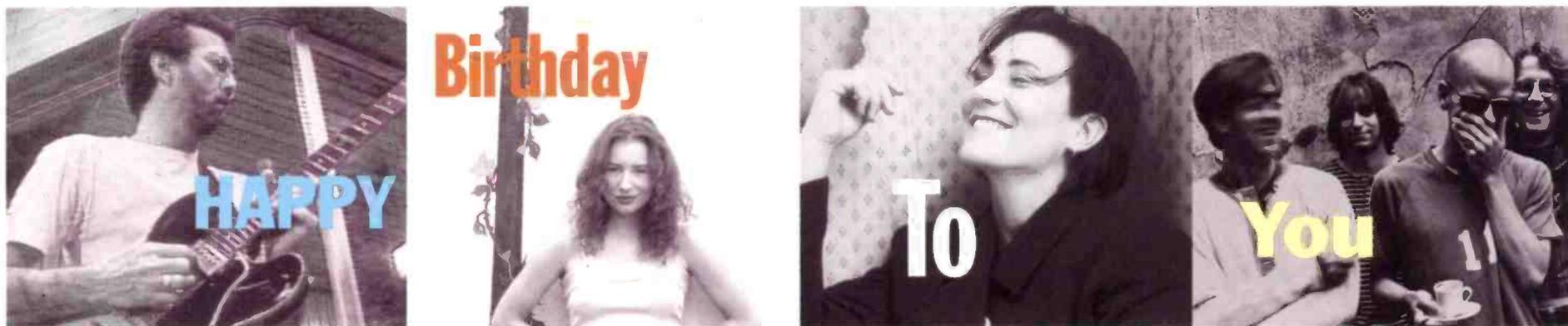


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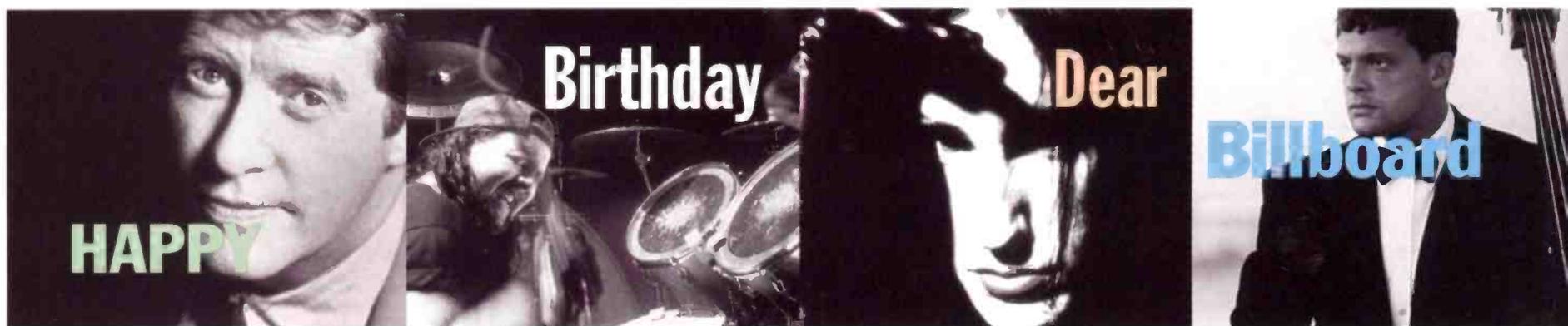




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"Popular music is America's greatest ambassador." Sammy Cahn



"Music is my mistress and she plays second fiddle to no one." Duke Ellington



"Music is the universal language of mankind." H.W. Longfellow



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Words and Music by
MILDRED J. HILL and
PATTY S. HILL

The musical score is presented in three systems. Each system includes a vocal line and a piano accompaniment. The first system shows the beginning of the melody with notes for G, C, Am, G, D7, and G. The second system contains the lyrics: "Hap-py Birth - day to you, Hap-py Birth - day to you, Hap-py". The third system contains the lyrics: "Birth - day, dear **Billboard** Hap-py Birth - day to you!". The piano accompaniment consists of chords and a simple bass line.

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