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industry winds up
an exciting year

from ascap hassling to payola; '59
offered few if any dull moments

by bob rollontz

new york — the year 1959 will go down in music business history as the year in which payola leaped out of the back rooms and into the newspaper headlines from coast to coast. it was the year of the controversial ascap consent decree, naras, the dinners' club record club, good all-business, and to singles business, the formation of a new disk jockey organization, the formation of dozens of dealer organizations including a national society — sord, new manufacturers, distributor and dealer woe included, but made evident and discounting, more jazz festivals, a seven inch 33, a peter gottum moves on the part of a.e.r. men, new labels with big money again, downtown brokers, radio and plans for a new very slow speed tape, the mercury of minnesota to buck the speed slow tape cartridge introduced by rca victor.

quiet start

the year started quietly enough with a new wax path between the american federation of musicians and the disc jockeys. by the end of the year the national labor relations board had ruled against competitive bargaining in the disk business, allowing west coast musicians of 12 record firms to vote for either the afm or the new formation the disc jockey union (dju) (american).

the party of the start of the year hugo and luigi anglicki turned the rca victor's into a "fabulous" deal at rca victor, and at the end of the year had come up with one of the smash hits of the year with delia roose's "don't you know." the hugo and luigi shift pressed on at the point of m.a.r. ninth in 1959.

charts keyed disk variety

new york — one of the interesting aspects of the music record business in 1959 was the great variety of records that made the pop charts. hits were made by a duo called "the nutty squirrels," the king kongs, and beck and howard, and singing a song that has no words, called "hundreds of thousands," of the tabernacle choir, backed by the philadelphia orchestra, had a hit in "john the baptist of the republic," on columbia, and marvin denny came up with a big one featuring jungle sounds on his liberty waltz titled "the king kong." the record has now been considared strictly a rock and roll sagger, made it bigtime with his wawing of Kurt Wellins' "mack the knife," from the almost classic styled work, "the threepenny opera."