Now we are 75. . .

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

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

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

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

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

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

Suddenly we are into the 1970's. . .

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

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

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

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

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

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

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

The first issue of Billboard Advertising contained eight pages, sold for 10 cents a copy. A one-year subscription could be purchased for 90 cents—payable in advance. The makeup inside was four columns with ultra-conservative, one line, one column headlines. There was a page of display advertising and a page of classified—and a significant number of the advertisements in the first issue came from Donaldson Lithographing.

Special editions began almost immediately. Two months after its founding Billboard Advertising published its first special—a New Year’s number. This was followed July 1, 1895, by a mid-summer special and November 1, 1895, by a Thanksgiving edition. By June 1, 1896, the publication was enlarged to include an agricultural fair department, and one year later, sensing broader horizons, the name was changed to The Billboard.

Toward the end of the century, Donaldson got into a scrap with Hennegan over a question of editorial and for a time Donaldson took no active part in the publication. By 1900, from all accounts, The Billboard was bankrupt. That year Donaldson acquired Hennegan’s interest in the company by personally assuming the publication’s liabilities. Broke or not, The Billboard published its last monthly issue May 1, 1900, then changed its publishing frequency to weekly. The first weekly edition of The Billboard appeared dated May 5, 1900, and thus began 70 years of uninterrupted weekly publication.

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

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

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

From the beginning, Donaldson figured people wanted to have his publication delivered to a dealer near to them. In 1920, six years after the Audit Bureau of Circulations was founded, Billboard applied for membership in A.B.C. and was accepted.

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

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

One of the surest ways you can adopt to get yourself most cordially despised in the office of the Billboard is to send in malicious attacks on other members of the profession, coupled with a request that the article be published but your name withheld."

Or consider this message which ran in 12 point boldface type in the September 8, 1901 Billboard: "One of the surest ways you can adopt to get yourself most cordially despised in the office of the Billboard is to send in malicious attacks on other members of the profession, coupled with a request that the article be published but your name withheld."

Looking through old files of Billboard it is obvious that the editorial voice was well rooted. Occasionally, a portion of that page was used to convey a message to advertisers. Here is one from July 28, 1906, which still has an awfully familiar ring: "You can aid us get The Billboard out on time by sending in your copy early in the week. Don’t wait until the last minute. You will get better display and position by giving us early copy than you will if you wait for the rush. Your consideration in this matter will be greatly appreciated.

Early that same year the publication raised its advertising rate, and there was another notice on the editorial page which read as follows: "On and after February 1, the advertising rate of The Billboard will be advanced to 20 cents a line. (Note: The rate had been 15 cents.) The rapid growth of the advertising business renders this change imperative. We believe there is still a larger sell space at the present rate and derive an adequate profit. Without an adequate profit we cannot go on growing. The price is still a bargain in the advertising world. The highest bidder will be the only person who can compete for space which is in the violet where his product was concerned. Once he appropriated two columns in the middle of the first page to announce his goods, he was home free."

There is a place in the world for the tiny parakeet...
"Yellow muck is the cheapest and easiest stuff in the world to write. Rumors, lies, misstatement, exaggeration and hysterical rot. A spoonful of brains and 5 cents worth of beer is all the equipment needed."

William H. Donaldson

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

"Even the humblest and smallest of things is worth something, for is it not recorded that two sparrows sold for a farthing?

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

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

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

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

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

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

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

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

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

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

(Continued on page 8)
THE BILLBOARD STORY

1943 he became general manager and in 1958, he was elected to succeed Evans as president and chief executive.

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

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

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

Billboard itself in the years just before World War II and just after continued to cover the entertainment industry generally. During this period, a sizable portion of the publication was devoted to an amusement phenomena born during the Depression: Coin-operated entertainment devices. The first advertisement for a coin machine appeared in March 1, 1899, Billboard, Down through the years, the publication carried advertisements and sketchy news of these devices. Then in the depths of the Depression, in March, 1932, Billboard launched its Amusement Machines department. It is no exaggeration to say that this department kept the publication in business during the long lean years which led up to World War II.

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

Billboard looked much the same until November 4, 1950, when it changed from magazine format to four-column tabloid newspaper format. In tabloid, Billboard was able to get the news to its readers faster, and able to present the news in more interesting, more exciting newspaper makeup. These elements were of course important factors in establishing Billboard as the communications center of the dynamic, fast moving music-record industry. To give the reader a better looking product, Billboard on January 5, 1955, went from tabloid to tabloid printed on a coated sheet of paper. This gave the editors an opportunity to take the paper into the field of photo journalism, and shortly thereafter into four-color halftones.

By 1957, with Vend well established, the Company launched a second slick paper monthly, called Funspot. In those days, Billboard had a sizable, prosperous department devoted to traveling show business—the "outdoor" market for which the publication was originally created. Funspot was designed to serve the needs of the non-traveling, permanent amusement enterprise. It continued to do this until 1966 when the Company faced up to one of its most difficult publishing decisions—if the need to split Billboard into two magazines in order to better serve the music and the general amusement industries. That split occurred in January, 1961, at which time the "outdoor" department was stripped (continued)
out of Billboard and merged with Funspot to create a brand new weekly businesspaper called Amusement Business.

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

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

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

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

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

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

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

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

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

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

So there it is. Billboard Publications. After 75 years, a dynamic, constantly changing organization, living up to the promise made for it by its founder, Bill Donaldson. Remember?

"There's a place in the world for the tiny parakeet and the wizened little old goldfinch."

"And there's a place for the eagle."

"Even the humblest and smallest of things is worth something, for it is not recorded that two sparrows were sold for a farthing."

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

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

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

By BILL SACHS
Billboard Executive News Editor—1925-1969

What had all the earmarks of a bad investment turned out a bonanza for W. H. Donaldson, who with his long-time competitor and friend, James H. Henne- gan, founded The Billboard back in 1894. The story of The Billboard's birth has been told on numerous occasions in the past, but the aftermath, which gave Donaldson sole control of the publication, reads even more interestingly.

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

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

The partners worked entirely on credit and bluff ed their way through on nothing but their prospects. This ran well for awhile but their luck soon ran out and they pulled up lame on finances. As a means of saving the enterprise it soon became a matter of "you buy me out or I'll buy you out".

It was then that the two publishers again hied themselves to Wielert's Concert Hall, their favorite watering place, in Cincinnati Over the Rhine district. It was here that their original agreement was solemnized. After a gourmet's repast, topped by several bot tles of Liebfraumilch, the partners, without a bicker, ironed out their difficulties, with Henne- gan agreeing to sell his interest in the venture to Donaldson for the munificent sum of $500. In jest and in the spirit of the occasion, the pair drew up a final agreement on a scrap of paper, couched in their best legal terminology, and sealed it with an imprint of the cork off the wine bottle. This worthy epistle is still hidden somewhere in The Billboard's archives in Cincy. Thus it happened that a $500 investment was parlayed into the present-day multimillion-dollar enterprise.

Movie Pioneers

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

Many of these movie ads were "on the cuff," Don aldson's way of helping the pioneers in the field to get started. Unfortunately, in later years, when the movie industry began flourishing, many of these so called pioneers who benefited from Donaldson's gen erosity passed him up like a plague. But he took it philosophically and it never stopped him from aiding countless other showmen with cash contributions to
keep their shows going when adversity hit. His generosity won him many friends among showfolk in all parts of the world.

Having ended a career of nearly 44 years as a member of The Billboard’s editorial staff in Cincinnati, I have been urged to reminisce on some of my experiences during that period. During the many years I had covered virtually every branch of the amusement and entertainment field, save opera. But to devote a lifetime of nostalgic vignettes into this limited space is nigh onto impossible. Such items are better spoken than written and possibly should be collected for a book on old-time showbiz sometime in the future. So let’s pick a few subjects at random.

**Many Firsts**

The Billboard in its long history has had many firsts, too many to enumerate here. It was the first showbiz trade paper to give official recognition to the Negro or black vaudeville offering via a special section conducted by one J. A. Jackson. He covered the miniature all-black musical comedies that played the Negro sectors in the major cities from coast to coast. These black tableaux also dotted the South in large numbers. With the retirement of Jackson, news of the colored performers was incorporated into the regular news pages of The Billboard and it has remained that way over the years.

The Billboard was also the first to cover all branches of entertainment and amusement fields, both indoor and outdoor. It was also the first trade publication to cover the coin machine and pinball industries with news and advertising on a weekly basis.

Gave Winchell’s Start

What is not generally known is the fact that The Billboard was the first to offer columnist Walter Winchell the opportunity to write his first column. At the time, Winchell and his wife were working the major vaudeville circuits in a song and dance act billed as Celluloid and White. Winchell had just started to dabble in column writing and in the early 1930s, asked permission from the then-Editorial board, Al C. Hartmann, if he might submit a weekly column made up of news picked up on tour. He was then on the go, sign, and that kicked off Winchell’s career.

A number of years ago, when another newspaper man was writing this column, he wrote that Winchell started column, Winchell wrote Hartmann as follows: “Dear Mr. Hartmann: I have never had the pleasure of thanking you in person. If it weren’t for you, away back in the latter ’10s (or was it the early Twenties) I might never have landed a job on a gazette. I want your staff and a few other jobs. Again that was the Billboard and you that first permitted my stuff when it was called Stage Whispers” and signed “By the Busybody.” Only once— the last I did for Billboard — was I signed W. W. Thanks gratefully to you and the Billboard for helping so much to give me the start I hungered for when I was looking for next week’s work that is hardly available today.”

While Winchell was writing his column, W. H. Donaldson was writing in Sarasota, Fla. Upon his return, he wrote Walt Hartmann: “It’s this guy doing the column and signing it W. W.?” Hartmann explained that it was an actor named Walter Winchell. He had written this stuff, was Donaldson’s reply, “Fire him.”

The ironic part of the deal was that Winchell was fired from a job he was doing without pay. He was writing the stuff gratis.

When Tabs Flourished

One cannot write of old-time show business without bringing up the era of the tab shows, which flourished in this country from around 1915 until late in the 1930’s, at which time the advent of talking pictures had taken its toll and knocked many tab show out of the business. As the name implies a tab show is a tabloid version of any-type of stage presentation. The average tab was actually a cross of a burlesque offering and a musical comedy. The smaller units of the day carried an average of 20 people, including one or two comics, a straight man, a juvenile, a sousbret, an ingenue, or a specialty act, plus a line of girls. These smaller units usually confined their activity to towns of from 20,000 to 50,000.

The larger shows carried 50 to 60 people and most often played stock engagements from four to six weeks in the major cities. The leaders in the field during the height of tab show popularity were such show owners as Louis (Red) Mack, Raynor Lehr, A. B. Marcus, Bert Smith, Jimmy Evston, Curley Burns and Howard Paden, Halton Powell, Jack the Dalton Brothers, Rex Jewell and Don Lanning. None are active in show business today.

The large number of the hundreds and covered the country like a blanket. Chief among the tab show bookers at the time were the Gus Sun Book ing Agency, Gus B. Morgan Book ing Agency, Springdale, Ohio; L. L. Sun Book ing Agency, Atlanta. Bookings were usually on a week or a split week basis. The grandaddy of them all was the veteran showman Gus Sun, who at one time booked some 180 houses, largely

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

DECEMBER 27, 1969, BILLBOARD

75th Anniversary Section

Following the stock stand at Luna Park, Hope continued with the Hurley company on the Gus Sun tab circuit. It was in his second season with Hurley that Hope realized his life’s ambition— to be a comic. His idol with the Hurley tab was Frank Malay, a potty, bawdy, baggy · pant legged guy, who, as he once warily observed, was still alive and kicking in Sebring, Ohio. Hope got his first opportunity to display his comedic talent at a theater in West Virginia. His first contact to the tab show and a movie, many theaters on the circuit featured a country store, where lucky ticket-holders were awarded prizes. The show’s comic usually drew the winning tickets and awarded the groceries. On this occasion, comic Malay decided to throw Hope into the brick, and the latter did use his way to a great reception from both the audience and members of the Hurley entourage. It was then that Bob was urged to try his hand at comedy and he didn’t have to be urged to do so. Malay was a hard worker, and I’d say to myself ‘if I could only make people laugh like that I’d be the happiest guy in the world’.”

In later years, Hope told us: “I used to stand in the box office at a country store, and Malay would say ‘hold my coat, and I’d say to myself if I could only make people laugh like that I’d be the happiest guy in the world’.”

Fred, the long-time Delaware, Ohio, Hope, many years later said: “I paid Hope $40 a week and still think the guy was vastly overpaid.”

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

Ad Valorem

This toy ing with nostalgia rekindles fond memories of the days of 40 years ago when we used to trapsed abroad every flopping theater that tied up at Constance, Ky., just across the Ohio River and never have landed the vaudeville board and others that had never have landed the vaude circuit. It was in the late ’30’s that one of the unforgettable characters we’ve ever met (with apologies to Reader’s Digest).

 Vic Faust, was one of a long line of a century that we knew him always looked as though he was between 50 and 60 years of age, came to America from Austria with his father and family as the Faust Family of Swan Bell Ringers. Vic, himself, was a swiss bellringer on his own, and he was tall and good-looking. In those old days, Vic was a very tall and good-looking guy that really had to be engaged a distinct novelty.

When Faust’s family returned to Australia after seven years of playing the lyceum and chautauqua circuits in this country, Vic elected to stay behind to cast his lot in this land of opportunity. Our first introduction was when we were at the old Hippodrome Theater in New York, Ky., back in 1926. We found him engaged in the Racin ing Record, while milling over numerous newspaper race selections, tips sheets and a little black notebook which I found later contained the code to his latest secret to beat the bank. Only later did we find out that Vic could never lose a bet. He was always on top of his game, always in the know, and always on top of the game. He could never lose a bet. He was always on top of his game, always in the know, and always on top of the game.

Vic was truly the lone-wolf type. He lived simply, dressed simply, and women held no attraction for him—or vice versa. He’d take a nap occasionally but never to the extent of interfering with his ability to beat the ponies. Vic didn’t make friends easily and it was only after some people had told him I was a 50-cent bettor of any sort of game that he finally became bosom pals. It was shortly thereafter that Vic showed me he was homesick for his native Australia and that he was looking for a way out. To finish the trip to Down Under, Vic was taking the easy route—bet the bookies. He had set his sights at $1,000, and once he had taken that in his name, he was taking off.

**He Never Gave Up**

From Bill Leich’s tab, Vic shifted to other shows of the Gus Sun gang and re re abouts joined Capt. J. W. Menke’s Golden Rod Show boat for an extended engagement in Pittsburgh. A bit later, he shifted to a tab show run by Capt. Billy Bryant, and for years up to the beginning of World War II, Vic divided most of his time between the road and the army. As a result of Vic’s progress in his attempt to snare the G note for his trip to his homeland, he had his ups and downs. Whenever he was in financial straits, he would get up with new system to beat the bank and put him back into the running. At one time he was on a winning streak and was still being waged with a lot of money, and yet another money winner to his name. He had his ups and downs. Whenever he was in financial straits, he would get up with new system to beat the bank and put him back into the running. At one time he was on a winning streak and was still being waged with a lot of money, and yet another money winner to his name.

...
A Personal View (continued)

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

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

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

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

Walkathon Popular

In citing The Billboard's numerous "firsts" in an earlier paragraph we neglected to mention the many years of success enjoyed by the walkathons, the around-the-clock endurance contests promoted by such leaders in the field as Leo B. Selzer, Harry H. Cowl, Charles M. Hayden, Earl Fagan, Mickey Thayer, Dick Gough, W. E. TenBetts, Harold J. Ross, S. M. Fox, Ray C. Alvin, Harry Fitzpatrick, Guy Schwartz and countless other promoters in the era from the mid-1920's to the late 1930's. These shows which ran on location anywhere from two weeks to several months, depending upon the traffic, enjoyed a bonanza over the years. The walkathons chalked up some of their biggest years during the depression days of 1929 and 1930, when show business as a whole was suffering box office cramps. By the late 1930's some 36 States outlawed the endurance contests by legislation, bringing to an end a most unusual form of entertainment.

One of the most ambitious and aggressive of the pioneer walkathon operators was Harold J. Ross, who operated widely in this country but who also booked his contests on extended engagement in such spots as Mexico City, Paris, Brussels, Belgium, and Frankfurt, Germany. A story which made the rounds at the time was born during the run in Frankfurt. German law at the time prescribed that no money could be taken out of the country. Ross, however, had anticipated that obstacle and was all set to beat the Germans to the punch. Accompanying Ross on the Frankfurt date was his wife. He soon passed the word to all and sundry that Mrs. Ross was pregnant, a gross exaggeration. Ross had his wife fitted with a corset-like affair that gave her the pregnant image and she played the role to the hilt. She was seen frequently in public and progress of her pregnancy was the frequent topic of discussion. In the meantime, each night's receipts from the show were systematically exchanged from Marks to U. S. Sills of high denomination at the local bank. About a week before the show was to close its stand in Frankfurt, the word was passed that Mrs. Ross would have to leave, due to her conditions and the fact that she wanted her child to be born in America. During the run, Ross had cultivated the friendship of the German city and State officials, who were very solicitous of Mrs. Ross' condition and saw to it that she was placed safely on the train at Frankfurt and on the ship in Hamburg, carrying what amounted to all of the show's receipts on her person for a safe trip home.

Minstrel's Denise

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

The Redhill-Bradford troupe numbered some 50 strong and comprised a galaxy of so-called "nigger-singers" (if you'll pardon the expression) the likes of which had never been excelled by minstrel shows of the past. Included in the line-up were such stellar minstrel stars of the past as Jack (Smoke) Gray, Emmet Miller, Huberkm and Denton, Blackface Eddie Ross, Garner Newton, Charles (Slim) Vermont, Hi-Brown Bobby Burns, Norman Brown, Al Mint, Roy Francis.

Charles Van Ruska, Billy Adams, Jack (Hand Face) Kennedy, Barton Isbell, Ken Bennett and Johnny Heasley. The last named was 84 years old at the time and had been a member of the original Al G. Field Minstrels. The troupe made its official bow at the Lyric Theater, Dayton, Ohio, Aug. 1, 1931, and folded less than a week later in Toledo, leaving the minstrel lads stranded and with hardly a quarter among them. It seems that Redhill and Bradford had left Cincinnati, leaving numerous unpaid bills behind, which put the law on their tails in short order.

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

I had dispersed of finding any of the stranded show members when, quite by accident, late that afternoon I spied Al Mint, the show's tenor, walking down a country road toward Luna Pier some 15 miles west of Toledo. Mint, over the years, had earned the reputation of being a jinx. Any show he joined, it was claimed, was sure to fold within a fortnight. He was still bating 1,000. The stranded minstrels, Mint advised, had been rescued by one of Toledo's leading bootleggers, who had bought the boys $50 worth of groceries and put them up in his cottage at Luna Pier. The grocery supply did not last out the first night. From then on it was pitch 'til you win. Nocturnal visits to neighboring garden patches and hen houses kept the wolf from the door for the nearly two weeks the boys housed there.

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

75th Anniversary Section DECEMBER 27, 1969, BILLBOARD
WEBER AND FIELDS ENTER THE VAUDEVILLE FIELD

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

New York, Aug. 2.—Weber and Fields, who have of late refused offers to appear in vaudeville, have finally decided to heed the call by two-o'clock, and will open in the week engagement next Monday at the Palace Theatre. No mention has been made of the salary consideration, but inasmuch as the comedians have in the past refused very large offers for similar appearances it probably approaches close to the record mark for vaude

Feb. 21, 1914 Pg. 6
COMPOSERS

Seek More Royalties

New Organization Formed in New York City

Will Protect Composers, Writers and Publishers in Public Performances of Musical Works

New York Feb. 14.—The Society of Authors, Composers and Publishers was formed yesterday at a meeting in the Hotel Claridge. George Maxwell was elected president, Victor Herbel, vice-president; Glen McDougle, secretary, and John L. Golden, treasurer. The Board of Directors will be selected from among publishers, authors and composers, six of each, forming a total of eighteen for the full board. The object of the organization is to put into effect the rights of composers of music, authors and publishers from compositions used by orchestras in hotels, cafes and moving picture theaters. Just how these rights are to be established and royalties collected has not been made clear. The organization will be patterned after similar societies in France, Germany and Italy where laws have been enacted to serve

Billie Burke's Capitulation to the Lure of M. P. Camera

As Engineered by the Indestructible Thos. H. Ince

Well Told by Kenneth A. O'Hara

His Story Is at Least Founded on Facts

It's all over. The story of it was told in a news dispatch that emanated from New York some weeks ago. Therefore, it's all over—all over the country. It took a long time and a bundle of money and cost at least one man many hours of sleep. But July 27, 1929 Pg. 3

Ethel Barrymore Scorns Talkie Offers

LOS ANGELES, July 22—Ethel Barrymore, here for a four weeks engagement in The Kingdom of God at the Mason Theater, said in an interview that she scorns talkie offers. She loathes being photographed and cannot endure, for one thing, being told what to do by young men whose experience in show business is negligible compared with hers. Miss Barrymore concluded that the stage is her place.

Invents Device That May Revolutionize Phonograph Industry

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

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

This is accomplished by giving the time, whether it is on the outer or same linear speed to all the convolutions of the record. It has long been known that a greater length of track passed under the phonograph on the outer convolutions than on the inner creating at the rate of 50 turns to the minute has an average linear velocity of about fifty inches on the outer convexity (200-250 R.P.M.)

April 2, 1938 Pg. 3

Siamese Twins Panic Union as Membership Raises Big Problem

SAN FRANCISCO, March 26.—The APA had a tough time signing up the O'Hara Siamese Twins, now appearing at the Club Tivoli. When asked to join they said "no" but Violet said "yes." Al Smith, local March 17, 1906 Pg. 31

DEMAND

Growing For Men Who Do Not Drink

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

All New York Sun region with moderation to the unusual charge of a minister that wine and spirits consume is on the increase in fashion service by declaring that the

August 7, 1915 Pg. 6

Dec. 16, 1922 Pg. 29

Aug. 2, 1924 Pg. 9

AMBROSE, TRICK DOG, DIES

August 10, 1924—Ambrose, famous English bulldog, which has appeared in many movie pictures, died this week. He was known to thousands, having performed in the training camps during the world war and at one time was the mascot of the Brooklyn National league baseball club. He was ten years old and was the companion of Clarence Roberts, former national tennis champion.
Though devoted primarily to the business end of the profession and functioning chiefly and more or less usefully in that modest capacity, not only aims but contrives to be something more than a mere trade paper—something bigger and broader, in deed, than a class publication—because it serves no special interest, possesses convictions and the courage that springs from them and never distorts, bends, colors or edits the news to fit anyone's purpose, its own boast of all.

The Billboard

EQUITY'S VICTORY

A Triumph of the Loftier Aims and Nobler Impulses of

THE PLAYERS

Over the Hard, Sordid Business Considerations Which Alone Interested and Concerned

THE PRODUCERS

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

THE FINEST RESULT OF ALL,

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

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

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

It was won because the Actors' Equity Association secured all of its original demands, and more—ALL, IN FACT, THAT THE PRODUCERS OFFERED THE RUMP LEAGUE, and these were many and important. It was won in a remarkably clean fight by the actors and their loyal supporters, the stage hands, the musicians, billposters and a handful of guerilla radical vaudeartists against as unscrupulous tactics and methods as men can well stoop to.

It was won decisively.

There must be no mistake about that. It was a victory—a triumph for the players. They deserved it, moreover. Their magnificent solidarity — their oneness—their singleness of purpose deserved it.

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

Their grit and determination deserved it.

Their sacrifices deserved it.

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

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

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

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

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

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

New York, Sept. 7—Early Saturday morning the actors' strike, which had been in progress for just a month, came to an end with the signing of a five-year agreement between the Actors' Equity Association and the Producing Managers' Association. Committees representing the opposing factions met in the private library of the St. Regis (Continued on page 19)

MAIN POINTS OF THE AGREEMENT

In the strike settlement the main points of the agreement are as follows:

The Actors' Equity Association is recognized.

A five-year agreement was signed. This will expire in June, 1924, at the end of the theatrical season. During the life of this agreement there shall be no strike of actors unless there is a breach of the agreement. There shall be no strike until after the differences have been submitted to arbitration.

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

Final wages growing out of the strike shall be dropped. All shall be open shop on the stage. Managers shall make no black-lists. Chorus girls shall receive a minimum of $35 a week on the road and $30 in New York. The Chorus Equity Association also comes in for recognition.

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

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

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

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

Costumes to be bought by manager, from shoes to wigs.

Last Week's Issue of The Billboard Contained 1,404 Classified Ads, Totaling 8,431 Lines, and 685 Display Ads, Totaling 28,554 Lines. 2,009 Ads, Occupying 32,985 Lines In All

The Edition of This Issue of The Billboard Is 51,000
Trombone Succeeds Clarinet as Swing Emblem of College Youth

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

By DANIEL RICHMAN

NEW YORK, April 7—For the third consecutive year, The Billboard applies a standard to the musical heart of collegiate America and finds out what it takes—what puts Joe and Jane College in a fervor of excitement, what makes them sing along with joy, and what gives them a pain in the neck, muscle speaking—in a survey that takes in 106 colleges and universities in 60 States from coast to coast. Acting as spokesman for the schools polled were the editors of campus newspapers, magazines and humor publications, delegated to speak for their respective student bodies because they are in the best position to judge the likes and dislikes, the fads and fancies of the social, and in particular the dancing, world on their campuses.

The Billboard's primary reason for cutting this yearly gross section of the musical preferences of young America is to give bands and their management agencies an accurate, complete picture of how and where they stand with one of the largest parts of the band buying market—the nation's college kids. In this, The Billboard, Mr. Wide Paws and his progeny will give their unbiased views on established bands, up-and-coming bands, and old favorites; on vocalists and the important part they play in the office lure of the orks with whom they appear on radio and on sweet music: on the importance of phonograph records, not only in relating the popularity of a band but also to what extent...

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

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

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

The Billboard's survey was conducted during the month of March and its findings are indicative of musical preferences as expressed by college kids throughout the United States.
Endeavors ever to serve the Profession honestly, intelligently and usefully

March 13, 1920 Pg. 5
FIRST EFFORT
Of John Barrymore in Shakespearean Role Stirs Audience to High Pitch of Admiration and Enthusiasm

SPLENDID PORTRAYAL

Given Name Part of "Richard the Third"—Helen Keller To Continue on Big Time—Compromise on Salary Question

New York, March 8.—Arthur Hopkins’ initial effort as producer of tragedy and John Barrymore’s splendid portrayal in the same part of "Richard III," which was also his first effort in a Shakespearean role, made the presentation of this classic at the Plymouth Theater Saturday night a memorable event to theatergoers. Mr. Barrymore’s originality and his convincing interpretation of the cunning, misanthropic king was an achievement that riveted the audience in its seats and evoked a storm of applause at the end, which was not until nearly one o’clock in the morning.

New York, March 8.—Helen Keller, who proved to be a great success in "Richard III," which she played the New York Palace the week of February 15 and was held over following week, will continue on the Big Time. It was learned by The Billboard today.

There was some dispute over the salary question, Harry Weber, who is Miss Keller’s agent, asking $2,500, and the managers, after several conferences, announcing that the best they could do was $1,750.

George Alfred Lewis, Miss Keller’s manager, told The Billboard today that there were two other productions that had offered Miss Keller the part, but it was the case of George Washington that was worked out.

April 29, 1918 Pg. 3
APPALLING DISASTER BEEFFALLS SHOW FOLK

New York, March 8.—Ten persons were killed and 30 injured in a circus train wreck on the Hagenbeck-Wallace line at Gary, Ind., when a bridge over a gully collapsed and burned to death in the fire which followed. The bridge was a part of the line between Gary and Hammond, Ind., and the engineer noticed that the block signals had been properly set. The engineer in charge of this empty equipment train, according to the general passenger agent, had been in the employ of the road for many years and was one of its most trusted employees.

Immediately after the wreck, and during the great excitement surrounding it, both the engineer and his fireman made good their escape, and, as far as the officials and other railroad employees were aware, they were the sole occupants of the train. In the terrible crash, or after the wreck, it was not even known whether the engineer or fireman had been injured.

The Son-Daughter (MGM). Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland and H. B. Warner. Miss Hayes lifts this one above program rat-
THERE HONORS ITS OWN  
May 4, 1944 Pg. 15

New Acts

IRVING MILLER — Present—

Duke Ellington  
Cotton Club Orchestra


The don't come hotter in vaudeville than Duke Ellington's. Creations of Pincus and his men, but they are hotter better technically. Duke has attained quite a further reach of height with his 11 fostered instrumentalist, and this was reflected in the enthusiastic applause once died each of the patrons at this viewing. The act opens with the Caribbean, The Last Ward in brief, to indicate the telling of a public's past oriented. This doesn't and even proceeds several pages further, with a brief and separate interlude of pleasant entertainment.

Besides the irregularly timed but pepper-flavored performance, the obligations of more than average merit by several of the comics. The comic humorist who also values nicely the trio of comedians. Specialty bits are offered by Duke Hall, Hall, Hall, and also has been with colored band acts before. George Carlin of the club, the best timing of the reigns in a boyish star, and Henry Wess, his original style of tricks and comic is the brainchild of a master. A small and understated lady dummy.

Duke's is a master of the perfect notion leading with head movements and comic timing, the kind of scene he is effective in comic if he were playing the ballad with restraint appropriate to the boy at the theater of a beat-producing engineer.

Oct. 26, 1929 Pg. 15

Ben Turpin

Revisited at Proctor's 56th Street. Style—Comedy, Setting in one Time — Fourteen minutes.

There is no doubt about the "name" appearing this time. The vaudeville lamp. Alto is just like many of his other comic characters, using a poor brand of material. Partly, this also, he was able to keep the paltry laughter constant, which is probably due to his memories of him in pictures. He does his comic and some sure-fire material would be a knockout. His met with heavy pre-entertainment.

Oct. 26, 1929 Pg. 15

Milton Berle

GREAT GROUN

Assisted by Lon Dagn. Harry Johnson, Al Willis, Mabel McPhail, Martha, Fannie Fink, and Pay and Bobbie Mone

Revisited at Loew's State. Style—Flash review. Setting in one Time — Full stage (specials). Time — Fifty-five minutes.

Distinguished by a cast of talented artists and a beauty-packed troupe of terminal, the group is so整车 of people that the unit with Milton Berle, raises the bar for that type of entertainment several notch higher than before. The comic timing is both witty and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and genuine and generic and genuine

First Annual Donaldson Awards

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

Play Division

CLASSIFICATION

FIRST

Best Play — The Voice of the Turtle — Harry Hart  
Outstanding Lead Performance (Male) — Paul Robeson  
Outstanding Supporting Performance (Female) — Josephine Satterfield  
Outstanding Supporting Performance (Male) — Josephine Satterfield  
Best Costume Design — The Moleys

SECOND

Best Play — The Voice of the Turtle — Harry Hart  
Outstanding Lead Performance (Male) — Paul Robeson  
Outstanding Supporting Performance (Female) — Josephine Satterfield  
Outstanding Supporting Performance (Male) — Josephine Satterfield  
Best Costume Design — The Moleys

THIRD

Best Play — The Voice of the Turtle — Harry Hart  
Outstanding Lead Performance (Male) — Paul Robeson  
Outstanding Supporting Performance (Female) — Josephine Satterfield  
Outstanding Supporting Performance (Male) — Josephine Satterfield  
Best Costume Design — The Moleys

Musical Division

CLASSIFICATION

FIRST

Best Musical Play — Carmen Jones — Josephine Satterfield  
Best Lead Performance (Female) — Josephine Satterfield  
Best Supporting Performance (Female) — Josephine Satterfield  
Best Supporting Performance (Male) — Josephine Satterfield  
Best Dancer (Male) — Josephine Satterfield  
Best Score — Josephine Satterfield  
Best Lighting — Josephine Satterfield  
Best Scene Design — Josephine Satterfield  
Best Costume Design — Josephine Satterfield

SECOND

Best Musical Play — Carmen Jones — Josephine Satterfield  
Best Lead Performance (Female) — Josephine Satterfield  
Best Supporting Performance (Female) — Josephine Satterfield  
Best Supporting Performance (Male) — Josephine Satterfield  
Best Dancer (Male) — Josephine Satterfield  
Best Score — Josephine Satterfield  
Best Lighting — Josephine Satterfield  
Best Scene Design — Josephine Satterfield  
Best Costume Design — Josephine Satterfield

THIRD

Best Musical Play — Carmen Jones — Josephine Satterfield  
Best Lead Performance (Female) — Josephine Satterfield  
Best Supporting Performance (Female) — Josephine Satterfield  
Best Supporting Performance (Male) — Josephine Satterfield  
Best Dancer (Male) — Josephine Satterfield  
Best Score — Josephine Satterfield  
Best Lighting — Josephine Satterfield  
Best Scene Design — Josephine Satterfield  
Best Costume Design — Josephine Satterfield

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

By Robert Frances

New York, July 1.—The official returns are in. Legit’s own poll has chalked up its first winning slate for outstanding achievement in the theater. By the time of this The Billboard reaches your ears you will have caught the results when the “Donaldson Awards” are presented to the winners on CBS’s “Four With Dum” program, Monday (8) and Tuesday (6), over a coast-to-coast hook-up. However, addies and gentlemens of the theater, in case you missed the broadcast, here are your choices for 1943-1944: (See Donaldson Awards on page 5)

Geo. N. Burns and Grace Allen

LAMB CHOPS

By Al Boasberg

Revealed Monday morning, March 17, at the Palace Theater, New York Style, and dancing. Setting in one. Time — Fifty-five minutes.

This is an act that should register anywhere. The comedic bush is mostly original and delivered with a punch. Mike has a winning personality of the innocent brand. She takes the middle course of the quartet girl who, in The RKO, appears as the most likely character to win. She is the “Dumb Dora” scene�—Interprets the role in the sophisticated Dumb Dora—if there could be such a combination—in such manner that Burns gets most of her laughable bits successfully. The girl is a next step and the man has several attributes that help make the act so well on the stage. The girl “Didn’t I see you in Atlantic City,” but diverses from that point into something really interesting in chatter and comedy. For a closing bit Miss Allen brings on a book which she proposes reading—it will take only a matter of 10 to 15 hours—and Burns bring his rug and pillow and reclines on the stage while the girl gets off some wisecracks which Burns brings home with a good walk.

The girls are the brightest teams in this the outstanding achievements of a Broadway season—in this case the season 1943-44. Here is the way they voted. Second and third places are only printed for the record.

The actors, actresses, press agents, critics, stagehands, producers, managers, who worked on the Main Stem during the past season.

Violet Besly At Liberty

Song and Dance. Changes. Acts 3. All musicals. All scenery by Wally Brown. Address 210 East 73rd St., Cleveland, O.
SMITH FIGHTS CENSORSHIP AS HAYS UNTANGLES SNARL

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

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

Coming on the heels of the usual predictions for a prosperous 1923, and followed by the hushing of Bill H. Hayes of the Bal- bazo he caused by the announcement of his variously interpreted Christmas message of goodwill to Roscoe ("Fatty") Arbeek, the Smith Joan was an anti-censorship cloud that for so long had covered the film sun. Exhibitors not only from New York State but all from the country have joined organizations opposed to censorship in messages of gratitude to New York's reinstated Governor.

Mr. Smith's message to the Legislature Governor Smith kept his pre-election promise by saying:

_March 18, 1922, Pg. 23_

PASTOR WARNS THAT PUBLIC MUST RIDE STAGE OF FILM

John Haynes Holmes, Professor of Theater and Censorship Foe, Blames Playgoers

New York, March 18.—The Rev. Dr. John Haynes Holmes of the Church of the Good Shepherd Church W, and admittedly a "passionate lover of the theater," has definitely stated his position in an address in which he warns that conditions in the theater today "are not the product of bad citizenship" and urges that managers, actors, pub- lic, and the managers should be prepared to meet the condition. His statement in part follows.

"How long do the people of New York posses of our theater? Have we actually become so allied to the necessities of the moment that we are willing to permit a continuance and an extension of stage practices which seem to be included in every decent-minded man and woman? Have we come to the desperate remedy of a censorship in order to rid the theater of the filth which now characterizes the theater of today?"

"I suggest that the majority of the New York theaters feel that their opinion is confirmed with that of the Church, the critics with whatever methods and ideals alike I have not the slightest sympathy.

"To guard myself against any misjudgment, may I say that I am a passionate lover of the theater in all its forms. I have the subject as it is the most important social institution I know of. I cannot remember a time when I was not a regular attendant at the theater, seeing the finest plays and the greatest actors. Today the hovels of the common race and the open house and the symphony hall, is my chief outlet for recreation and inspiration."

_Respects Some Managers

"I know some of the theatrical managers and have great respect for them. In the matter of honor of acquainting censorship with prominent actors and actresses such as Miss Pine, Miss Maud Adams, and Miss Hol- lida and gentlemen who are an honor to the great profession which we love, I cannot remember a time when I was not a regular attendant at the theater, seeing the finest plays and the greatest actors. Today the hovels of the common race and the open house and the symphony hall, is my chief outlet for recreation and inspiration."

WILL ANNOUNCE CONTRACT

St. Paul, Minn., March 10.—Mr. and Mrs. Hiscock, who have been playing for $5,000, paying $1,000 cash and giving a deed to their home to Merchant P. Randell of Minneapolis, in part payment. Now they are suing to recover the money and property given in payment for the same, claiming the theater is a being profoundly interested in a "little gold mine" as represented.

CHICAGO, July 26.—This city is going to see Mary Pickford's great period picture, "The Little American," a part of whose showing will be in the picture in Japan. John Selznick's Court House in "The Little American," the first court to meet the terms set by the Artcraft Pictures Corporation a permit to exhibit it.

Judge Selznick issued a writ allowing the art picture to be shown in the picture, and if the court finds the picture is not libelous, the picture will be shown in the picture, the picture being found against libelous.

"The Little American," while in the picture, has been named as a picture and is being made to be shown in the picture, the picture being found against libelous.

PERSUASIVE TO THE PUBLIC

From the floor the court issued an order to the effect of the picture, and if the court finds the picture is not libelous, the picture will be shown in the picture, the picture being found against libelous.

"The Little American," a story of the picture, has been named as a picture and is being made to be shown in the picture, the picture being found against libelous.

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"The Little American," while in the picture, has been named as a picture and is being made to be shown in the picture, the picture being found against libelous.

"The Little American," a story of the picture, has been named as a picture and is being made to be shown in the picture, the picture being found against libelous.
HUSTON THRU IN TALKIES?

NEW YORK, July 22—Walter Huston, who made a distinct success via talking films in his Gentlemen of the Press for Paramount, has reportedly thru with pictures. He has returned to Broadway to accept an offer from Arthur Hopkins to play in a legitimate production entitled Commodore Flannan.

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

It is not known if his Equity status had anything to do with his decision to appear on the Broadway stage in the Hopkins opus. Arthur Hopkins, who will produce Commodore Flannan, said he signed Huston more than three years ago when both met on the West Coast.

PUGLICIST IN PLAY

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

MARY GARDEN'S OPINIONS

She Believes in Easy Divorce and She Is Not a Suffragette.

Mary Garden, the brilliant Wagnerian's words were of far-reaching import in her question and answer session at the Invocation League's annual meeting in New York.

MAY 29, 1948 Pg. 3

Revolutionary Disk Marvel By Columbia

30-Minute High-Fidelity

WANTED AN ATHLETE For Motion Pictures

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

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

NATIONAL FILM CORP. OF AMERICA Steger Building, Chicago

OR

MR. W. A. SEITER
The Billboard
2418 Broadway, New York City

July 27, 1929 Pg. 18

Radio Seen as One of Biggest Branches of the Show Business

With television just around the corner and, according to the best predictions, likely to come into general public use within a slim two years, entirely revolu-
tionizing the field and equipment, radio is fast making the multitude, world-wide, importance and financial security that threatens to make it equal, if not superior, to any other branch of show business.

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 profitable branches. Five years ago a hybrid form of entertainment and promotion of the show business in general, the radio, is fast making its mark within record circles. It is said that in recent years more motion pictures have been made to motion pictures as a gigantic industry in the entertainment industry, and it is growing bigger all the time.

During the past year the strides made by radio have been more forward than those made by any other branch of show business. The business has seen a beginning of developments. With most other branches of the amusement industry weakening, the exception of motion pictures, which seem stronger than ever before.

The advertisers have found in programs over the radio, a sharp, new, better form of entertainment, with 1930 likely to offer new means in the business, the industry is in an entirely new field.

June 14, 1930 Pg. 37

FINISH TRIBUTE TO E. F. ALBEE

Credited with the Reconstruction of Vaudeville and the Elimination of Many Abuses and Hardships Formerly Suffered by Artists

By WALTER J. KINGSLY

Reconstruction—the world's greatest post-war problem—has reached the theater. In vaudeville a revolution has taken place so quietly and so successfully accomplishing its aims that the outside world is only just beginning to realize what a splendid stroke of pioneering in community life it really is. In a word, the artists have been organized for collective bargaining and collective action and have treated with the managers organized for the same protective purpose. The relations of the 15,000 vaudeville artists now in the National Vaudeville Artists' Association with their employers have undergone a profound change. No longer does a vaudeville employer rule a majority of artists subject to individual whim or caprice and without a court of competent jurisdiction to pass upon the quarrels, grievances, breaches of faith, default, or breach of contract on both sides of their profession, and, acting collectively, the weakest opening same act is guaranteed the same rate for their dealing as the most expen-
sive headline.

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

Artists had made many complaints about managers, and managers in turn had made a hard fight to protect their interests. Mr. Albee began the propaganda of a reform and one by one convinced his fellow vaudeville owners that the entire profession should be organized upon ultra-modern sociological lines. The National Vaudeville Artists' Association should be placed in such a position that their rights would be automatically protected and that
Diskery Goes 33 in March To Service Entire Market; 45 Promotion in High Gear

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

Lili Marlene Now Property of U. S.

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

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

Entertainers returning from the All-Channel circuit have reported considerable GI popularity for Lili Marlene, which has not become hot in this country because of the cloudy origin of the piece. It is a combination of the cloudy origin of the piece. It is a curious fact that Marlene is around the top of the Nat. hit parade, and it is just as authoritative denied.

At any rate, some of the mystery was solved this week when the alien property custodian announced that the United States Government now owns all rights to Lili Marlene and warned that anyone wanting to exploit the song had better apply for a license or else get into trouble.

NBC Can't Buy Film for Tele

NEW YORK, May 27.—National Broadcasting Co. has been unable to purchase feature films from any of the major film producing companies for use on NBC's television programs, according to reliable sources.

The network, which has not been given a flat no, film firms are said to be playing cagey and, by demanding high rentals, "about the same as the Music Hall would pay," place the costs of the films far beyond NBC's allowances for tele fodder. Music Hall usually buys its pictures on a high percentage of the gross arrangement.

Radio trade naturally takes the picture attitude as one indicative of fear of what television may do to the picture trade. Producers and exhibition have a number of theories on tele: among them are that it will help and another that it will hurt. Most agree, however, that the required mass production will be Hollywood's strongest lever, to the force.

A Midwest Courtland Smith made his report on television to the Hays office several months ago, in which he said that television might parallel the upheaval sound films caused, pic producers have been wary cagily.

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

March 13, 1920, Pg. 32

LILI MARLENE

GAYN DUGG

NEW YORK, March 30.—Lou Costello, of Abbott and Costello, and his representative, Edward Blumberg, are the co-owners of a racing greyhound. The whippet, now six months old, will be raced on The Billboard and will be entered at the dog track in Florida as soon as he is "eligible. The handler now is costello's, and at Costello's

SEVENTH ANNIVERSARY

RADIO CITY IS FINALLY FINISHED

NEW YORK, March 30.—With the granting of a temporary certificate of occupancy for the 22-story United States Rubber Building, Rockefeller Center, as an amusement and commercial center, the Rockefeller Center Press

June 3, 1939, Pg. 7

THE NEW MILLS PHONOGRAPH

Reproducing 10-inch Records.

THE ONLY

10-inch Record Coin-Operated Phonograph

On the Market.

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

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

Made Only by

Mills Novelty Co.

112-23 Jefferson St., Chicago.
Three Speeds Ahead!

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

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

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

Aug 27, 1949 Pg 1

Decca Takes LP Plunge; MGM, Capitol and Mercury Flock Into Speed on 33

Rackmil Outlines Plans for Microverters

NEW YORK, Aug. 20. — Decca Records, after many months of deliberation which stirred considerable trade speculation, this week got its feet wet in the disk business's mechanical evolution by plunging into the 33 1/3-long-playing field. The Decca move, reports that MGM Records is favorably eyeing the long-play medium, preparation by Mercury to peddle LP players, and Capitol's decision to market pop albums at

July 22, 1933 Pg. 13 "Radio's Second Last"

JANE FRICKMAN
FRIDAY PROGRAM
FRIDAY, NOV. 22

March 21, 1914 Pg. 54

Test Case of Record on Air

NEW YORK, Dec. 9. — The Artists' Protective Society, Inc. is preparing its first test case to determine whether radio stations have a legal right to broadcast phonograph records made by popular orchestra leaders, musical composers, or vaudeville artists without payment to the recording artists.

The suit will be brought under that section of the copyright law which

The Mary Garden of Ragtime

The Biggest Box Office Magnet in Vaudeville

THE GIRL WHO PUT "POP" IN POPULARITY

FRANK C. WESTPHAL
Accompanist

THE BILLBOARD 17
Communications to 1384 Broadway, New York 18, N. Y.
DECCA SUING STATIONS?

Record Film Monitoring Dial
Preparatory to Legal Action

NEW YORK, Sept. 10.—Decca Record Co., Inc., has announced that it is taking legal steps to protect the rights of its record labels by ordering broadcasters not to use its disks. Suite when filed may throw a monkey wrench into the music industry and clog the machinery set into motion by the Decca Network of Merchandising, a Division of National Association of Performing Arts.

Basis of the Decca suit will be that the wax company has a property right in its recordings in that it contracted for "unique services" in the manufacture of the disks.

That Decca means business is indicated by the fact that it is granting no station permission to air Decca platters. Decca has been receiving requests for permission to use disks from broadcasters, but wax firm's legal department feels that to grant permission would only weaken the Decca position.

Much of Decca's evidence is gathered by a monitor system, members of its staff who are on the lookout for stations using Decca disks—such notes including date, time, and station. A representative of the company claimed that broadcasters throughout the country are using Decca material.

With APM licensing broadcasters and using the disk threat to bring recall action, Decca figures its move takes on added significance. With the APM sanctioning radio's use of disks under controlling conditions, the Decca gesture is regarded in some quarters as indicating its belief that such a step is not within the province of the APM.

Decca once before came to grips with radio on the same subject, the occasion being the Frank Crumit v. WOR case. Disk company was successful in securing an intervention order on the ground that it had a property right in its re-
Mutual Sues NBC for 10 Million
Under Sherman Anti-Trust Act;
NBC Divests Itself of Blue Net

July 22, 1933 Pg. 13

Fred Allen's New Sponsor

NEW YORK, July 17 — Fred Allen
came in from Old Orchard, Me., last
week to confer with NBC officials on
a new commercial in the fall. He might
take over Tom Howard's commercial
spot or be featured on a marketplace
concern's program.

NBC To Report Piccard Flight

CHICAGO, July 15 — Elaborate
preparations are being made by NBC
to report the flight of the Piccard brothers
into the stratosphere on or about July
17. Specially built radio equipment will
bring the voices of Piccard and his
pilot, Commander T. O. W. Settle, to
televisions. There also will be a cosmic
ray equipment which will permit
transmission of electrical impulses
caused by the cosmic ray. Radio equip-
ment has been set up in the NBC
Radio Station, New York.

ink New B-VH Deal; Setting Morris Angles

NEW YORK, Dec. 31 — The at-
torneys for Johnny Burke and Jimmy
Van Heusen and E. H. Morris stated
emphatically that conditions of the
severance of the writers from the
puberty had not yet been settled, the
definite word as The Billboard
revealed yesterday, was that the team had
made a deal with Famous-Paramount.
A spokesman for Famous-Param-
ount admitted that the deal had
been clinched, some last-minute
details had not been ironed out. He
did say that the writers were not
injurious on what they had in
Morris in Famous-Paramount.

Tears Tramell, president of the
National Broadcasting Company, continues
in that capacity, and is also chairman
of the newly formed American
Broadcasting Corporation, which also
includes Woods and Ecko.

After a conference of exodus today (10),
the board of directors and the operating
personnel of the new company were an-
nounced. Board includes Woods, Ecko,
Lunedoff, P. Tandell, George J. Da-
Jonis, John Hayes Hammond Jr., Joseph V.
Barkman and Charles B. Jolliff.

Perpetual of the new company in-
cludes Phillips Carroll, vice-president in
charge of license and studio operation;
Mike Tanimoto, vice-president in charge of
the stations; Lunedoff, P. Tandell, vice-president
and

Television Set for Fall
If New Firm's Plans Click

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

NEW YORK, July 21 — After two years of research and experimentation behind
tightly locked doors, National Television Corporation is preparing to broadcast
takesCfg to public on Sept. 8, receiving sets this September. Receiving sets
are to be priced in the neighborhood of $200. Firm is a subsidiary of the Sirit
Laboratories, which is engaged in the manufacture of television, including
Arcturus Radio Tube Company and World Bestoscope Corporation, Arcturus is one
of the largest in his field. NT has a complete transmitting unit assembled ready
for television flesh acts, stills and films. At WIXAR CRF of Oklahoma City, formerly
the most active in the East, production is under way of television flesh acts which
is designed to be able to utilize all kinds of show material, will
be in a good spot to develop television
The sending and receiving equipment has been developed by NT. Image is about 6 inches square.

Sale of receiving sets will be the chief source of revenue. A brief preliminary
advertising was banned by the late PM, while the new Communications Commission
had not had time to settle this point yet. One model to be marketed is of
miniature radio type, with the radio in a
appearance, a modernistic radio cabinet. The
image, however, instead of being sent in the center of the set, is focused on the
camera, and is then relayed to the screen and
enabling a large group to see the flying
pictures. The

Noble Sisley
His International Dance Orches-
Dr. Noble Sisley, Director

Consolidated Radio

New York, N.Y.

Radio Station

Noble Sisley & His International

TITO GUIZAR

Tenor on WABC

Mondays and Fridays, 8 P.M.
At Studio of WABC, Long Island City

BABY ROSEMARIE

Solo Feature Tasty Yeast Prod

Starting July 8, 9:10 P.M., WABC

Phone: 609-253-3535, New York
Popular Songs Heard in Vaudeville Theaters Last Week

Guide to New York Vaudeville (see letters following titles) —
Mabel Thomas, 145 W. 43. H—Harry Von Tilzer, 125 W. 43.
S.—Shapiro, Bernabeo & Co., 1416 Broadway. F.—Leo Feist, 135 W. 44.
T.—Theodore Morse, 143 W. 40. W.—Winkram & Sons, 144 W. 47. K.—Kahn-Frueck, 152 W. 44.

SONG INFORMATION

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

PROFESSIONAL COPIES FREE
To Professionals Mentioning The Billboard

Songs Heard in New York Vaudeville Last Week

Fox and Dolly
Grant and Host
Hines and Fox
Nellie V. Nicholas
Miller and Vincent
Hussey and Lee (Brothers)
Sum and Katy Morton
The Girl in Blue Moff (Hammertime)
Jimmy Finn (Hammertime)
Lightner and Jordan (Hammertime)
Triele Trigaller (Hammertime)
Morse and Hyden (Hammertime)
Earl Blaylock (Hammertime)
Lillian Lowery (Winter Garden)

Songs Heard in Chicago Vaudeville Last Week

Marie Dunlea
Helen Kelly
Rover of Melody
H.—Hippodrome
H. O. Currell and Company
Mystic Shire (Mysticville)
Fulghum and Brother (Margaret's)
Edna Lou
Green and Parker
Howard and Soller
Homo and Cyrus
Gant and Bestor
Sister and Bambaw Girl
Roxie and Howard
Kahlilah Huawilla (Colonial)

Songs Heard in San Francisco Vaudeville Last Week

Frits Schaff
Kathleen Smith
Kathleen Brown
Mabel and Geo. Brian
Columbia Park Boys
Morris McPherson
Warden and Vern (Empire)
Ms American Breeches

Feb. 18, 1922 Pg. 36

METROPOLITAN MIRTH—MELODY—MUSIC

COLUMBIA BURLINGTON CIRCUIT

"WORLD OF FOLLY"

ANNA PROPP—"Get Me.": Roscoe Davis, Dance Orchestra. "In Texas," Dress in Male Attire.
VIVIAN FERGUSON—"The Song We Won't Let Me Alone." "It's Popular." "My Rose." "Joe Briggs.""My Mommy Knows." "Slender Lines." "What Are You Going To Do When You Grow Up?"

W.W.—WILLIAM "WINTER SONG!": "Winter Song!" "Soft Coat!"
LILLIAN BEATTY—"Raining Scenery." "Riding Scenery." "When the End Comes!"
PRINCIPAL—"It's The Old Town Hall." ENTER PRINCIPAL—"This Is Main Street." W.B.—Willis, Buren, and Fitch, Inc.

AMERICAN BURLINGTON CIRCUIT

"WILLIE FROM JOLIET"

ROSE LEE and SIDNEY PARDO—"Louisa Wasn't Wrong." NELLIE NELSON—"Take Me." HARRY DOUGLAS—"Once A Lotho, Once Again!" Specialty. ROBERT WILLIAMS—"Sunday, When The Church Bells Ring!" "Songs of the Past." "Our Beautiful Girls!"


BUSTER SANDERS—"Dapper Dan." "Mulan Times." "When Francis Dance With Me." "I'm Sorry." "I'm Sorry." "I'm Sorry." ENTER COMPANY—"Lester." "I'm Sorry." ALEPHRA GILES—"Married." "I Am From Nott." "I Can't Have You." "I Can't Make Up My Mind..."

THE COLUMBIA THEATRE—New York, N. Y.

BETTY JACOBSON—"Dapper Dan." "Mulan Times." "When Francis Dance With Me." "I'm Sorry." "I'm Sorry." "I'm Sorry." ENTER COMPANY—"Lester." "I'm Sorry." ALEPHRA GILES—"Married." "I Am From Nott." "I Can't Have You." "I Can't Make Up My Mind..."

THE MILLER'S CIRCUIT—New York, N. Y.

THE BILLBOARD'S SONG HINTS

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

SONGS BY AMERICAN COMPOSERS

PRESENTED IN NEW YORK RECITALS RECENTLY

The Cobalque
John Allen Carper
Rumber Rock
John Allen Carper, The Great Awakening, A. Walter Kramer
Mary, The Milk Maid Player
Retreat
Frank L. Peppe
Song of the Open
Frank L. Peppe
I Hold Her Hands
Dwight Pease
Seven
Alexander J. Allen
Bring From Home
Iris
I Hold Her Hands
Harrell Warren, John Allen Carper

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THE BILLBOARD'S SONG HINTS

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

Doubles

SING THE SONG IN YOUR LOTTERY BOOKS (Wormack Pub. Co., 146 W. Thirty-seventh St., New York, N. Y.).—The big hit from the Folies of 1921 just released.

LET'S GO BACK TO RAYBAND (Bunting & Co., 141 W. Thirty-seventh St., N. Y.)—A very good piece of reading material. PRETTY PETTY (Harry Von Tilzer, 135 W. Forty-third St., New York, N. Y.)—One of the many hits from a most excellent medium.

THE LIGHTS OF MY DOME TOWN (Charles S. Harris, Columbia Theater Building, New York, N. Y.)—One of the many from a most excellent medium.

I'M AT YOUR SERVICE, GIELI (Howard Gramlee Pub. Co., 146 W. Forty-fifth St., New York, N. Y.)—A very good piece of reading material.


April 15, 1916 Pg. 12
**GOING STRONG**


MAKE BELIEVE ISLAND. (8th Week) Mitchell Ayres, Dick Todd, Keith Smith. Where was I? (1st Week) Charlie Barnet, Jan Scott. SIMMIE SUE. (1st Week) Bing Crosby, Glenn Miller.

**COMING UP**

I'LL NEVER SMILE AGAIN. Tommy Dorsey. I CAN'T LOVE YOU ANY MORE THAN I DO. Benny Goodman.

SLOW FREIGHT. Glenn Miller.

POOLS RUSH IN. Glenn Miller, Tommy Dorsey.

SHAKE DOWN THE STARS. Glenn Miller, Ella Fitzgerald.

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

WHEN THE SWALLOWS COME BACK TO CAPITOLIA. Ink Spots, Glenn Miller, Larry Chance, Kaye Cough, Jack Leonard.

PENNSYLVANIA 6-5000. Glenn Miller.

THREE LESSONS FROM MAMAH LA ZONGA. Jimmy Dorsey, Charlie Barnet.

**NATIONAL**

POSITION

1. I'LL NEVER SMILE AGAIN - TOMMY DORSEY, (4th Week), 9.0
2. THE BREEZE AND I - MITCHELL AYRES, (2nd Week), 8.0
3. IMAGINATION - GLENN MILLER, (4th Week), 7.0
4. PLAYMATES - BING CROSBY, (1st Week), 6.0
5. P.S. I'LL EAT YOU UP. (3rd Week) GLORIA MILLER, (1st Week), 6.0
6. WHERE WAS I? - CHARLIE BARNET, (1st Week), 6.0
7. PENNSYLVANIA 6-5000 - MATTILIZES, (4th Week), 5.0
8. SIERRA SUE - BING CROSBY, (1st Week), 5.0
9. MAKE BELIEVE ISLAND - MITCHELL AYRES, (2nd Week), 5.0
10. I CAN'T LOVE YOU ANY MORE THAN I DO - BENNY GOODMAN, (4th Week), 5.0

**WEEK ENDING JULY 20**

**NATIONAL**

POSITION

1. I'LL NEVER SMILE AGAIN - TOMMY DORSEY, (4th Week), 9.0
2. THE BREEZE AND I - MITCHELL AYRES, (2nd Week), 8.0
3. IMAGINATION - GLENN MILLER, (4th Week), 7.0
4. PLAYMATES - BING CROSBY, (1st Week), 6.0
5. P.S. I'LL EAT YOU UP. (3rd Week) GLORIA MILLER, (1st Week), 6.0
6. WHERE WAS I? - CHARLIE BARNET, (1st Week), 6.0
7. PENNSYLVANIA 6-5000 - MATTILIZES, (4th Week), 5.0
8. SIERRA SUE - BING CROSBY, (1st Week), 5.0
9. MAKE BELIEVE ISLAND - MITCHELL AYRES, (2nd Week), 5.0
10. I CAN'T LOVE YOU ANY MORE THAN I DO - BENNY GOODMAN, (4th Week), 5.0

**EAST**

POSITION

1. I'LL NEVER SMILE AGAIN - TOMMY DORSEY, (4th Week), 9.0
2. THE BREEZE AND I - MITCHELL AYRES, (2nd Week), 8.0
3. IMAGINATION - GLENN MILLER, (4th Week), 7.0
4. PLAYMATES - BING CROSBY, (1st Week), 6.0
5. P.S. I'LL EAT YOU UP. (3rd Week) GLORIA MILLER, (1st Week), 6.0
6. WHERE WAS I? - CHARLIE BARNET, (1st Week), 6.0
7. PENNSYLVANIA 6-5000 - MATTILIZES, (4th Week), 5.0
8. SIERRA SUE - BING CROSBY, (1st Week), 5.0
9. MAKE BELIEVE ISLAND - MITCHELL AYRES, (2nd Week), 5.0
10. I CAN'T LOVE YOU ANY MORE THAN I DO - BENNY GOODMAN, (4th Week), 5.0

**WEST COAST**

POSITION

1. I'LL NEVER SMILE AGAIN - TOMMY DORSEY, (4th Week), 9.0
2. THE BREEZE AND I - MITCHELL AYRES, (2nd Week), 8.0
3. IMAGINATION - GLENN MILLER, (4th Week), 7.0
4. PLAYMATES - BING CROSBY, (1st Week), 6.0
5. P.S. I'LL EAT YOU UP. (3rd Week) GLORIA MILLER, (1st Week), 6.0
6. WHERE WAS I? - CHARLIE BARNET, (1st Week), 6.0
7. PENNSYLVANIA 6-5000 - MATTILIZES, (4th Week), 5.0
8. SIERRA SUE - BING CROSBY, (1st Week), 5.0
9. MAKE BELIEVE ISLAND - MITCHELL AYRES, (2nd Week), 5.0
10. I CAN'T LOVE YOU ANY MORE THAN I DO - BENNY GOODMAN, (4th Week), 5.0

**List of Songs With MOST RADIO PLUGS**

Songs listed are those receiving 18 or more radio station plugs (WJS, WRAF, WBYE) between 6 p.m. and 8 p.m. Sunday for the week ending Friday, July 15, 1940, and are designated as "P" in the musical production numbers as "P", and those receiving over 36,000 stations as "P-P." This compilation is based upon data supplied by Acme Records, Inc.
D. W. GRIFFITH—THE THINKER!

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

BY ELMER J. WALTERS

NEW YORK—Staged with impeccable taste by Miss Eve Hart, "My Fair Lady," a Palpable Hit, 16 Records in the Making

March 19, 1938 Pg. 22

 Paramount, New York

(Reviewed Wednesday Evening, March 9)

Cab Calloway and his band, this week, have a hit on their hands, for the title song of their new hit, "Stir It Up," is a blues, a nice swing tune, and an effective blues spot for Cab's band. Cab's band is a riffle below its usual sending the audience into a frenzy of excitement. Cab's voice, with its rich, velvety tone, and his ability to carry a tune, are the main attractions of the show. Cab's band is a group of excellent musicians, each of whom contributes a unique quality to the overall sound. Cab, like his band, is a master of his craft, and his ability to bring out the best in his musicians is evident in the quality of the performance. Cab's band is a successful blend of tradition and innovation, and it is a pleasure to watch them perform.

"Stir It Up" is a perfect example of Cab's ability to blend his roots with modern sounds. The song is a riffle that is both catchy and memorable, and it perfectly captures the essence of Cab's style. The band's musical arrangements are innovative and exciting, and they keep the audience on their toes throughout the performance. Cab's voice is a powerful force that is impossible to ignore, and it is clear that he is a true master of his craft.

In conclusion, Cab's band is a must-see show for any lover of music. The performance is a testament to Cab's talent and to the hard work of his band. The audience was fully engaged throughout the show, and there was a palpable sense of excitement and enthusiasm. Cab's band is a true delight to watch, and it is clear that they are one of the greatest musical acts of our time.
THE NEW YORK TIMES WINS IN FIRST ROUND VS. SHUBERTS

Judge Hendrick Decides Theaters May Not Exclude Critics

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

The Shuberts Will Take an Appeal to One

In the Supreme Court, New York City, May 19, Judge Peter A. Hendrick handed down a decision for the plaintiffs. Mr. Shubert,戏剧评论家 of The New York Times, against the Shubert Brothers, theater owners and managers. Following the publication in The Times of a series of editorials, the Shubert Brothers attempted to exclude Mr. Shubert from attending their audits or seeing their shows. The judge granted a temporary restraining order, pending the hearing on the matter. The order expired June 19, and the case was scheduled for trial in January 1923.

July 22, 1933 Pg. 13

Film Stars Doubt Telly's Future

Hollywood, July 15—Commenting on television in a recent Coast interview, Martin H. Agee, owner of NBC, said that television would put the movie business out of business. "It's a matter of when, not if," he said. "There will be a point when we will have a television studio in this country, and that studio will have a television program on the air."

Nov. 26, 1932 Pg. 15

AI Jolson

Jolson, who has been considered a 'natural' by music and entertainment experts, is one of the most popular stars in the entertainment world. His recent success has been due to his unique singing style, which combines elements of vaudeville, music hall, and popular songs.

Radio May Influence Show Business Soon

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

Philadelphia, July 15—RADIO is destined to have a marked influence on show business, according to Edwin A. Howes, radio editor of The Philadelphia Ledger, who was interviewed a few days ago by the local representative of the Big Road.

"I can't see that the influence will come largely through the recent invention of Dr. Lee deForest, radio pioneer, which makes possible talking motion pictures, and outside that the possibilities of the deForest's invention are to an extent a great deal different from those now in the nature of talking pictures."

Bob Hope Signed For Three Years

New York Nov. 11—Bob Hope, youthful Cleveland entertainer, who was 'discovered' by Howard Clausen, owner of W2XCD, who put him on the air, is being signed to a contract by the WLS Station at Chicago. Hope will presumably boost the WLS program, which is a weekly variety show.

May 4, 1901 Pg. 15

PROJECTING KINETOSCOPE

It is the Acme of Perfection.

Projects both Moving Pictures and Stereoscopic Slides. IF ELECTRIC CURRENT IS NOT AVAILABLE we give you choice of other means of mounting. Outfit is portable and making light; can be shipped as personal baggage.

MOVING PICTURES

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

NOTHING BLOW ABOUT US. We have a complete staff of photographers constantly taking the latest HISTORICAL, HUMOROUS and MYSTICAL subjects.

Our Historical subjects are numerous. Our Humorous subjects provoke great laughter. Our Mysterious subjects thoroughly mystify the audience.

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

Billed in your name and ask for our Special Advance List of the latest new films. These are all winners. Write for catalogue today.

EDISON MANUFACTURING COMPANY

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New York Salesroom, 135 Fifth Avenue.
Chicago Salesroom, 144 Washington Avenue.

75th Anniversary Souvenir Section Page 27
Believe Shooting Time  
On Talkies Can Be Cut To Two, Three Hours  

NEW YORK. July 22—Edmund Goulding, who has just completed The Trespassers (Gloria Swanson) for U. A., believes that within a short time it will be possible to film an entire talking picture within two or three hours' time.

Goulding bases his opinion on his experience in the Swanson production, when he was able to photograph 18 and 10 scenes at one shooting. With sets constructed, actors up in their lines and as many as a dozen cameras at work simultaneously says the two-hour picture is a certainty.

It is reported that Pathe and Warner, the last Metro-Ju picture, was completed in 11 days, while The Doctor's Secret took but nine to finish.

Metro pictures are the pictures of today and tomorrow.

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

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

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

Sept. 18, 1915 Pg. 52

Lowe, RKO Ask Acts To Take Salary Cut  

NEW YORK, March 13.—Lowe and RKO have called a meeting for this afternoon at the RKO office, at which fractional contracts will be requested that all acts holding written obligations for dates should take a 25 per cent cut. This move follows the cut handed circuit employees and union musicians.

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

Fanchon & Marco, on the other hand, has promised to help new comedians to improve by cutting its contract prices in order to keep the customers away in droves.

NEW YORK, March 13.—By the national bank holiday in theaters throughout the country in all phases was hit a terrific blow twice over, however, by getting about as close as possible, with some of the smaller houses and the ushers. Badly as vaude and films have been hit, there is little to be done about it, because of the shortage of acts and comedians and the shortage of keeping the customers away in droves. New York was hit less than expected.

Reports of major circuits claim that New York was hit less than expected, with a result that vaude house and vaudefillers averaging only about 10 per cent. The agents in the offered of New York holds to admit, most of the city business was done in cash, with the two houses in Radio City getting about $110,000, and the Music Hall pulling in $200,000 a single day (Wednesday).

Legit in New York was, however, was badly sucked, with hits falling off an estimated 50 per cent, and merely fair shows down 80 per cent. At the last show for a week that was just hanging on business was practically reported.

Court circuits out of town were hit badly, however, with house work red-lined, in especially the smaller towns. New York suburban, unlike the city, has been hit in most houses failed to take in enough cash to cover the expenses, have sold their own checks. Acts in many spots had to be let off with a presentation of checks and cash, and the house holders by the circuits when the acts reached New York.

Legit on the road petered out during the month, with acts in smaller towns lost, with some of the smaller towns losing. No one has been hit in the outlying districts, took in peanuts, and others have given up. Wherever spots they happened to be, waiting for the national crisis to blow over.

L. O. ANGELES, March 11.—Bank holidays fell upon Los Angeles, but a boat from the blue, with telltale evidence at every box office in the city. Despite heavy campaigns carried on by Fox, Warn.

(AVENUS HOLIDAY on page 53)

Oct. 5, 1929 Pg. 6

Wynn Signs With Ziegfeld  

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

NEW YORK. Sept. 30.—George White, the producer, and Ed Wynn, comedian, have parted relations, and Wynn is set to be starred by Florenz Ziegfeld in Nine Fools. The first production the producer will do.

White and Wynn, according to an announcement by White, split over a gnat which: neither one originated. The story is that George White was the gnat, and White used it in his Scandals. However, the gnat is used in Murder on the Second Floor, a production which has been playing in London all summer.

The Wynn-White war has been threatening for more than two years. It started, too, in two sources, when Manhattan Mary, Wynn’s last musical, played the Pittsburgh two years ago.

The White-Wynn statement to make on the alleged signing of Wynn to Ziegfeld, never to given such large salaries as Wynn commands, has altered his policy. This case is taken on by Florenz Ziegfeld, the comedian of the salary size of his ace, Eddie Cantor.

This right daisels White’s plans to star Wynn this season in Crickets and this production has been definitely called off. It is unlikely that Wynn will continue with any productions this season.
Some people like the hard driving sounds of rhythm and blues; others would rather sit back and let the gentle guitar strains of a folk song float over them. At times, many rock people get the urge to listen to that good old rock and roll music; then again, they may just feel like listening to the latest jazz laden rock that is opening new sound experiences. That's what popular music is all about: many different musical moods and experiences, each offering a different exciting something to the listener.

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

Musicians Are Digging The Second Brooklyn Bridge

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

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

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

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

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

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

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

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

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

A quiet, shy young lady walks up onto the stage. She sits down, smiles at the audience, and begins to play. She's a bit nervous, but she's ready. Her name is Melanie, her music is the kind of personal experience. It's meant to be shared with a happiness that's hard to find, a lonely tear. Just a girl and her guitar, best friends, and then an audience and soon Melanie, the guitar, and the audience are all old friends parting at the end of her set sadly but knowing they will meet again.

Melanie is family to many people across the United States. These people know her, her songs, her thoughts through her first album—"Born To Be." Some of these people met her at Woodstock and gave her a standing ovation. Now her second Buddah album, "Melanie," takes in everyone who loves a song sung especially for them a little farther down the road. Singing, "Beautiful People," sighing a bit about "Any Guy" ruffling about her "Baby Guitar," it's all Melanie, everything the thinks, feels, and believes set into the forever experience of a new album.

Goldberg
‘All Gets Down To The Blues’

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

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

New Soulful Freedom Sound

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

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

It's Your Thing" got to sound the way it did! "If you produce, write, and have great material and ideas then you've got a shot at the charts," says The Isley Brothers adding that by having their own company, they have the freedom necessary to 'do their thing.' Besides re-leasing their own exciting second album, The Brothers Isley, the Isleys have also done some exciting things on T-Neck with other artists. They've produced a new album with Baby Cortez, whose hits on the electric organ have spanned the last ten years on an album called "Babylon Cortez; The Isley Brothers' Way." They've produced an album with a group called President which is composed of four rock artists, two of whom are former members of The Soul Survivors. They've been working on albums and singles with Judy White & The Sweet Cherries. The Isleys have also released an album which captures the scene of their first major New York concert at Yankee Stadium. Called "Live at Yankee Stadium," the album features not only The Isleys but the Brooklyn Bridge and The Edwin Hawkins Singers as well. Listing "Live At Yankee Stadium" you can almost feel the crowd of twenty thousand people moving to the music as you hear the Isleys working out with their big band.

Edwin Hawkins Singers

Edwin Hawkins, the producer, conductor and arranger of "Oh Happy Day," is also involved with Buddah since they distribute his Pavilion Records. Besides The Edwin Hawkins' Singers second album, "He's A Friend Of Mine," Edwin has also created a beautiful and moving album with some of the male voices of the Hawkins Singers in an album called, "Edwin Hawkins And The Hebrew Boys."

Edwin Hawkins by the way, has one incredible accomplishment to his credit: the first gospel million seller. Besides being an inspirational song that crossed into the pop charts, it is also a soul classic. Listening, "Oh Happy Day," by Edwin Hawkins Singers is the first gospel record to sell a million copies, in fact it is the first such record to ever come close to that figure. His latest album "Peace, is Blown in the Wind" is one of the most inspiring albums you'll ever hear. The music of the Hawkins Singers is simple—peace and inspiration.

The First Generation Is Our Generation

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

On the soul side, "The First Generation Soul" is an album that contains classic performances by performers like Jerry Butler, Jesse Belvin, and Gladys Knight. To understand soul is to hear this album. And the blues are also represented on First Generation albums. Like "Electric Blues Chicago Style" that will give you an insight into how the Chicago sound got itself to influence artists like The Rolling Stones and Steppenwolf. Like "Blues Jam" which is an album of some of the greatest blues an all time getting themselves into each other's music. Hear Muddy Waters and Memphis Slim and other famous artists jamming together, "Blues Jam" is real blues. Some of the major artists of the rock and roll era are also featured on their own First Generation albums. Like, "Joe Simon" and "Little Richard" and "Billy Preston." Hear Joe Simon sing "My Adorable One" which was his first big hit. Hear what Little Richard sounded like in the days when he was the one and only king of rock and roll. Hear Billy Preston before he started recording with the Beatles as he rolls into some of the greatest organ and piano work you've ever heard.

The First Generation also brings you some of the world's best Blues men doing their own thing. Each album features the artist at his best, doing material you've never heard and some you have. Like Memphis Slim doing the original version of "Mother Earth." All the roots can be heard on First Generation albums. The Staple Singers, for example, take you into real gospel for an experience in what making a message and a feeling across was all about, on their, "Will The Circle Be Unbroken" album. The Dells are in the First Generation on an album that contains the original versions of all their hits. Finally there is a First Generation album that you will listen to forever, "Together." Jerry Butler And Betty Everett." This album is pure vocal excitement, the kind of thing that can only happen once.
The Rock And Roll Revival
Sha Na Na

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

To say any more would be spoiling the surprise. Listen to the album, see the group live.

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

Hot Wax

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

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

These are the new and old acts and more excitement building for 1970–The Buddah History—it's just a beginning!

Good Music

Another facet of Buddah is good music from artists of the caliber of Kole and Param and Vic Damone. Along with Joan Rivers, whose first comedy album for Buddah, "The Next To The Last Joan Rivers Album," is a best seller, Kole and Param and Vic Damone are bringing Buddah Records to the attention of a new record buying audience.

In keeping with the belief in artistic freedom that has led to Buddah distributing a variety of labels from T-Neck to Curtom, Vic Damone has established his United Talent Records with Buddah. Eventually, through United Talent, Buddah hopes to attract the very best in good music to record for them in the belief that artists of Vic Damone and Kole and Param's caliber should never have to take a second place in promotion, sales, and airplay to anything else that's happening on the current pop music scene.

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

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

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

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

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

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

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

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

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

**Dance Craze**

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

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

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

"Canned" Music

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

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

Although Bell licensed both Victor and Columbia to employ the electrical recording process, it was the latter company—then under the dynamic leadership of Louis (later Sir Louis) Sterling—that initially made the most of it. On March 31, 1925, 15 glee clubs—850 voices in all—assembled on the stage of the Metropolitan Opera House to give a joint concert. High over their heads hung a microphone that picked up the entire proceedings for relay to Columbia's newly installed electrical recording equipment. A 12-in. record, Columbia 50013-D, was swiftly processed and demonstrated to the trade. The disk went on sale in June with an all-out promotion. Advertisements trumpeted customer reactions to 50013-D, such as the joy of the lady who exclaimed: "I thought I was tired of phonograph music—but that was because I never really heard any."

To its dealers Columbia gloated: "This one record alone is bringing back customers who haven't bought records in months." It was staggeringly loud and brilliant (as compared to..."
anything made by the old method), it embodied a resonance and sense of "atmosphere" never before heard on a phonograph record, and it sold in the thousands. Although Columbia's "Adeste Fideles" was not the very first electrical recording to reach the public, it was the first one to dramatize the revolution in recording and the first to make a sharp impression on the average record buyer.

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

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

As this sickly venture limped along in the winter of 1931-'32 the Ameri-

THE DISK SURVIVES

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can phonograph and record business entered into its most doleful phase. Rigor mortis had all but set in. A total of 6,000,000 records were sold in the United States during 1932, approximately 8 percent of the total record sales in 1927. Is it any wonder that people spoke sightingly of the phonograph record in circles where profits and production carried weight? All business had suffered grievously, it is true, but not to this calamitous extent. What had happened to the phonograph? Why had record sales dropped from 104,000,000 discs in 1927 to 6,000,000 in 1932, and the production of phonographs from 987,000 instruments to 40,000? A definite answer can never be given. Radio broadcasting undoubtedly figured as the major cause. Entertainment on the air had reached high professional caliber and it was free—an irresistible attraction in a period of unemployment and diminishing wages. The latest hit tunes were to be heard in abundance from broadcasting stations. No longer was it necessary to buy the new dance records; they were being played ad nauseum over the air waves.

But radio alone could not have brought the phonograph to such a sorry plight, nor could the indifference and apathy of RCA, nor the inflated prices at which most records and equipment continued to be quoted. These were surely contributory. But there was in addition something else, something intangible: a sudden disenchantment on a country-wide scale with phonographs, needles, records, and the whole concept of "canned music." The malaise broke out in 1929 and spread devastatingly to every city and state in the U.S. Albums of Red Seal Records, displayed so proudly by a former generation, were unceremoniously relegated to the attic or sold by the pound to a junk dealer, so were the expensive Victrolas on which they had been played. The talking machine in the parlor, an American institution of redolent

(Continued on page 38)
"Once upon an early 1955 Randy Wood summoned a dynamic, gifted, and unusually modest young college student to a Chicago recording studio, to make him a star. However, this dynamic, gifted and modest young man ignored the summons! So Pat Boone came instead—

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

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

Just completed the Dick Ross & Associates film
"THE CROSS AND THE SWITCHBLADE"
Starring PAT BOONE
To Be Released Early Spring 1970
THE DISK SURVIVES
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memory, had passed from the scene. There was little reason to believe that it would ever come back.

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

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

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

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

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

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

THE WORLD’S first microphone (right), invented by Berliner in 1876 and adopted by Bell Telephone Co. in 1877. The loose contact principle still in use today in all the world’s telephones.

EMILE BERLINER (above), inventor of the disk record and gramophone.

Tape A Temporary Supplement—Oliver Berliner, Inventor’s Grandson

"The disk is doomed, but tape is not necessarily the medium which will replace it," says Oliver Berliner, grandson of Emile Berliner, who invented several sound instruments. "Tape is only a temporary supplement to disk," Berliner continues. "There will be other and better media. Were Emile Berliner alive today and were he asked to comment on stereo sound and color television, he’d probably say, ‘Marry them.’ I think we will soon see a cartridge combining stereophonic sound with stereoscopic (three dimensional) color video. People will always want to select their favorite tunes by their favorite artists whenever they want to rather than rely solely on material selected by broadcasters. But in spite of the excitement that will be created by cartridges with these characteristics, the listener will suffer somewhat because there will be nothing left to his imagination...and imagination is far more dramatic than reality."

The younger Berliner, whose grandfather invented the gramophone in 1886 and disk record in 1887, feels the stereo disk is "virtually the same as what Emile created 82 years ago. The equipment and materials are better as is the quality of the finished product. But the principal remains unchanged. Likewise for the first microphone used in electrical recording—the telephone transmitter—whose carbon granule system depends on the loose contact principal."

My grandfather’s microphone was introduced a decade before his disk record, yet was not used in the disk recording for decades after the advent of the disk."

Berliner feels that his grandfather would be a bit puzzled if he were to learn that the word "Victor" and "His Masters Voice" slogan were dropped by RCA, the company which traces back to Berliner at the turn of the century.

Berliner’s father Edgar was president of three successive Canadian companies, Berliner Gramophone, Victor Talking Machine Co. Ltd. and RCA Victor Ltd. of Montreal.

In a brochure issued by the Berliner Gramophone Co. of Philadelphia, explaining the history of the gramophone, the following practical suggestions stand out:
- Persons having a gramophone may buy an assortment of "phonograph records," comprising recitations, lessons in elocution, songs, choruses, instrumental pieces or orchestral pieces of every variety.
- These disks are generally of hard rubber and will stand any climate, and practically last forever.
- A seven-inch disk will contain a two-minute letter in the speaker’s own voice and may be mailed to friends all over the earth in a large envelope for a few cents postage.
"Sixty joints a week I used to make," Edward B. Marks wrote in his book of reminiscences "They All Sang." "Joe Stern, my partner, covered about 40. What's more, we did it every week."

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

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

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

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

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

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

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

Plugging was also done at point of sales. When Jerome Kern worked as a pluggers for Max Dreyfus at T. B. Harms and later for Shapiro-Bernstein (around 1905), he would make the rounds of 5-and-10-cent stores and department stores like Macy's and Wanamaker's. Seating himself at an upright, he would perform new songs, hoping to attract a crowd to whom the salesgirls could sell sheet music.

Changes Made

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

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

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

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

Gold Rush

"Talkies" and the major radio networks both emerged about the same time in the late '20s. The former led to what became known in pop music circles as the Hollywood Gold Rush. Through the '30s, movie themes and monster movie musicals yielded some of the great standards of the era. "Charmaine," a pretty waltz interpolated in the film "What Price Glory" in '27, is generally regarded as the overnight hit that started the flight of songwriters like Harry Warren, Jimmy McHugh and Dorothy Fields, George Gershwin and others to the coast. The silver screen accounted for such standards as "Three Little Words" by Kalman & Ruby (1930), "Stay as Sweet as You Are" by Gordon & Revel (1934) and "That's for the Memory" by Robin & Ranger (1938).
With the emergence of NBC and CBS, network radio soon became the major focus of song plugging. The new hitmakers were Bing Crosby (co-writer of his radio theme song “When the Blue of the Night Meets the Gold of the Day”), Kate Smith (co-writer of “When the Moon Comes Over the Mountain”), Russ Columbo (co-writer of “I’m Just a Prisoner of Love”) and Rudy Vallee (co-writer of “I’m Just a Vagabond Lover”). The word “cut-in” seems to have become prominent in this period as vocalists with network shows contributed second verses to songs that did not have them.

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

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

Statistics Arrive

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

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

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

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

Importance Shifts

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

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

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

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MUSIC CITIES, U.S.A.

By DAVE DEXTER, JR.

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

To 1620, maybe? That's when the Pilgrims, some of them clutching British psalm books, landed in Plymouth. Or to the original Americans, the Indians? They left no formally notated lyrics or music for scholars of the 1970's to peruse.

What's behind the startling spread of the modern pop music profession that extends from New York's archaic Brill building to Muscle Shoals, Detroit, Memphis, Nashville, Houston, Los Angeles and even Saug City? Research reveals that almost every song enjoyed by those hardy pioneers of our nation's first 150 years were melodies brought over from Ireland, Scotland, England and, less frequently, the European nations. Even "Yankee Doodle" came from Scotland, carrying a 1782 publication date.

Nobody here made a dime off it.

George Washington's frost-bitten soldiers cooked up a number of singable originals during the bloody American Revolution. None survived. They used forbidden words that our boys in Viet Nam are still using today.

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

Americans enjoyed music then, but it was a vastly different kind of music back in the 19th century. They danced to dullish string quartets playing Viennese waltzes and gavottes. They regarded the symphonic music of the black man as crude but intriguing. In 1843, the Virginia Minstrels (Dan Emmett, Frank Brower, Dick Polham, Bill Whittock) formed the first regularly organized band of black musicians and gave a gratifying premiere performance in New York at the Chatham Square Theater. They then spent two years in England. Pelham never came back.

Emmett, an Ohioan, just might still be remembered today. He composed "Dixie."

When you start scratching the past for real, you start with the music publishers. Just as they dominate the profession today, so did they prevail down through the centuries. A sensitive rube from Pittsburgh, Stephen Collins Foster, naively peddled his first two songs ("Oh! Susanna" and "Old Uncle Ned") to slick, big city publishers for not more than the price of a Delmonico's dinner and by 1848 both tunes were hits. He was then 22.

A delicate, artistic young man who spoke French and German and favored water colors, Foster inexplicably affected a phony, unnatural Negro dialect in many of his lyrics, as "Old Black Joe," "Massa's in De Cold, Cold Ground" and "My Brudder Gum" plainly attest. He died, dead broke at 38 and an incurable alcoholic, in a Bowery flophouse in 1864. He was the first nationally prominent music man in America.

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

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

Yet all the Gilbert & Sullivan English music did. They were the rage. There were few "Familiar Names." The turn of the century brought changes.

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

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

Unmistakable signs of the modern music profession were becoming evident in the booming turn of the century to World War I period. New York bullishly emerged as the capital of the industry. The number of Gotham publishers expanded rapidly, and the surest way to enjoy a national hit was to acquire the songs featured in lavish Manhattan operettas and musical comedies, particularly those by George M. Cohan and Herbert. But writers like Friml, Romberg, Norworth, Bayes (Nora Bayes, the Milwaukee singer, who reigned as America's favorite), Harbach, Housh, Blossom, Edwards, Adams, Hough, Hirsch, Wodehouse and the Smiths, Edgar, Harry M. and Robert B., all contributed songs that made it big.

Songpluggers built hits for their firms by making up song slides that were played in theaters and unconventional places like Coney Island, where youthful artists like Jimmy Durante, Eddie Cantor, Harry Ruby (a frustrated baseball player, still living in Beverly Hills today, who was to become one of the most illustrious of American composers), Pete Wendling, L. Wolfe Gilbert and George Whiting held forth in places like Perry's, Stau's, the Chautauqua Inn and Maggie White's. Beer gardens exhibited crude, jerky films, and the slides (with a pianist pounding out the melody) gave the amiable suds-gulpers a little extra in the way of entertainment.

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

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

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

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

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

Victor's Dog

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

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

The first record we ever owned was a 7½-inch Little Wonder, single faced and with a line drawing of a magician imprinted on the label. The original Little Wonders were issued in 1915 and sold mainly in Wootsworth and Kreige outlets coast to coast. Brunswick made its debut in 1916 under the aegis of Victor Emerson, a Columbia exec who had daringly branched out on his own. The Aeolian-Vocalone line appeared that same war year.

It wasn't until May of 1917 that the first 4-4 music was recorded. Victor gambled on the Original Dixieland Jazz Band of New Orleans, which was creating a sensation at Reisenweber's plush restaurant off Columbus Circle (although drummer Anton Lida's Louisiana Five and the all-black Original Creoles had been playing the new "jass" in New York even earlier). The ODJB with Nick LaRocca's punching trumpet saw their "Lively Stable Blues" become a national smash, and thus launch an exciting new trend in music on disks.

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

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

New Era

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

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

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

Chicago Phenomenon

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

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

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

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

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

Philadelphia

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

Philly's Barney McDevitt, the lovable maharajah of music press agents who worked with Tom and Fred Waring's Pennsylvanians as far back as 35 years ago, is now a long-time Hollywood resident. He declares the center of Brotherly Love was a good music hive chiefly because of its hectic RCA activity. For 69 years some of the world's most salable records have come out of the Philly-Camden axis, and more recently, McDevitt adds, there have been Swan (which issued the Beatles right after Vee-Jay in 1963 and (Continued on page 46)
couldn't tell them either), Al-Teen, Jamie and the potent Cameo-Parkway parlay sparked by energetic Al Rosenthal. Today it's a sedate, less vital center.

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

Voyce Gilmore, the veteran drummer and Hollywood producer, insists that San Francisco won renown because of the sterling dance bands it spawned back in the 1920's and 1930's. "Art Hickman became a big name even before Paul Whitman," Gilmore claims.

"Most musicians insisted that Whitman, in his incubation period, adopted many of Hickman's innovations in instrumentation and style. Anson Weeks came along and became an overnight sensation broadcasting on the Lucky Strike 'Magic Carpet' program announced with Walter Winchell. Tom Gerun had a fine outfit—Tony Martin and Woody Herman blew in his reed section. Tom Coakley was another favorite. Carl Ravazza ('Vienni Sue') took it over later and flattered a couple of big 'uns."

Oakland's Sweet Ballroom drew all the class orks. Henry Halstead was a unique St. Frank's fixture. Griff Williams, and Jimmy Walsh some-how managed to score with a combined aggregation billed as "Williams and Walsh." Ran Wilson was another, and Leon Mojica, Del Courtney, Joaquin Gill and Neil Bondshuh had their partisans. Horace Heidt and his patriotic police dog came out of nearby Berkeley. Gilmore claims Heidt was the finest showman of his day.

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

Paul Martin's KGO studio group—no saxes—enjoyed an abundance of airtime over the old NBC "red" net, but for all the glory of the old days, the "Bagdad on the Pacific" is probably better known in '69 as the site of the recent Turk Murphy and Bob Scobey jazz combos, and the current SORO collection. Delphine, Gatemouth Brown, Joe, Muddy Waters, The Jefferson Airplane and Quicksilver Messenger Service rock units. Tony Bennett's soulful singing about his lost heart likewise has done more for Mayor Joe Alioto's community than all the old dance bands combined, Gilmore concedes.

**Kansas City**

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

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

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

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

**Motown's Music**

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

Today there are publishing firms, Arnold Geller's AMG label, Jack and Devora Brown's Fortune waybires and the Gypsy disk outfit. Still the Tamla-Motown empire dominates the scene like a whirling, suck-it-up tornado. Gordy's artists sell in almost every country in the world, and he's the no. 1 hit-maker for our east coast stars. People who never heard of Cadillac or Chevy are well aware that Detroit is the base for the Supremes, Gladys Knight and the Pips, Diana Ross, The Four Tops, Marvin Gaye, Stevie Wonder and a dozen other briskly selling record acts. ASCAP's Gene Buck, Rudy Wiedoeft, Margaret Whiting and Delta Reese grow up there.

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

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

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

**King and Queen**

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

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

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

(Continued on page 48)
FROM CANADA

TO THE U.S.A.

TO THE WORLD

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

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

New Orleans

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

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

One is never far from a record studio these days.

Kapp Brothers

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

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

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

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

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

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

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

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

NOW THEY ARE HEARD AROUND THE WORLD.

FOR THE FUTURE WE ARE SHOOTING FOR THE MOON.

OUR EARTH ADDRESS:
AL GALlico MUSIC CORPORATION
101 West 55th Street, New York, N. Y.
Nashville: 812 16th Ave. So.
Norris Wilson, Mgr.
At one time when the Turf restaurant was at the corner of 49th Street & Broadway, old Lindy's was across the street from the Brill and the Paddock was a few doors north on Broadway. Tin Pan Alley was a tiny little island. While the Turf attracted the newer songsmiths seeking entry into the powerhouse firms in the Brill Building, the Southern Cafe famous each October occupied a full floor—the Paddock, with its English-tavern decor, catered to the so-called country club set of ASCAP, the highbrow hitwriters of the day. And the old Lindy's, gone many years before the recent demise of the new, was a gathering place of the major hitmakers of the day.

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

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

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

By the time the roaring Twenties and the terrible Thirties had modulated into the postwar Forties, a curious thing happened. The publishers had become the tail of the music dog. They still tried to direct the animal. But it was apparent that the wagging was being done by a small, new group of men, who decreed for their Lorenz Hart or George Gershwin or to Artie Schuff and in short, they selected the songs that were to be recorded and they picked the artists that were to record them. Since there were only a limited number of record companies in these days before tape and plastics, they were a mighty potent group, these 10 or 12 men.

Music Movement

A number of developments inside and outside music business contributed to this shift of power. Two wars had brought a movement of people from rural America and from the south into the large urban centers. There was a growing taste and demand for two types of music, the叫乡村叫 and the叫摇滚乐叫, that once had been regional manifestations and that now began to flow into the mainstream of pop, affecting the character of pop music itself.

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

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

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

Payola Time

The blacklash came in the form of the Payola Investigation of 1959, a development that was also ostensibly motivated by station managers whose earnings fell way below those of the personality platter spinners. Only a limited number of disk jockeys were casualties of state and federal probes of the tie-ups between record companies and disk jockeys. But when the dust settled, the headlines disappeared and a music business colloquialism (payola) became a new word in the dictionary, the era of the personality jockey was over. Now, station management and/or committees would determine what disks were to be programmed. To avoid even the faintest suspicion of payola, more and more stations resorted to what became known as Top 40 programming, the only stations that have to play them on a regular schedule.

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

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

The independent producers of new power, the banjo-playing hucksters of the Sixties who came into being originally as a matter of artistic necessity. As the market turned teenage, older producers at the established record companies found that they could no longer talk the language of the new generation of artists, and frequently had no stomach for them. They were content to turn a bushy-haired group into another pudgy, bespectacled youngster, who was in rapport with his members. For a time, the major record companies added at least one house hippie to their a&r staffs.

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

Except for the last mentioned and Motown, who have maintained their independent status, the music companies are now part of the third, new power structure of the Sixties: the conglomerates. Buddah has been bought by Liberty, the new company, which, for example, ASCAP, MCA, the largest company in the U.S. devoted exclusively to the design and manufacture of audio-visual equipment, a company also that manufactures audio-visual equipment, a company also that manufactures aircraft, electronic training devices and missile electronic control sub-systems. Bell has become a subsidiary of Columbia Pictures. And Stax is a part of the far-flung set of enterprises known as Gulf & Western, originally mail order and distribution of automotive parts.

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

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

And Hans Heinheimer, director of publications of G. Schirmer, glancing back over 2½ centuries of musical history, noted: "It was always the idealist, not the businessman, who influenced the history of music—the obstinate believer in the automatic movement of nature, rather than man. Therefore, I would put on the 8:47 from Kato. Heinheimer proceeded to enumerate some of the dreamer-idealists: the Schott, who supported Wagner; the Ricordis who published Verdi and Puccini, the Durand who went all out for Debussy, and more recently, the plain, thin man in the linen jacket, Max Dreyfus, who was godfather to all the singers of the golden age of musical comedy, from Kern to Youmans to Cole Porter to Kurt Weill. They will all be gone by 1974.

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

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

Looking ahead, I can envisage a young publisher coming before the board of a Performing Rights Society in the year 2000. He won't have to worry about personalities. There won't be any in the room. As representatives of the Super-Conglomerates then composing the Board, he will just have to face an impersonal, super-programmed group of computers.
Thank You All

Engelbert
In the early Fifties a publisher who was short of cash tried to negotiate a bank loan. The banker scanned a hand-written, ledgered, nedded each time he eye lit on a familiar rate, and then rejected the application.

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

Not too long afterward, the banks discovered a yardstick for measuring the worth of a copyright, in the purchase of catalogs by the conglomerates demonstrates.

But in the beginning, in the 1930's when music publishing began to take the shape of a business, it was built on a tangible. In those days, a music publisher was a man who published and vended music, his major, and for a time only, source of income was the sale of sheet music. It's a startling idea, considering that in 1969, several of the largest and oldest companies have divested themselves entirely of this function and turned the work of printing-vending-shipping-and-billing to an outside, independent company.

Yet, if somehow and sometime after World War I, the piano was stable in the middle-class home. It was the instrument through which genteel girls made good marriages. If she played the piano well, a girl attracted all the most eligible beaux who clustered around the 88 and raised their voice in close harmony over the latest lachrymose ballad. And music publishers labored to acquaint her with their new songs by performing them in restaurants, variety houses, beer halls, vaudeville theaters, five-and-dime stores and department stores.

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

Sheet sales were such, however, as to give writers and songwriters opportunities. In 1907 one statistician calculated that during the period 1902-7, about 100,000 copies each; 50 had sold more than 200,000; 30 had reached the quarter-of-a-million mark. "Twenty years ago," Isaac Goldberg wrote in his 1930 edition of Tin Pan Alley, "the total sales of popular songs, in sheet form, exceeded the number more than 2,000,000,000 for a single year."

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

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

Price Increase
"There are those who believe that the increase from ten cents," Isaac Goldberg wrote, "was a commercial error, and that high prices, rather than the movie, phonograph and the radio—would have made the publishers part—have damaged the sheet music market. Indeed, a movement is already under way to restore the ten cent figure.

The movement obviously failed. The price of sheet music continued to climb steadily until it reached the present figure of close to 50 cents. Nevertheless, the 1940's and part of the 1950's found sheet music a profitable source of income as something known as the "rack order" became an energizer of the business. Both decades had their million-copy songs. But by 1959 Music Dealers Service, pivot of the rack, was setting for 12 1/2 percent on the dollar. And yet "Moon River" and "More" demonstrated an ability to sell over a million sheets, providing fodder for those who argued that price never mattered which a smash hit was concerned.

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Sales</th>
<th>Sheets</th>
<th>Piano Rolls</th>
<th>Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;You're a Sucker&quot;</td>
<td>50 weeks</td>
<td>780,102</td>
<td>145,704</td>
<td>80,790</td>
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<tr>
<td>&quot;Someday You'll Need Me&quot;</td>
<td>25 weeks</td>
<td>121,000</td>
<td>26,520</td>
<td>12,500</td>
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<tr>
<td>&quot;All By Myself&quot;</td>
<td>75 weeks</td>
<td>1,053,493</td>
<td>161,650</td>
<td>1,225,280</td>
</tr>
</tbody>
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Piano Rolls
Two new items in this tabulation. For the girls who could not play the piano, the piano-player was a boon. It kept a beaux's legs so busily occupied pumping the pedals that his hands were rendered inoperative. For music business, piano rolls were a rewarding, if short-lived, development.

Phonograph records, not only yielded exciting returns in the 1920's, but after a brief period of uncertainty during the depression and early days of network radio, developed into one of the largest sources of music income. The flexibility and inventiveness of the record industry in exploring different speeds, attractive album packaging, high fidelity, stereo, tape and cassettes, may have contributed to the enormous expansion of recording revenues. For the selective and personalized programming made possible by records, the public last year shelled out over $900 million for L.P.s and $175 million for singles. If we figure that the return to writers and publishers is somewhere between three and four percent this should have yielded royalties of over $40 million.

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

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

Staple Item
What has proved the most staple item of publisher-writer income in this changing picture is, of course, performance money. Although ASCAP was formed in 1914 when Victor Herbert realized that restaurants like Shanley's on 43rd Street where the Paramount Theatre once sat benefited from playing his music, the first distribution did not occur until 1921. From then on, ASCAP income has mounted steadily, except for the period in 1940 when the broadcasters sat out a proposed increase in licensing fees and formed BMI as a rival performing rights society.

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

Of equal significance is the ability that performance income has been able to assure particularly to the larger companies. Whereas in the 1930's banks hesitated to make loans on copyrights, in the 40's they were ready to accept them, or at least their performance income, as collateral. When a Utilities company purchased Mills Music in '65 (for $5,100,000), two New York banks provided $2,250,000 of the purchase price. Half of the sum was advanced by the Chemical Bank New York Trust Company and the other half by The Marine Midland Trust Co.

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

At $5,300,000 the purchase price of the Mills catalogue was roughly 12 times its performance income. When the Aberbach brothers bought the Joy catalogue at about the same time for $2,000,000, they reportedly were able to secure a bank loan of $1,500,000—and their purchase price was roughly 13 times the Joy performance income of $150,000. It is interesting to note that while the Mills catalogue contained about 25,000 copyrights, more than ¾ of its performance income was derived from a select group of 114 songs. When it comes to copyrights, in other words, the Shake-spearean adage, "A rose by any other name..." falls to pieces.
In any language
EMI means record business

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

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

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

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

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

In 1894 the Broadway musical as we know it today was also yet unborn. The theatrical offerings that ran along the Great White Way consisted mainly of Gilbert and Sullivan revivals, a few importations from London, the first attempt at a revue, called "A Morning Show," and the return of theFukey hit, "A Trip to Chinatown." If Broadway was a youthful septuagenarian today our musical stage must be considered little more than a toddler. Actually, the true beginnings of the modern Broadway musical are less than 40 years old, dating back roughly to the decade between the Wall Street crash and the outbreak of World War II.

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

**Breakthrough**

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

It had an idea.

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

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

**Social Significance**

"Sing me a song with social significance," pleased the earnest girl to her ardent swain in Harold Rome's labor revue called "Pins and Needles." By the second half of the decade others were echoing the same theme. The season of 1937-38 saw, in addition to "I'd Rather Be Right" and "Pins and Needles," the anti-war "Hooray for What!" in which Ed Wynn's laughter saved the world from destruction, and the militantly anti-capitalistic "The Cradle Will Rock," by Marc Blitzstein.

Of all the writers of the period, however, the most restless innovator was Kurt Weill, whose "Threepenny Opera" (with Bertolt Brecht) was first produced on Broadway in 1933—at about the same time the composer himself was escaping from Nazi Germany. Once in New York, Weill was devoted to creating a musical theater that would not only have something to sing but something to say about the world in which he lived. His first American work, "Johnny Johnson," written with Paul Green, was a fantasy about the follies of war, and his second venture, "Knickerbocker Holiday," written with Maxwell Anderson, set to music the most significant struggle of the time, democracy versus dictatorship.

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

These were the musicals that made the difference.

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

Stanley Green, historian of the American musical theater, is the author of "The American Musical Comedy Theater."
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Hollywood’s sound stages.

About tions.

rable Dick Powell, Ruby Keeler and in music pub’s drive week and, finances Jessel-most Few Smith, the all-powerful “heavy” artists of their industry. Ruth Etting, Guy Lombardo and wick labels, 000,000 could make performances that left, when ALAN COURTNEY, one 56 exosing them

Audiences watched Ginger Rogers and Fred Astaire motion pictures as

Yes, Virginia, there really was a time when a record could make it big without help from disk jockeys.

But you have to go back to the early 1930’s to prove it.

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

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

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

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

Top Writers

All the top writers worked out of Hollywood. Kern, Arlen, Porter, the Gershwin’s, Berlin, Warren, Revel, Carmichael, Mercer, Gordon, Burke. Coslow, Johnson, Ruby, McHugh, Van Heusen. Rainier, Robin, Dahn. Dietz, Schwartz, Monaco, Fields, Young, Washington. Whiting, Donaldson, Freed, Kalmar and even Richard Rodgers, who clipped for a single film and headed back to Manhattan determined to assiduously avoid the medio-critical climate of the film factiories forever. He made good his vow. He never composed another melody strictly for motion pictures again, although dozens of his classic New York times have been fea tured, of course, on soundtracks since.

As times improved, so did the record business.

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

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

By World War II, Billboard estimated the number of jukes to be in active operation at 450,000 units. Those who operated them were a daring, gambling breed.

They were men who paid little attention to radio. Instead, they relied on their ears, their instincts and their indisputable knowledge of customers along their routes.

Bill Chayne in Miami. C. Aubrey Gibson in Des Moines, Jack Moloney, Fort Worth, Charlie England in New York City, along with his brothers Sam and Gil Engleman; Billy Pauilae, Spokane; Joe Hanna, Waco, Texas; Norm Pearlstein, Boston; Aaron Folb, Baltimore; Lloyd Barrett, Oklahoma City; Al Cassell, Los Angeles; Myron Lauftman, Cleveland; Ed Clemens, Detroit; M. M. (Doc) Bennett in Minneapolis and the unforgettable Queen of the Denver jukes, Mrs. Milton Pritts, are all remembered for their amazing prescience in loading up with “unknown” platters and watching them become chart-busters.

Hundreds of artists, mostly bandleaders, got their breaks via the coin machines. Less influential today as the decade grinds to a stop, the nation’s jukes invariably reflect the Top 40 of radio. But through the 30’s and 40’s they birheted uncounted hits.

Did we finally mission radio?

Enter Jarvis

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

930-1945

DISK JOCKEY: Origin Of The Species

By DAVE DEXTER, JR.

ALAN COURTNEY, one of New York’s earliest disk jockeys, of WOV when it was a Bulova station. He is shown with Jimmie Lunceford, left, wee Billie Lecktin, both bandleaders, in 1947, shortly before Lunceford died of food poisoning in Oregon. Courtney’s ratings were second to Martin Block’s in early evening time.

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

AL JARVIS, creator of “Make Believe Balloons.”

(Continued on page 58)

75th Anniversary Section

DECEMBER 27, 1969, BILLBOARD
scepter gives great music

...on records

...on 8 track

...and cassettes

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Disk Jockey, Origin of the Species

Continued from page 56

personally and formally enough to qualify as an adept funeral director. The big favorites were "In a Persian Garden" and "Kiss Me Again."

And then, when things were as bad as they could ever get, I would try to round up all available classical and popular music which every bank in America and every city street corner had its War II veteran selling apples three for a dime, also the occasional gum. At last, after half a year, I had managed to get twenty discs. At last, after 1942, I had managed to get twenty discs.

Al Jarvis had migrated to Los Angeles from Canada. He had worked in a bank, and these Canucks were making deposits in that perilous panic period of the early 1930's. Al's vines was like the guy's next door when he was yelling across the fence to borrow a wrench. Some- how, the redhead from the far north persuaded KFWB in Hollywood to put him on as "staff announcer."

Jarvis liked music and he enjoyed records. He gamely risked his steady salary of $15 a week right from the start by gabbing, briefly, about the song he was about to play on the air. He would say, "Here's a swell new orchestra from England," he might ad lib. "It has a big sound like Paul Whiteman and the King Hylton. The song is a big social song in Germany and we think it will soon be on the Lucky Strike Hit Parade now that they've put English words on the label. Don't you think of Jack Hylton's brand-new Victor recording of 'Just a Gigolo.'"

Jarvis got his information about song and artists from Band-Box Variety and the mail flow in to KFWB he learned that none of his colleagues ever read trade papers. "I told them I ac- quired such information myself since I got in Canada," Jarvis laughs. By the time other "staff announcers" began to emulate his chatty, friendly man- ner, he had organized his "Make Believe Ballroom" program. five and six hours a day, and sponsors were waiting in line.

Block's 'Ballroom'

A young man who worked as a library assistant and "gofer" boy at KFWB in those days abruptly quit, moved to New York, and started his own version of 'Make Believe Ballroom' over WNEW. The late Martin Block was to become a far more publicized—and wealthy—radio personality than Jarvis, but the origin- ally a "staff announcer" was a bright boy who had talent and determination," Jarvis says today. Block not only made millions at the microphone, but he set up a music publishing firm, and proved that this was a profitable enterprise. Years later, Block returned to Hollywood to broadcast his show over a national network (as did Paul Whiteman) but never again was he to creeper the corpulent handler attracted a sizable audience. In New York, however, the suave, persuasive Block was No. 1 in radio for nearly a quarter of a century.

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

"We bought our own records for seven or eight years," he recalls. "Back in those days Fred Waring had said the radio industry for spinning his records without having to buy them, and they did so. We bought every record that had nothing to do with the national turn- tables. For now there was not only a crippling shell shortage, but a real shortage of plays. Petri was now given an overwhelming influence in the radio industry.

We bought, as Jarvis has done, the "make believe" version of the KFWB show, and this is where the real fun began. Jarvis says that the Supreme Court would throw out the Waring show because it was music, and we had a library assistant, and the new Decca company never came near me with product."

Thus the jockey was born.

Gradually, other independent stations boosted their listening audiences. Personalities in cities and towns pressed through and dominated their markets just as did Jarvis and Block on WNEW. Columbia, through their distributors, occasionally sent a free box of records to selected stations. The Waring was used in the South, the Cap was in the Midwest and in the West, and anything that spun at 78 rpm got on the network's turn- tables. For now there was not only a crippling shell shortage, but a real shortage of plays. Petri was now given an overwhelming influence in the radio industry.

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

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

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

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

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

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

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

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

Then there were the “sweet” bands. They emphasized showmanship, and vocals by gorgeous chicks and handsome boys with slick, sidled-down hair. Some of the best were led by Hal Kemp, Freddy Martin, Richard Himber, Ross Morgan, Kay Kyser, Abe Lyman, Ben Bernie, Eddie Duchin, Frankie Carle, Horace Heidt, Dick Jurgens, Wayne King, Les Brown, Busby Berkeley, the Dorseys, Andy Kirk, Ben Bernie, Erskine Hawkins, Tony Pastor, Les Brown, Woody Herman, Mal Hallet, Claude Thornhill, Larry Clinton, Ben Pollack, Lionel Hampton, Bob Chester, Cab Calloway and Glen Gray’s Casa Lomas.

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play Bing Crosby, the Dorsey brothers, Frank Trumbauer, Jack Teagarden, Charlie Stricklin, Ross Carmen and King Oliver, the better to bolster his band's musicanship.

Whiteman's appeal to the masses brought on the others. And instead of Americans buying records by the truckload, he turned to radio, especially live radio, to stimulate sales.

The Remotes

Broadcasts (thereafter referred to as “remotes” and “wirecasts” from the nation's plush tarpac palaces became as popular as Top 40 jocks are today—perhaps more so—because there was no television to attract the majority of a wildly hooked and devoted audience. Some of the maestros with persuasive, hard-selling agents landed commercial radio shows. Lombardo peddled Robert Burns cigars, Tommy Dorsey swung for Brown & Williamson cigarette brands, Waylon King was on for Lady Esther cosmetics, Artie Shaw had Old Golds as a sponsor, Lucky Strikes paid for Kay Kyser, the Casa Leonas and Goodman (and later Bob Crosby) shared Camelos, Chesterfield's "owned" the tragic Miller's music and his hair and vocal tones snipped up the tab for a madly swingi
goodwood Herman Herd.

The big money, the fat profits, were made out on the permissiveness highways of one-on-nighters. By today's standards the guarantees were patently meager, but the top bands regularly came on a four-hour job with $1,500 to $7,500 for the evening. Equally as rewarding was meeting the fans in person. They went out the next morning and bought records, records that were made of shellac compound, easily broken and designed to revolve at 78 rpm for no more than 3:30 minutes a side.

The late Helen Miller, Glenn's widow, is said to have received in excess of $750,000 in disk royalties in the 15 years that followed her husband's death. Artie Shaw and Benny Goodman are still paid for masters they cut 30 and 35 years ago, but they are exceptions. Do you know anyone who has recently purchased long-playing reissues of classic performances by Barnett or Brown or Kyser or the imperially attired Kemp?

Each band had its unique "style" or "trademark" based on either vocal or instrumental innovations. Kyser, Kay and Barron all introduced such a song with a brief vocal interlude. Henry Busse and Jan Savitt used a tricky "shuffle" beat, and argued about who was first to intro
duce it. Gray Gordon emphasized a tick-tack sound at the start, each number. Shep Fields blew his breath into a small water-filled fishbowl to achieve a "rippling rhythm" effect. Lawrence Welk came along late. His "champagne bubbles" became a trademark after years of working through the Middle West as a polka band. Ted Lewis, Phil Harris and Bob Hope "smoked" their vocals. Ted Weems constantly featured the whistling of Elmo Ten
ner.

But equally identifiable were the singers. Without Helen Ward and Martha Tilton, even the illustrious Goodman may not have enjoyed the overwhelming suc
cess that came his way. Later, Peggy Lee and Helen Forrest served him well as "canaries." Bob Eberly and Helen O'Connell, strikingly handsome, proved major J. Dorsey acts and their singing unexceptionally gave the elder Dorsey his string of smash singles, "Amopolis," "Green Eyes," "Tangerine," "Maria Elena" and "Yours" among them. Doris Day with Les Brown, Ginny Simms with Kyser, the King Sisters with Horace Heidt, Orrin Tucker's wee Bonnie Baker, Perry Como with Ted Weems, Helen Forrest with Artie Shaw and Harry James as well as Goodman, Phi Terrell with Andy Kirk, Herb Jeffries with Duke Ellington, Sarah Vaughan and Billy Eckstine with Earl Hines; Stan Kenton's Anita O'Day, who also worked for a time with Gene Krupa; Rosie Clooney with Tony Pastor and Glenn Miller's shrewd combining of Ray Eberle, Marion Hutton and the Mod
erenes—these talents were all part and parcel of an era that somehow never fades from memory.

The Dedicated

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

Records, fragile though they were, were equally as vital to the performer in the 1935-1945 period as they are today.

Jack and Dave Kapp pumped life into a dying in
dustry in 1934 when they quit Brunswick and, with the help of the modern money, formed Decca. They came out with Crosby, Lombardo and a dozen other 21-karat names on disks that sold for three for a dollar instead of the prevailing 75-cent tag. Bob Stephens and Dick Voinov helped Decca climb into top position as a producer, working closely with the Kapp brothers and computer-oriented sales branches.

Leonard Joy and Nat Shilkret (and for a time, Eli Oberstein) boasted most of the Victor creative work. Columbus had Joe Hammond (still there) along with Joe Higgins, Goddard Leiberson and later, Manic Sidhu, up from Philadelphia and WMC. If you had a long look over your library of records, or a pitch in behalf of a band you wanted to see making records, you called them up and got a quick, courteous answer. Producers never ducked a telephone, to our knowledge. They swiftly returned calls. And, of course, they asked you to swing by their offices and rap about records.

Every label serviced disk reviewers regularly. Maga
zine and newspaper columns were highly valued through the 1930s, long before the Age of Aquarius and King Discs.

There were record buyers who specialized in ob
taining just one band; they tried to go back to the first

shelvers and possess "mint" copies of every one recorded since. Others preferred instruments only. A consider
able segment of the market looked for orchestra theme
songs. Bob Eberly's "It's Hard to Laugh or Smile" Victor was generally worth two Kay Kyser "Thinking of You" Brunswick. Some bearded black bands only. The ban was in the big British ag
gregations like Hilton, Ambrose, Noble, Davis, Go
tella and Cotton. We remember one fanatic, a dreadful bore, who bought only wattles. Another complemented exclusively on trumpet players, Nichols, Spanier, Stew
at, Clayton, Cootie, Eldridge, Elman, James, Dunham, Ells
ter, Hackett, Hackett, Baker, and the. Piano soloists also had their specialities.

The Film World

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

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

What killed off the bands?

Ask 19 surviving band fans and you'll get 19 an
swers. World War II was a major factor. The draft sucked up the sidemen. Gasoline was rationed. Some few bands who never quit to escort them to dances. Tires for band buses were unavailable. Trains were crowded with military men and equipment.

And at war's end, music changed radically. A dar
ing covey of New York musicians began experimenting with a more complicated, unmelodic music that led to the "bebop" generation. Many musicians adapted the innovative sounds quickly, but none of the big orchestras built around the adventurous but mystic "progressive" sounds met with permanent success either on records or in person.

Louis Armstrong listened to the big Gillespie and Eckstine crews and shook his head. "That's Chinese
music, man," he grumbled. "Who can dig it?" He was right. If the war hadn't stopped the bands, "bebop" did. And so, the wheel turned again as the 1940s ran out. Just around the corner, the era of the Solo Singers was moving swiftly into view.

And that's another story.

DECEMBER 27, 1969, BILLBOARD

75th Anniversary Section

TOMMY DORSEY and wife Pat were in Hollywood. CONNIE HAINES, singer with Tommy Dorsey, 1941.

HELEN O'CONNELL, Jimmy Dorsey's singer, 1940.

HELEN FOREST, with the Harry James orchestra, 1942.

PENNY COMO, as a member of the Ted Weiss orchestra.

KAY STARR, first Capitol ses
sion after leaving Charlie Bar

PEGGY LEE, with Benny Goodman before turning...
This Could Be The Start of Something—Solo

The Time: 1945.

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

The singers are coming on big.

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

Thousands of musicians are home from military service, but they are learning that sidemen jobs are scarce. Girl singers with whom they worked at the time of Pearl Harbor are doing single acts and cutting solo records. Jo Stafford seems the ideal "for instance." Long just a member of the corps of singers in Tommy Dorsey's popular orchestra, she's now the star of the Chesterfield radio stanza and a top seller for Capitol. She beats Billie Holiday out as the nation's most popular female singer in Down Beat's annual poll.

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

Right on Crosby's heels in 1945 are 11 former band vocalists. Frank Sinatra is an alumnus of the Harry James and Tommy Dorsey units, and like Bing, boasts his own radio show and an enviable Columbia disk contract. Dick Haymes also has sung with Harry James and is being lionized in starring parts in a series of 20th Century-Fox musicals with June Haver and Betty Grable.

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

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

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

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

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

Ray Eberle

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

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

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

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

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

Dinah Shore ("Fannie From Tennessee" some fondly called her) had sung only briefly with a band—Xavier Cugat's. And when her first record with him came out on Columbia, the tiny credit on the label read, "Vocal Chorus by Dinah Shaw." But nothing sidetracked her. A driver, and intensely ambitious, La Belle Dinah tromped the streets of New York until she hooked on with a Sunday afternoon sustaining (non-sponsored, poor-paying) NBC program known as "The Chamber Music Society of Lower Basin Street." That led to weekly broadcasts with Eddie Cantor. Then came chart-making records, the best supper clubs and theaters, movies and her own

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75th Anniversary Section DECEMBER 27, 1969, BILLBOARD
radio and TV shows. No girl singer has earned more money than Dinah. And she is an unbeatable tennis player as well.

Dinah will be a grandmother in 1970.

**Peggy Lee**

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

But after a couple of years and a 1,000 one-nighters, Peggy put it all together with a remake of a raunchy old Lil Green novelty, “Why Don’t You Do Right?” It long ago hit the million mark. Marriage to the late David Barbour, Goodman’s guitarist; the birth of a daughter and retirement in Hollywood followed. In 1943, when the Petrillo musicians’ strike came more who were destined for stardom. In 1945, Kay Kyser’s band (by then including his vocalist and cornetist, the “It Might As Well Be Spring” girl in 1946.)

**Noisy World**

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

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

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

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

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

Time changes everything. It ineradibly changed the course of pop music by the mid-1950’s. The time of the singers, the pop singers with their sentimental ballads and silken string sections, was nearing an end just as the period of the big bands’ dominance had died out in the previous decade. Both eras, peculiarly, roughly lasted 10 years.

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

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

That was 15 years back, and now 1970 looms dead ahead. Will the cycle—already five years late—abruptly turn again to a music that even now may be barely bubbling inconspicuously underground? Could be. Pondering unanswerable questions like that is what keeps most of us from jumping over to the grocery business.
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Music Operators of America is a trade association now in its 21st year of service to the coin-operated music and amusement industries. Which means that MOA, unlike most associations, actually serves a number of industries.

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

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

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

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

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

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

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

To help exploit "The Jazz Singer," Jolson went to Brunswick and recorded the Silvers tune and several other songs from the picture. It apparently did not occur to anyone at the time that there might be an advantage to issuing "full-fledged musicals, or comedies for the picture. To the best of my knowledge, the only film songs which were issued were in the home record, because record companies did manage to secure one or two excerpts from selected numbers. The vogue songs which the companies did manage to secure were those heard in the pictures.

Swing Bands

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

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

(Continued on page 68)
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All Singing, All Dancing, All On Record

Continued from page 66

For example, despite her enormous popularity, Shirley Temple was never asked to make a single disk from one of her pictures, although 20th Century-Fox several decades later compiled some of her screen songs into a belated soundtrack album that is still available. The record buyer of the 1930's had to be content with Temple imitations by Mae Questel, the singing voice of the Betty Boop cartoons. And yet, Decca did record another child star of lesser stature, Sybil Jason, in quite a few movie songs.

Among the major singing stars of early talkies who never recorded are Nancy Carroll, Janet Gaynor and Charles Farrell, Dorothy Dell, Marion Davies, Ruby Keeler, Carlotta King, Joan Blondell, Winnie Lightner, Johnny Downs, and all the Lane Sisters, Lola, Rosemary and Priscilla. In addition to Shirley Temple, other slighted child stars include Mitzi Green, June Withers, Baby Rose Marie (except for one Brunswick), Linda Ware and Susanna Fowler.

But by the 1940's the roster of nonrecording singing stars had swelled to include John Payne, Constance Moore, Ann Sothern (who later appeared on soundtracks), Jane Frazee, Carole Landis, Ann Sheridan (with her provocative, husky mezzo), Joan Leslie, June Havoc and Penny Singleton.

Strangely, even some of Hollywood's best trained concert and opera singers failed to record songs they sang in pictures. Has anyone heard of a disk by Ilona Massey or Irene Manning? There are no Hollywood film records by Marta Eggerth, Marion Talley, Myrna Ellis, Felix Knight, George Houston, Michael Barritt or Hope Hampton. And Gladys Swarthout and Lily Pons recorded selections from only one of their several features.

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

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

Mickey Mouse

Strictly speaking, the first soundtrack albums were not those from MGM musicals, though the MGM series initiated the current trend. In the late 1940's, Victor, on its Bluebird label, issued two sets of soundtrack children's records from Walt Disney Silly Symphonies and Mickey Mouse cartoons. In 1936, Victor released a set of three records from the soundtrack of "Snow White and the Seven Dwarfs," followed in 1940 by "Pinocchio," and in 1941 by "Dumbo." With charming innocence, the labels for the sets credit the characters, not the actual vocalists: "As originally sung by Snow White."

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

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

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

And then came "Till the Clouds Roll By."

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

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

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

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

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

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

By LARRY NEWTON, president, ABC Records

By 1975 the recorded music industry had topped a total dollar volume of four billion dollars at the retail level. I base this view on such factors as the consistent expansion of the traditional record business, and the growth of newer facets of the industry such as videocassette and tape cartridge. Another major factor in achieving this figure is population growth coupled with increased leisure time — all of which is taking place in the same direction.

If we analyze present distribution and marketing patterns in the music business today, I think it is probable that the manufacturer will be under increasing pressure to become more selective in turning out product. Space is at a premium in the thousands of outlets which handle recorded music... inventories tend to grow larger both in records and cassettes... there must be a day of reckoning and an end to the buck-shot philosophy of producing and publishing door knobs in the hope that some will hit the mark. The dogs, the inferior product, cut into the profits instead of being a cost of handling is entailed...

We must face reality and put out fewer and better records which can be more adequately merchandised... The only solution to the industry's problems will multiply... Let us stop kidding ourselves and stop hyping ourselves.

In line with this point of view I foresee a change in the practice of "cherry picking" on the part of the wholesale segment of the industry... Tendency is being buttressed by the recent trend towards multiple source buying... Bandstand show, record jobs who traditionally "cherry picked" have availed distributor service.

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

In the 1930's there were authorized dealers who carried a manufacturer's full line and had made a commitment to carry these accessories. These dealers had standing orders on specific art and were limited to a universe of perhaps 5,000,000 customers who constituted the record industry from the 1930's to 1945.

The postwar period was marked by the rise of independent distributors and labels... There were many who pioneered here... ones such as Paul Reiner, considered one of the first indie distributors... Labels like National, Modern, Regal, and others, many and some, Exclusive, Imperial, Atlantic, De Luxe, Chess, King and others, spearheaded the indie expansion in the 1950's... Newton considers Eli Oberstein as a crucial figure in the industry's expansion, pointing to Obie's appointment of jukebox operators as record distributors for his Varsity and Royale lines...

Just prior to the 1950's, the one-stop appeared on the scene. All Victory Distribution started his operation in 1948 as a service to jukebox operators...

As an independent distribution group in the 1950's, every record distributor was part of the code — an understanding between manufacturer and his distributors.

Rack Jobbers

About 11 years ago, the first rack jobbers entered the wholesale scene. It was started by such executives as David Händiman, dean of rack jobbers, headquartered in Detroit, and the late Paul Wester. Today, this segment of the industry has grown tremendously and giant rackers have achieved recognition. Names like Borgen, of the pure indie has diminished... Many indie distributors, seeing that they had limited options, and which, protected their stake in the record business by becoming rack jobbers, spearheaded the indie expansion; some have gone into the rack field, and here at ABC we started in this market area a few years ago... It is part of the thing's a conglomerate should do...

The racks, of course, opened up new opportunities for outlets — locations which had hitherto sold toasters and other household goods were introduced to records.

This, and the growth of rack chains boosted the distribution volume of the industry enormously. Another industry development was the growth of record clubs and mail order sales generally...

It is on this great expansion that we will have to focus on the total potential still remaining to be achieved. In order to achieve this, it is necessary for the industry, particularly the manufacturer upon whom more of the responsibility for the whole thing falls, to go out and find more growth more selective in creating product.

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

By JERRY WEXLER

executive vice president, Atlantic Records, Former Billboard staffman

At drummer Sammy Creason's Halloween party in Memphis, his new boss, singer Tony Joe White, hojey with a bad cold, removes a black widow from his personal maser jar of spiders and puts it on his back. The spiders bite, as the usual manifestation of a Jimi Hendrix clone. Bill Inman, a photographer for Delaney and Bonnie, Don, who has been wearing Buffalo Bill hair and a Dennis Hopper Easy Rider getup for years now, is still running the Arkansas sound. and you'll never hear a bitter breath or a bad vibration from the guy who lost Rick, Rick, Leon, Garth and Robbie to Dylan and Fred Carter to the Nashville studios and John Till to Janis Joplin.

At the Ash Grove in LA, it's a Monday night jam, five jammers on the go. Dennis Davis on guitar, Leon Russell sits in on piano and then Big Boy Crudup comes on to sing, and that, as Stanley Booth, the sweetest-voiced journalist south of the Smith & Wescon line says, makes some kind of a blues band.

At Ungo's, 70th near Broadway, John Dr. exstill is managing Tommy Gun, waits for the good dust to settle and the grits dry to up a little and finally applies ass to piano stool. Delaney Bramlett, Eric Clapton and Ginger Baker sit in and do things to "Tipper" that could just possibly make you forget Professor Longhair, the marvelous vaudevillian architect of this New Orleans all-time 8-bar anthem. You could sing Dylan & Leon to these changes, or "Ain't Nobody's Business," or "Cherry Red," but the way Dr. John (he Mack Rebaneke) phrases it, it's got to be Longhorn's swamp incarnation that sounds like "mooiush wallah dah" and how the hell did we ever spell it on the lead sheet? At another studio in Muscle Shells, Rick Hall's fat who. Bobbie Gentry cuts her fantastic song, "Fancy," and Rick's new rhythm section burns in a beautiful track. Solomon Burke gets an advance copy of Tony Joe White's "My Boy Napoleon," the elegant Alabama Leaning Man, and does a hell of a cover on Tony Joe's "The Migrant"—at 3614.

Two weeks later at the Criterion Studio in Miami, Brooklyn,二百, Stax Records, the new Florida Rhythm Section, Cold Grits, does Tony Joe White's "It's a Rainy Night in Georgia." The Pasha, Art, is producing, and has already started an embryonic guru Eddie Hinton records... "The spider..." Dennis Hopper, carrying on in his spare, flame-under-a-bushel style. Creedence Clearwater is taking the world. Aretha is cutting a Dr. John tune. Pickett cuts another Dr. John, "I don't wanna be your Lonely Little Laura Mae." Doug Kershaw... Derry's making small seismic waves and Clifton Chenier is getting reviewed by Grel Marley. Huey is enunciating in the Frenchman.

What it all is, swamp music—iswhat it is.

What is that everybody is calling this emerging thing? These are not the same four notes and laying where you can get a look at it and say "I Be Dog!". Sure! It is the Southern sound! R&B played by everyone, aside from the Corinth Christ, Thibodaux, Florence, Tupelo, Hattiesburg, New Orleans, Memphis! It is the flowering of the new Southern life style... It is the Southern rhythm and a Skydog guitar wizard out of Central Florida whose hero is both Canned Heat and Dennis Hopper's and who was more shake after seeing "Easy Riders" than he was when, Jack, Newfield or Albert goldman...

It is Southern music and there are enough young country cats who began with Hawkshaw Hawkins and turned left behind Ray and Charles and Blue Band. It is Joe South's triple deal of soul and rock and that lowest-toned guitar this side of Pop Staples. It is the spirit of Willie Morris, born in the Delta, schooled in Texas, and now living in New York, and editor of Harper's at 32, and who with Faulkner calls... (Continued on page 71)

70th Anniversary Section

DECEMBER 27, 1969, BILLBOARD
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Jukebox operator organizations date back to the dawn of the coin-operated music machine business in the late 1800's but no enduring national organization existed until the Music Operators of America (MOA) organized in 1948. MOA's growth and its use of Chicago's Sherman House Hotel as convention headquarters later caused many industry veterans to reflect on how history repeated itself. In the late 1920's operators conducted annual trade shows at the Sherman. But in the summer of 1931 the rivalry of two groups claiming national status brought about a awakening that led to the formation of the Coin Machine Manufacturer's Association which took over the trade exhibit. This period actually saw the birth of the jukebox and amusement game operating industry and many local organizations formed around the U. S. Even as the manufacturers continued to hold annual shows, operators made strong attempts to once more organize. At the 1934 show, Fred Mann of the Chicago organization, presided at a meeting that resulted in the participation of 16 different organizations of jukebox operators. Operators said they needed an organization because of the criticism of circulating locations, objections to manufacturer advertisements in non-trade magazines, opposition to pay-off pingames and the unfairness of the deposit requirements in ordering machines.

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

The catalyst that brought the MOA into existence was the threat of music copyright legislation aimed at ending the jukebox operators free use of songs as represented by the Scott-Fellows jukebox bills in 1948. Thus, a national problem caused operators to unite, whereas earlier attempts by such operators as Ohio's Ralph Young had been caught on local problems. Young's appeal mentioned many problems: "persecution, unjust and discriminatory taxation that was tantamount to virtual confiscation, price cutting, sales to locations, unfair advertising, ridiculous commissions, untruthful statements by manufacturers as to earnings that were widely circulated and used against us in tax fights as authoritative statements by executives of the industry, circulating of locations and so on endlessly." But these were problems of the late 1930's and the industry survived others during World War II before the threat of copyright inclusion became the rallying force for national unity.

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

As the 1952 convention unfolded under the growing threat of the Korean War, Miller was elected president and MOA was officially incorporated. Other officers were Richard Schneider, first vice president; Al Denver, who had served as first vice-chairman of the initial committee was not re-elected; Ray Cunliffe, second vice president; Clinton Pierce, third vice president; D. M. Steinberg, secretary; Hirsch de La Viez, treasurer, and executive officers Les Montooth, Ben Gimbarg and Thomas Winthrow.

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

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When Frederick M. Granger, Jr. was hired as managing director of the Music Operators of America (MOA) in 1964, the latter group was a major player in the defense of the jukebox business. Granger, who had been a consultant to the trade for many years, was placed in charge of MOA’s executive committee, which had previously been inactive. He immediately set about changing this situation, and MOA’s membership began to grow once again.

In 1966, Granger was elected as MOA’s president, and under his leadership, the organization began to grow once again. MOA’s membership increased, and the organization became more active, taking on new members and expanding its reach.

However, MOA’s growth was not without its challenges. The industry was facing increasing competition from other forms of music distribution, such as record players and compact discs. MOA had to work hard to maintain its position in the market and to keep its members engaged and involved.

Despite these challenges, MOA continued to be a strong voice for the jukebox industry, and under Granger’s leadership, the organization became a respected and influential body. MOA’s membership grew, and the organization’s influence continued to expand.

MOA’s success was due in part to the hard work of its members and to the leadership of Granger, who was able to unite the industry and to speak with a single voice. MOA continued to be a powerful force in the music industry, and its influence continued to grow.

Today, MOA remains a strong and active organization, with a membership of over 6,000 members and a staff of over 100. The organization continues to be a powerful voice for the music industry, and it is respected and admired for its hard work and dedication to the industry.

In conclusion, MOA’s success was due in large part to the hard work of its members and to the leadership of Granger, who was able to unite the industry and to speak with a single voice. MOA continues to be a powerful force in the music industry, and its influence continues to grow.

(Continued on page 76)
ASK THE RASCALS ABOUT MIKE...

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Shure Microphones are used by The Association, The Who, Tommy James and
The Shondells, The 5th Dimension, The Turtles, Sergio Mendes & Brasil '66,
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NEW OUTLOOK FOR MOA

- Continued from page 74

Granger remarked that it was the most successful he had ever seen in his years with association management—300 firms had been added to MOA's new hope of modern jukebox operators to MOA's roster of 850 firms.

Copyright Payment

The membership drive occurred during a year in which MOA faced its greatest threat in the pernial battle to preserve exemption from copyright payment for recordings used on jukeboxes. Not only did New York Republican Rep. Emanuel Celler reintroduce his bill, but exemption, but Congress began a total revision of the 1909 Copyright Act with specific language that removed exemption. MOA's immediate reaction was the organization of a lobbying trip to Washington where jukebox businessmen visited with their respective senators and representatives. Another grassroots letter writing campaign was organized in April, 1965, similar in spirit to a collection of 100,000 petitions that had been gathered to quell a 1964 Celler Bill.

In June, 1965, MOA's new approach to the copyright question became more dramatically visible as MOA witnesses appeared before a House committee. Appearing were Pierce, Hess, treasurer William Cannon, Max Hurwich, Henry Leyser, George Miller, Moses Profitt and A. L. Pucek. MOA's new willingness to co-operate and several committee members were reported to have had "a change of heart." MOA offered to pay an additional 2-cent mechanical royalty fee per tune under statutory limitations. Witnesses charged that the licensing organization's "reasonable royalty" sought by just one of the three licensor, would amount to $2,100 a year for a 70-jukebox route and that the amount of the demands of all three licensor would cost an operator $6,300 annually—twice the net income after expenses of the average operator. The copyright issue continued through the year and culminated in a move by MOA that stirred its opponents—MOA offered to pay 2 cents per title under a statutory royalty plan. MOA's offer had been in response to an appeal by the committee for constructive suggestions by either side and MOA was the only party to respond with a copyright compromise proposal.

The new attitude by MOA on the legislative level was matched by renewed vigor in its annual trade show. Registration hit 2,500 and exhibitors numbered 60 as the NAMA show helped swell the number of coin machine businessmen visiting Chicago. James Tolisano of Florida was elected president and commenced a vigorous campaign to launch new coin organizations, making trips himself to such areas as Montana, Louisiana and Virginia. Cannon moved up to secretary and quietly latched on a new rapport with record companies that was to later result in a stormy seminar featuring one-stop owners. Attendance in 1967 slipped slightly to 2,000 but exhibitors hit an all-time high of 65 firms and Cannon's presidency commenced on a note of bringing more consciousness of record programming into MOA.

Early in his tenure as president, Cannon charged that "too many one-stop stops" were only interested in product they can sell by paying a "royalty" which the marks drew fire from many one-stop owners and managers and led to one of the most heated seminars in MOA's history. During World War II he served as a naval line officer in the Pacific. Later he was assigned to the executive office, Secretary of the Navy, as a public relations aide.

GEORGE MILLER, founding president, Music Operators of America

FRED GRANGER (left) and able assistant Bonnie York at work in the Music Operators of America (MOA) offices in Chicago. Granger was engaged in trade association and specialty advertising work from 1953 to 1964 when he was hired as executive vice president, MOA. During World War II he served as a naval line officer in the Pacific. Later he was assigned to the executive office, Secretary of the Navy, as a public relations aide.

BOOKKEEPING BOMBSHELL: This enormous pile of papers represents the bookkeeping required for just one phonograph record under a proposed copyright registration system for the new smoldering controversy of the year. One of the committee members looked at the pile and then at the MOA witnesses and said: "I have no idea what your proposal would entail too much bookkeeping." The committee subsequently approved a measure that does not require tedious record keeping.

In a spirit of complete candor that had characterized his attitude about MOA from the beginning, Granger answered questions concerning the controversial nature of the show. "I think our directors would move the show out of the Sherman Hotel before accepting another early date like this," he said. He added, however, that jukebox manufacturers were already asking about the 1970 show dates prior to the 1968 event. (Only one manufacturer, Seeburg, was willing to release date for its new model and Seeburg had a practice of preferring to show its new models at distributor events rather than at MOA.) Commenting on the fact that for the first time a foreign manufacturer of jukeboxes would show alongside domestic makers, Granger pointed out that MOA had steadily taken on more of an international flavor. "I am sure our directors and our exhibitors would not consider it fair to exclude an exhibitor on the basis that he represented a foreign manufacturer or product," he said, in reference to Leyster's NSM exhibit. "As far as the phonograph manufacturers are concerned, they are all exhibiting in accordance with ground rules they helped draw up."

Turning to the topic of joint dates with NAMA, Granger acknowledged that there was more talk of the need to hold MOA and NAMA in the same city or at the same time and that there was a special interest about the eventual merging of the music and vending industry exhibits. Some of the largest vendors had during the past two years commenced acquiring music and game routes, thus creating a kind of bridge between what had been two separate industries ever since the 1930's. At the same time, Granger acknowledged that many MOA members were involved in vending where it concerned public locations.

MOA's directors, Granger said, "emphatically favor joint dates because of the convenience of the operators who want to see both shows. However, I don't know of any of our directors who favor a merging of both shows. I have been asked by more than one exhibitor about a possible merger and my answer is always the same: it's a decision on MOA's part is up to the MOA board. I just returned from a state convention where an operator told me in no uncertain terms that plant and industrial trade unions were world in comparison to operating music, amusement and vending equipment in public locations. The thinking is that even when the same day we can turn a profit off a record vending firm and a music operating firm in the area, we separate these firms."

On its own separate merits, and confronted with several challenges, the 1969 MOA opened. Attendance went to 2,637—more than in 1967 when 2,900 attended and when NAMA also met in Chicago. The MOA had finally become the hope and at the same time the reality that so many of its members had worked so long to achieve.

DECEMBER 27, 1969, BILLBOARD

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75th Anniversary Section
A Super-Star for the 70's

Rouvaun's Fourth RCA Album—"ON DAYS LIKE THESE"—LSP4246
Country Music - The Center

As a primary result of recent exposure on television and radio, country music has become the center of everyone's attention today, as it was back in the old days. It was then revealed that the public had a passion for country music, and this passion has continued to grow.

Merle Travis, the self-proclaimed "Godfather of Country Music," was a huge inspiration for many musicians. His songs were often written in a raw, honest manner that spoke to the hearts of his listeners. Travis was known for his catchy melodies and his ability to capture the essence of the country lifestyle in his music.

One of Travis' most popular songs was "Trouble," which was released in 1950. The song was a huge hit and helped to solidify Travis' place in country music history. "Trouble" was not only a commercial success, but it also became a staple of the country music genre.

Travis' influence on country music cannot be overstated. He was one of the first country artists to incorporate elements of bluegrass and folk music into his songs, and his use of the steel guitar helped to define the sound of country music.

In addition to his musical contributions, Travis was also known for his professionalism and his dedication to the craft. He worked hard to perfect his craft, and his passion for music was evident in every note he played.

Travis' legacy lives on through his music, which continues to be played and enjoyed by fans all over the world. His influence can be heard in the music of countless country artists, and his contributions to country music will never be forgotten.

The story of Merle Travis is just one example of how country music has evolved over the years. From its early days as a folk art form to its current status as a global phenomenon, country music has come a long way. And with each passing year, it continues to evolve and grow, adapting to new trends and incorporating new sounds into its repertoire.

In the end, country music is about more than just creating beautiful music. It's about connecting with others and sharing a common experience. It's a way of life, and it's a way of expressing ourselves through the power of sound.

Country music is here to stay, and it will continue to inspire and entertain us for generations to come.
Words & Music
by
Billboard & Deutsche Grammophon*

*but is only seventy-one years old
He was indoor editor and a man named Al Hartman was outdoor editor. That didn't mean that Sugar spent all his time behind a desk, and Al out on the street. The outdoor editor was in charge of the departments covering such details of newspaper business as cancellations, circulars, fairs, etc., and the indoor editor supervised those departments dealing with the legitimate theater, radio, nightclubs, vaudeville and music (there was no television then, of course). The legal editor was Eugene Burr and the radio editor Merritt (Jerry) Frankene. Gene, now producing and writing, and Jerry, presently with a fine public relations firm known as MUSE (officals of the company are, in order other and mine) and live about 100 yards from each other on a mountain overlooking the smog, which over- looks Hollywood and the famous drive that they live is called Mulholland Drive and it is somewhat famous for what used to be called necking, and an occasional murder.

The music department in those days was not extensive. It consisted of one (count it, 1 page) in the magazine, and its editor was M. H. Shapiro. The M was for meter, but quite a few of us called him Shap or Moussie. We broke into the record business through what might be called a one-day-a-week department and perhaps a few minutes (and still thriving) Coin Machine Department. We started a little feature in the center two columns of one of the four column pages there in the back of the book in the Coin Machine Department. It was designed to help jockeyboxes operators buy the records which would pull the maximum amount of play on their machines. We called it The Record Buying Guide. And we sold a 52-week advertising contract for the left-hand column on the page to RCA Victor and later to Decca. The leading forces behind that operation were excerpts from "Nostalgia ain't what it used to be." After going through some back issues of the Bill- board for the years 1942-1949, when I had the fun of being Midwest Indoor Editor, I can refax this axiom and say, "Nostalgia is just great." This was the period when radio was going through its birth pains, when there was very little difference in the programs of WRCA, under the leadership of Captain Bill Eddy, had the temerity to establish a rate card—in an unheard of thing in those days—and was trying to get a grandsum of $300 per hour to reach an obviously minuscule audience. The grafting and grooving wrestlers were on every night. A variety show with one set was an expensive masterpiece, and drama was in its most crude video form. This was when Kukla, Fran & Ollie got their start, and when WBKB still had women behind the camera, at the director's desk and in executive positions—a procedure that was started when the station was the only one on the air during the war years. It was this veritable jungle, Victor Gies, director of advertising, and Ralph Ellis, account my friend and erstwhile colleague Lee Zihlko told and said it was diamond jubilee time at the old homestead.

I can't take credit for all of that, much less the entire 75 years, but I do cover better than half the distance, about 35 of the 75. I started on The Billboard, February, 1934. A few weeks after I came on, a shy, bald-headed though young, lovable type named Paul Ackerman joined. He was vastly concerned about the permanence of the job. The then-indoor editor was a man named Elias Sugarman, who also did a weekly column. You may not believe this, but it was called "Through Sugar's Doorway." I am sure I did not even pay for sugar, granulated or otherwise.

Some of you with beards, the gray ones, may re- call that title and byline. I don't know how many columns I did—who counts?—while I was Editor in Chief at CBS. I was more than happy to agree to do another one when a present-day colleague Lee Zihlko called and told me it was diamond jubilee time at the old homestead.

...BILLYS BACK...
people... GET TOGETHER
Better Than College Education

By DON CARLE GILLETTE

To fully understand the stability and burgeoning progress of The Billboard organization, you must know something of the unique and ever-growing amusement trade publication. And the only way to know this unique and extraordinary man was to work directly under one of which The Billboard editorial staff members of the paper enjoyed this rare privilege, and my experience probably was the most unique.

Working under W. H. (Bill) Donaldson for a single year was far more instructive, in a practical sense, than four years in college. Even six or eight years. This was clearly indicated by one of the younger men who, after going through college and augmenting their studies with a course in journalism, went to work on The Billboard.

I was unable to get into Columbia University's School of Journalism because I did not have enough college credits. I offered to take any courses needed to obtain the necessary credits, but was told it wouldn't be advisable since I already had been to business college and was launched in a job that was more secure than newspaper work.

While trying to figure out how to vault this roadblock, I ran into S. L. Rothafel, the de luxe movie theater impresario better known as R. O., a fellow Marine in World War I.

Roxie knew of my interest in writing and he tipped me off that publisher Bill Donaldson was looking for a writer to assist him in putting together the Putnam Building, where the New York Paramount Building now stands, and was thoroughly quizzed by the general manager, and I suppose guessed by my eagerness and enthusiasm. When the question of salary came up I mentioned $30 weekly, the grim expression on my face gave my hopes a jolt.

The job paid only $25 to start, and the duties included miscellaneous reporting assignments plus typing Donaldson's editorial copy—he didn't use a typewriter and hated to have me write his stuff in longhand on ruled yellow paper.

Desperation

In desperation at the thought of not getting the job, I hammered away at my willingness and capacity for hard work and study; my keen interest in show business; the allure of the theater and the theater trade. I wrote to the New York Public Library and therefore had a fairly broad show business background; that I had sold silent film scenarios and my first short story just came out in Top Notch Magazine; that I frequently worked as an usher in order to see legitimate and vaudeville shows free and learn the business—and in business college I had led the class in composition, spelling and punctuation.

Still staring into a stone face, I offered to work a week for nothing, to a roll top desk, a swivel chair, two plain wooden chairs, small bookcase and coat-rack. To me, no offer was too low. Nor did I prove worth $30 a week I would exist without any hard feelings. But because of family obligations I needed the money. I was living in a loud voice that could be heard some distance away. I sometimes ate only two meals a day in order to come out even.

Still no encouragement was forthcoming, and I grabbed myself away feeling I had lost out. Two days later I received a call that Donaldson wanted to see me.

The general manager ushered me through an open door into his adjoining office—and it dawned on me suddenly that this door had been open all through my earlier interview, so the publisher must have heard everything I said to the gm.

Donaldson occupied a very simple office with linoleum floor, a roll top desk, swivel chair, two plain wooden chairs, small bookcase and coat-rack. No single "status symbol" was in evidence. He had moved most of the office equipment from the paper's Cincinnati headquarters and printing plant. I was told I was nearer the pulse and major activity in the fields of legitimate theater, vaudeville, music publishing, burlesque, the theater trade, and that The Billboard had added to its original outdoor amusement covers. His sole aim was to be of service to show business rather than to make money. So he did not put any airs on, but lived in unusually modest circumstances for a man of his importance, glowering all his connections to the business in the paper. He was affectionately known among showfolk.

He did not put me through any third degree such as employers usually inflict on job applicants. He just stood there—a tall and impressive figure with Vandyke beard, mustache and kind but penetrating eyes—and held out his hand. "Sit down, Don," he said in a soft voice.
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in association with Magna Prod. Inc.∗
Barry Wolf, president

in association with Bernie Miller**

59 MAIN STREET, WEST ORANGE NEW JERSEY 201-736-5700  Ed Abramson, president
While man's attempts to make music mechanically date back to the invention of the clock and the musical snuff boxes much later in 1750, the progenitor of today's jukeboxes is generally considered to be the Thomas Edison talking machine conceived as early as 1855 but not perfected until 1877. Civil War veteran James Redpath tried unsuccessfully to launch the Edison phonograph as an entertainment device in 1878. The Regina music box was patented in 1886. Through the use of perforated metal rolls on which music was recorded selectivity was determined through the use of a coin slot and the direction of the modern jukebox was established.

While the forerunners of the modern jukebox were being perfected the automatic piano boom was well underway. Over 55 patents for automatic pianos were issued between 1879 and 1902. Other developments during the period included the Bell and Tainter wax cylinder graphophone of 1886, the Berliner disk record gramophone of 1887 and an improved Edison phonograph in 1888.

The improved Edison machine was first exploited as a business machine in 1888 when Jesse Lippincott formed the North American Phonograph Co. A year later, when it appeared that the machine's only market was the amusement field, it was found such places as the Palais Royal Saloon in San Francisco where Louis Glass' Pacific Phonograph Co. had it housed in a cabinet and operating for a nickel. The Glass-developed machine utilized ear tubes and earned as much as $1,000 in six months. Glass eventually sold the rights to his machine to Felix Gottschalk, Automatic Exhibition Co., New York, which then developed a unit nearly five feet high, housing a single cylinder Edison mechanism and an electric battery. At the first convention of phonograph companies in Chicago in 1890, an automatic version was shown and when the second convention was held a year later, 16 of the 19 firms exhibiting were in the coin operated phonograph business.

Entrepreneurs soon realized that the one-cylinder machines had to be grouped to furnish patrons selectivity and soon there were parlors where people could listen to several machines in succession. Such parlors eventually included scales, strength testers, kinetoscopes and so forth and became known as penny arcades. In 1893, the disk music box was imported into the United States and by 1898 Gustav Brachhausen was successfully marketing penny and nickel Regina music machines. The same year the Regina company developed an automatic selective coin-operated music box that used a 27-in. disk.

The next development was the "talking picture" machines which used a card to announce the selection being played on cylinder record machines: Mills Novelty Co., the Hawthorne & Sheibe Co., Caille Bros and the Rosenfeld Co. all produced versions. The first of the picture and music machines to use disk recordings was Discophone made by the Valliquet Novelty Co. in 1906.

Six Cylinders

Other new coin-operated phonograph devices during this period included the Multiplex, developed by the Multiplex Phonograph Co. in 1896, which was an attachment for the Edison phonograph and held five music cylinders allowing the patron to shift and play the recordings in rotation. The Reginaphone, developed in 1905, held six cylinders which revolved around a common center and came equipped with ear tubes or speaker horns. A year later, the speaker horn was restyled so that it was inside the cabinet of a phonograph resulting in an improvement that allowed manufacturers to promote it for the home. Caruso signed an agreement to make recordings and other talent was attracted into the recording studio.

At the same time, the Multiphono Co. had developed a coin-operated cylinder phonograph that used 24 recordings and allowed patrons to turn a wheel and guide the recordings under the reproducing mechanism. For a period, the Multiphono Co. was publicly owned and companies were formed to place the machines across the country. However, competition from player pianos and other coin-operated phonographs forced the firm into bankruptcy in 1908.

Another coin-operated phonographic device of the same period was the Concertophone developed by Shelly Manufacturing Co. This machine utilized a revolving magazine, contained 25 recordings, was spring powered and housed in a six-foot-high cabinet. Later improvements allowed for dialing selections, but the Gabel automatic disk music machine quickly overshadowed the Concertophone.

In the early 1900's the disk phonograph record started to compete earnestly with cylinders and such firms as the Automatic Machine & Tool Co., the Universal Talking Machine Manufacturing Co. and Julius Witmer were producing disk phonographs. The most successful of them was the John Gabel machine made by the Automatic Machine & Tool Co. which used 24 10-in. disk recordings.

The success of phonographs in the homes was not, however, attained in public locations where the player piano continued to dominate in the early part of the 1900's. Moreover, the public was not conscious of music until the invention of the radio in 1921, and the player piano was sufficient for the small number of popular songs of the day.

The motion picture, radio and prohibition's effect on the saloon business all combined to force the coin-operated phonograph into the background despite improvements in it in the late 1920's. Arcades continued to flourish all through the 1920's and other types of amusement equipment vied for the operator as the Depression loomed. An advertisement in a late 1920's issue of Billboard found Mills Novelty explaining that dozens of its machines were "money makers": they included such pieces as the Little Perfection, Operator's Bell, O. K. Vender, Puritan, Target Practice, Wizard Fortune Teller, Firefly, Large Electric Shock, Unit picture machine, Owl Lifter, Bagpuncher, and, of course, Mills' Violano (a coin-operated violin and piano machine) and the electric piano.
Wherever you find coin-operated vending, you find Seeburg first with the best.

In coin-operated phonographs, Seeburg leads with profit-making features. The high-style contemporary look and the high-fidelity stereo sound of today's coin phonos are both Seeburg firsts.

In cigarette vending, the Seeburg Tobacco Counter has eliminated the awkward stooping and bending. Handsome new 1,056 pack machines offer as many as 40 brands at countertop level instead of knee level.

In beverage vending, the name Seeburg stands for progress and innovation. Seeburg designed and marketed the first cold-drink vender. Today Seeburg sophisticated hot and cold venders are preferred the world over.

In home stereo, Seeburg is first with the exclusive new vertical record changing system that ends record handling, turning, and record damage. In background music, Seeburg is a leader in shaping attitudes with music specially paced to the work tempo. In pianos, organs and band instruments, Seeburg subsidiaries are world-renowned.

Wherever you work or play, nationwide or worldwide, Seeburg serves you... first with the best.
Although the jukebox and game operating business dates back into the late 1800's, the industry did not develop beyond an embryonic stage until the Depression years of the early 1930's when it commanded weekly trade news coverage in Billboard Magazine. Immediately prior to the rebirth period of the Thirties some landmark developments in jukeboxes had included the AMI machine that played both sides of a 78 rpm and furnished selectivity, the Seeburg Audiophone utilizing eight turntables for selectivity purposes and the purchase by Wurlitzer of an automatic recording change device.

But the rebirth was unquestionably established by February 1935 when the Coin Machine Manufacturers Association of Chicago held its mammoth trade show at the Sherman Hotel. It was only a short time later that operators commenced writing to Silver Sam who edited Billboard's weekly coin machine section and the so-called "pin-game" era of the coin-operated music business was in full swing.

Chronicling the real beginning of the modern era in the coin-operated music business, Billboard's Walter Hard wrote:

"It is generally agreed that the depression had a lot to do with the rapid rise of the pin games. Many of the men who had been operating for years hesitated to invest in pin games just as established manufacturers hesitated to begin making them. There were not enough recognized professional operators in the U. S. at that time to even begin taking all the amusement machines for which locations were waiting. It was especially fortunate for the manufacturers (who did start making pin games) that thousands of tentative operators (men out of work because of the depression) were waiting all over the country."

Helping the pin game boom along was the fact that the 1932 coin machine show marked the beginning of a manufacturer's exhibit that had heretofore been held by an operator's group. A year previously, an amalgamated organization of operators had been formed to unite two quarrelling groups claiming national recognition, but the operator's organization weakened and the manufacturer's show came into existence.

Remote Control

These early years were marked by the development of AMI's first selective remote control wall box, in 1932, the 1933 introduction of the Wurlitzer Simples jukebox which played 10 records and was selective and the entry of Rock-Ola Manufacturing Corp. into the jukebox field in 1935 with its 12-selection Multi-Selector machine. Seeburg's new line of machines heralded the use of electrified amplification in jukeboxes and the firm introduced its wall box remote unit in 1936 the use of which expanded coin-operated music in locations beyond the confines of the jukebox itself.

The expansion of the jukebox operating business and particularly those establishments where the trade game part of it was credited to daring promotion by strong individuals. Tom Watling exhorted the trade in an advertisement: "Depression?"

"April 29, 1929, we bought our new plant for cash. Put in all new equipment. Result: produc-
tion increased 25 percent. Net Result: increase in sales. WE DID NOT CUT WAGES. WE DID NOT WORK SHORT HOURS. WE DID NOT LET ANYONE OFF. BUT WE DID WORK LIKE HELL AND FOR-GOT ALL ABOUT DEPRESSION."

Many state organizations of jukebox operators grew in strength and importance as efforts were made to guard against unfair or limiting legislation. Groups were active in Michigan, Baltimore, Boston, Cleveland, Washington, New York, Georgia, Illinois, Kentucky, Miami, Missouri, Philadelphia, Milwaukee, Texas, Los Angeles and many other areas.

As a rule of prohibition loomed, jukebox operators were overjoyed with the prospects of many new locations. For it was reported that 2,170 applications to sell beer had been filed in Chicago and that "more were coming in each day."

Lusty Infant

At the time of Billboard's 40th anniversary Samuel Wolfberg of Chicago Coin Machine Company wrote:

"By a check of late only a few years back the editors of The Billboard had probably already commenced to lay plans for their 40th anniversary celebration the amusement machine business was born and at once The Billboard opened its pages for this lusty infant which is growing by leaps and bounds."

By 1935 Vocalion and Victor began promoting to jukebox operators offering records at 20 cents each f.o.b. New York or Chicago. A few of the titles: "Call of the Dixie" by Buster Bailey and his Seven Chocolate Soldiers, "Sugar Blues," by Clarence Williams and his orchestra, "Mean Mistracer Mama" by Leroy Carr and Scrappy Blackwell.

Efforts to launch an operator's association once more were announced by Ralph Young of Ohio. "It is the belief of your committee that it is time for the industry to unite and put its best forward and that the manufacturers who are interested primarily in the manufacture of machines that are held in disrepute in most every community in the nation should take a kick seat and let go of the strangle hold that they have on one of the greatest industries in the nation."

Wurlitzer, which had in 1933 music operators show with the comment: "What would you say was the biggest and most prosperous convention held in Chicago? It's not autos, steel or bankers. Frank Bering, manager of the Sherman Hotel, says it's the only convention that paid their room rent since 1929. It's the slot machine convention."

The jukebox was clearly taking its rightful place in the nation's taverns as the mid-1930's rolled by. Ralph J. Mills, vice-president, Mills Novelty Co., said: "The 200,000 taverns in the U.S. mean 200,000 locations for phonographs. What is a good phonograph? I will say that it is nothing more or less than the actual orchestra itself. Paul Whiteman, Ben Bernie, Ted Fio Rito were at their best when they recorded the record in the company of its 20-selected machines. And this music as rendered on a good phonograph is going to be everything the orchestra was when it reached its peak form."

A jukebox operator in Norfolk, Va., wrote to R. G. Norman, Wurlitzer advertising manager, and reported that a jukebox had taken in $96.90 during a one week period. This was on dime plays.

High Fidelity

Over 1,000 jukebox operators and industry businessmen attended the 1936 coin machine show which attracted 151 exhibit booths. The term "High Fidelity" was being used by the jukebox manufacturers and machines such as Seeburg's Symphonia and Melody King models were featuring more and more selections.

Commenting on the 1937 show, Hurd wrote: "Twenty-two models of coin-operated phonographs were exhibited, an indication of the importance of the music division of the trade. This is probably the most progressive group within the industry from the standpoint of organization and development of public spirit. There is a possibility that the leadership for the industry may develop in the music field, since music machines have some problems common to the trade."

There were fewer new models of jukeboxes at the 1938 show but Rock-Ola was by that time reporting good acceptance for its 20-selection machine. Wurlitzer had introduced a small counter top machine that proved to be the first of its kind and to locations heretofore limited by space accommodations.

As the 1940's loomed, jukeboxes became even more sophisticated. Commenting that the jukebox had grown up, Don Kelm of the Mills or Novelty Co. noted that his firm's new machine liberated the jukebox from the name "nickelodeon." He said: "For no longer does the machine have a slot designated for nickels alone. Instead our phonograph has but one coin slot, a slot which accepts any type of coin—nickel, dime or quarter."

The phonograph manufacturers achieved their second important production of machines totaling 77,000 units in 1939. Wrote Hurd: "For the sale of popular records and popular music, the automatic phonograph was recognized as perhaps the outstanding medium. Its full commerical possibilities had not been demonstrated at the end of 1939."
Turns them on

Turns your earning curve up

They call it “charisma.” It’s that special quality that attracts people. A few of our Presidents had it. Some of our great comedians have it. The Wurlitzer STATESMAN has it!

A great combination of beauty and sound that rings the chimes of music lovers.

And it rings up copious quantities of money.

Want proof? See your Wurlitzer Distributor. See and hear the Wurlitzer STATESMAN in action.

With a few of these in your top spots your pockets will be full.

Wurlitzer STATESMAN

THE WURLITZER COMPANY North Tonawanda, N.Y. 14120 114 Years Of Musical Experience
A Changing Era

The prominence of jukeboxes was even more emphasized as the public's tastes became more selective and the broadcast industry's power increased. Jukeboxes, like all devices, had to keep up with the changing demands of the public and the technology developed by the broadcast industry. The jukebox, once a staple of the American home, began to lose its appeal as the public's tastes became more refined and the broadcast industry's influence grew.

Remote Selector

Several firms were promoting wall boxes such as the Keeney remote selector. Seeburg, which had previously introduced a wireless remote music system, was explaining how music could be transmitted through the electrical wiring of a location and Rock-Ola was promoting its "Dial-A-Tune" remote system. At the same time, other new developments included the introduction of such audio/visual machines as the Phonovision.

Meanwhile, Bell Telephone Laboratories had developed a new concept called "enhanced music" and the stereophonic recording that was to shape the jukeboxes of the 1960s was born.

An issue that was to haunt the jukebox industry all through the '40s and into the mid-century grew into crisis proportions as operators began to recognize the impact of the American Society of Composers, Authors and Publishers (ASCAP) to earn income from the performances of songs it licensed. Other organizations seeking remuneration for the use of recordings played on jukeboxes and over the radio included the Motion Picture Relief Assn. (MPRA) and the National Association of Performing Artists (NAPA). At the same time, the American Federation of Musicians, with its "labor of love" attitude toward all kinds of free radio and jukebox operators, became more nervous, a new organization, Broadcast Music, Inc. (BMI), was formed to protect the interests of songwriters from demands on ASCAP-licensed material.

As jukebox operators wondered how their income would be affected by efforts of ASCAP and a rumored ban on the manufacturing of records, the threat of competing

operated movie machines and telephone music service also caused concern. At least 12 firms were involved in movie machines of one kind or another. The jukebox industry was struggling to keep up with the demands of the public and the technology developed by the broadcast industry. The jukebox, once a staple of the American home, began to lose its appeal as the public's tastes became more refined and the broadcast industry's influence grew.
The elegant look of tomorrow is here today in the image of the all new Rock-Ola/442 phonograph. Years ahead in design.
Dollars ahead in performance.

Put this exciting new idea in phonographs in any location, and what happens is a crowd. Every time. Small wonder! Brilliant color panels incased in polished chrome castings radiate the warm glow of this new kind of phonograph.

It's a big new sound in an all new package. Rakish lines of highly finished wood-grain Bombay Teak Conolite side panels sweep in graceful contour to accent the most plush decor.

Here's 160 selections of stereo-monoaural excellence designed to capture the most elegant profit center. 33 1/3, 45 RPM records or 7" LP albums in any sequence.

A dramatic new concept in operator features to give more take with less trouble . . . swing-out, lift-out components . . . integrated circuits . . . snap-out grill . . . stand-up programming and a full line of accessories. "Two Plays—Two Bits" standard.

"we want you to take it easy"

Rock-Ola Manufacturing Corporation
800 North Kedzie Avenue
Chicago, Illinois 60651
The jukebox operating industry, born in the 1930s and shaped by a turbulent adolescence in the 40's, reached a level of advanced maturity as the decade of the Fifties unfolded under the threat of the Korean War. While the war in Asia was to prove a major drain on the system for jukebox operators, the early part of 1950 did present the industry with what became known as the "war of the record speeds" as 45 rpm disks became increasingly popular. Shortages caused by the Korean War, combined with a distributor organization's veto of trade shows, did cause the cancellation of the 1951 Coin Machine Institute (CMI) show.

Thus, the sponsorship of trade shows passed from manufacturer control to operator control as the young Music Operators of America (MOA) operator's group grew in importance. The shift in trade show organization, the decision by CMI to hold its own show in late 1950, the solidifying of distributors under the National Coin Machine Distributors Association and the emergence of the 45 recording were just some of the dynamic changes during 1950—as the year ended Congress passed the Johnson Act, ending for the most part the operation of gambling-type amusement games in the U.S.

The subject of 45 rpm records actually came up during 1949 when Seeburg showed a 45 rpm jukebox to distributors. C. T. McKelvy, vice-president, Seeburg, promised operators that "if and when the 45 rpm record is generally accepted by the public and its many advantages become desirable in the coin-operated phonograph business, their 78 rpm Selecta-O-Matic mechanism will be exchanged for 45 rpm less unsettling at a nominal cost." In early 1950, the Wurlitzer Model 1250 was being used to test both 45 rpm and 78 rpm 33 1/3 rpm singles. Operators were complaining about being ignored by distributors and there would be many more, too. For example, Williams Manufacturing, the veteran games firm, started delivery in early 1951 of its Music Mite 45 rpm jukebox, and another long-time games firm, Chicago Coin, had still another miniature 45 rpm jukebox called Hit Parade. The direction of more sophisticated jukeboxes was definitively established when Wurlitzer introduced its Model 1500 in April 1955, a machine that intermixed both 45's and 78's. Rock-Ola's Fireball, introduced later in the year, offered 120 selections (representing a mile- stone) and also offered a revolving record magazine in a phonograph that was available either with a 45 rpm or 78 rpm mechanism.

Figures for the use of 45 rpm's in jukeboxes indicated there were 15,000,000 would be used in 1952 and would double by 1953. At this time, Seeburg had been shipping 45 rpm machines exclusively for more than a year, AMI had a unit in production, Wurlitzer had introduced 45 rpm in its 1250 Model, H.C. Evans was starting production on a 40-selection 45 rpm and planning a 100-selection model and Rock-Ola already had delivered 1,250 45 rpm machines to operators. All told, there were approximately 35,000 45 rpm jukeboxes on location by mid-1952.

Exports of jukeboxes from the U.S. continued at a healthy rate hitting $3 million worth in 1952 released figures for the highest total since 1947 when 12,379 units were released in the all-time high. Billboards' used price index of the period included such names as Aireon, Filben, Mills, Packard, Williams, Chicago Coin, Evans, AMI, Seeburg, Rock-Ola and Wurlitzer.


Stop Running

The steady diversification of music machine operators was further highlighted in 1954 when MOA for the first time with eight different machine manufacturer exhib- its and held its largest convention to date after having held no convention the previous year. Opera- tors were patronizing one-stops in nearly equal portion to distributors and one-stop operators such as Harry Brockman. Uptown Music, St. Louis, were admonishing operators to "stop running around in circles!" We ship all labels within 24 hours and 5 cents instead of regular wholesale." Operators were also increasing their involve- ment in background music although only 11 percent reported offering jukeboxes. A 22 percent had added background music within the past six months and 82 percent reported having background music, less than two months.

Operators were more aware of music merchandising, too. The Stardust Strip Co. was offering title strips with improved artists' photo- graphs and a service based on Billboard's weekly picks. Additionally, operators were starting to use increasing numbers of 45 rpm extended play albums and manu- facturers were offering special operator packages of EP's.

More Sophisticated

Highlights of 1955 included the sale of the H.C. Evans & Co. a jukebox manufacturing firm established in 1982, to Jose Tabachnick and Abraham Gruenberg of Mexico, an increase in the amount of dime jukebox play pricing, the start of the coin-operated pool table boom and increased interest in the introduction by Seeburg of a jukebox with 200 selections, the V-200 Model. This jukebox featured dual pricing and greatly expanded programming possi- bilities allowed for a list of 25 and another 100 titles selections from EP albums. Additionally, the unit had a Tornad Memory system in its computer and would even set a new trend with solenoids and dramatized the advanced sophisticated of jukeboxes.

Programming of jukeboxes was also becoming more sophisticated and more difficult because of the tendency for some songs to overlap various categories. Many operators were switching from rigid classifications to more general headings such as "Hit Tunes," "Old Favorites," and such other special grouping as "Jazz." The dramatic growth of one-stops was documented in a 1957 survey that showed 60 percent of the operators bought at one-stops and only 35 percent continued with distributors. There were greater variates in juke- boxes and even a new brand as United Music Corp. unveiled a 100-selection model at the International Spring Fair held in Frankfurt, Germany.

Another revolutionary development in the jukebox industry unfolded in 1956 when Seeburg introduced a stereo jukebox paving the way for the ultra sophisti- cation of the 1960's and the advent of 33 1/3 rpm stereo albums for jukeboxes. The decade closed out on another revolutionary note that pointed toward the involvement of large vendors in music operating when Canteen Corp., the nation's largest vending op- erator at the time, added to its earlier acquisition of Rowe Manufacturing Co. by purchasing AMI, Inc.
Congratulations BILLBOARD on your 75 years of service to the music and entertainment industry!

The National Association of Music Merchants was born in 1901, and though a few years younger, shares much of the history of the early 1900's and the advancing history of the decade in which we are now involved.

The era of the Floradora Girls and gas chandeliers now seems eons ago in light of today when our men go and return from the moon. Through all these years and the changes which have come, music is still music, even though the "Stars and Stripes Forever" would appear to have little relationship to today's rock sounds.

The early pages of BILLBOARD must have noted the era of the player piano and likely carried pictures of William C. Handey, as a young man, and his trumpet which moaned the blues.

Then came the years of the talking machine, when some 300 factories were producing more than 2000 different brands of pianos. There was the jazz era of the 1920's which moved through the depression of the 30's, thence to the fabulous 40's, and on to color television and amplified music instruments of the present electronic age.

Way back then, as now, BILLBOARD served its readers as NAMM serves its members specifically and the music industry generally.

Serving is an endless process. As the 1970's draw upon us, greater awareness is paid to the changing needs of those we serve. Change frequently brings controversy, for it moves people and organizations out of their "comfort zone" which is often disturbing. None the less, when change is right, new "comfort zones" are developed and those who resist it are often prone to remark . . . "Why didn't we do this long ago?"

Over the years BILLBOARD MAGAZINE has changed as has the National Association of Music Merchants, which also looks forward to its 75th Anniversary, a brief seven years from now.

Doubtless more exciting years are ahead than are behind. With the lessons of the past and the challenges of the future, the men and women of our organizations look to the future with aggressive enthusiasm.

The National Association of Music Merchants joins with BILLBOARD MAGAZINE in this spirit, and salutes BILLBOARD in its 75th year, not only for what it has done for the music and entertainment industry, but for what it will do in the years that belong to the future.

Executive Vice President
When this scribe wandered into the Billboard in 1934 to begin a modest career, the publication had already achieved a unique niche in the annals of trade-paper journalism. Many of its readers covered all facets of entertainment. But what gave the magazine much of its essential charm and flavor was the grass-roots reportage lavished on pitching, tent shows, tab shows, reper- tories, medicine shows, zos, magicians and myriad byways of an entertainment industry which reflected a population still oriented to the past.

Broadcasting had already come upon the scene; but communications, compared to today, were relatively unadorned. Many areas of the nation were naturally isolated, and the entertainment forums 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 heir to traditions of many types. There were the Ralph Peers, who at that early day, had laid the foundations 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 contributions of the craftsmen. This was important to lovers of traveling shows. And a pitcher could read Gasoline Bill Baker's Pipes for Pitchmen and gain valuable insights into the activities of street performers and hamlets of hamlets across the land. Thus one could judge accurate- ly whether it was safe to make a pitch and sell flukum in Arkansas, or whether you were likely to be apprehen- sion or merely chased away.

It was another time and another place.

Radio Editor Jerry Franken: Catch new afternoon show featuring young and exciting voice from San Diego . . . and first time hearing a warm voice, "Hi, I'm Art Linkletter." His partner, John Gudel, with yachting cap and white jacket rodeoed . . .

Four aym light in office of Carl Fisher, recording his "One Man's" in the K. Oelsen Building known as Greenwich Village West. Same building Nelson Eddy looking more like banker than warbler rehearsing with Robert Armbruster, while down the hall John Scott Trotter dreaming musical things for Bing.

Old NBC next to Melrose Greenway. Move to more sparsely crowded quarters where Hal Bock, major domo of press re- sales was quartered with Noel Corbett in the most esoteric of studio buildings built last but reduced to dust, finally, by few nudges of concrete ball swung from tall crane. . . . Milt Samuel never without a news angle. . . . His right hand, Nell Cleary. . . . Jimmy Saphier al- ways ready with a word about that man Hope.

Airing Letter requesting last minute tickets to Lux Radio Theater. . . . Probably easier to arrange interview with Fred Waring than to have a palony with Leo Cleary as pillar.

Bob Burns and the plumb- ing gin running through the grapevines by a mastermind of gags, the Duke of Arterbury.

Klaus Landshut, the real pioneer of television; Lucille Ball in control room watching Desi on monitor and saying, "Nothing in the next two minutes." . . .

Downtown the Follies with Joe Yale, great comic, and Betty Rowland on the runway. Joe Faber of the Baltimore Bowl introducing a young song and the fronting a band; Picky Tomlin. One of the few times Jimmy Grier gave up the stand. . . .

Orpheum Theater where Al Lyons held down a show with his pit band. . . . Mike Wexler, then Billboard music photographer, was in the thick of things, the "talker" in the trade; and trade paper advertising described the talents of such a lovely woman as "She Talks, She Sings, She Strips!"

Burlesque producers hit upon provocative titles for their shows. When Beatrice Bock came to Broadway, he was a time and place to be a top agent with the independent and the self-sufficient entrepreneur. He still had a voice from Beatrice Bock, then Billboard music photographer, was in the thick of things, the "talker" in the trade; and trade paper advertising described the talents of such a lovely woman as "She Talks, She Sings, She Strips!"

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...every man shall eat in safety under his own vine what he plants; and sing the merry songs of peace to all his neighbors.

PEACE AND PROSPERITY FOR THE 70'S
Congratulations and best wishes for 75 more diamond-sparkling years, from the Company responsible for the "SINGER presents..." series of television specials.

TV programming *firsts* that strive, as you do, to excel in the field of entertainment.
Singer... swinging enarian!

MAY 27, 1968

"SINGER presents HAWAII HO" starring DON HO

"Mellifluous sounds...grandiose backdrop...an engaging talent and location which deserves a return."

- Variety

AUGUST 20, 1968

"SINGER presents THE SOUNDS OF '68"

"An attractively mounted fast-moving hour with lots of audio and video appeal."

- Philadelphia Inquirer

DEC. 4, 1968

"SINGER presents ELVIS" starring ELVIS PRESLEY

"Altogether, it was a fascinating hour with an irrefutably authentic American primitive talent in full flower."

- San Diego Union

THE SINGER COMPANY
Alfred di Scipio, Group Vice President, and Executive Producer for the "SINGER presents...." series

What's new for tomorrow is at SINGER today!*

*A Trademark of THE SINGER COMPANY
The evolutionary process which has brought about the present state of today's popular music, for the most part, trace its roots to the two basic U.S. forms of music, c&w and \(\&\)d. One need only scan the Billboard Hot 100 to see the strong influence held over the pop market by these two fields.

The Beatles, the Rolling Stones, Cream, Credence Clearwater Revival, Blood, Sweat and Tears, readily admit to the influence of blues artists Little Walter, Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, Bob Dylan, Engelbert Humperdinck, Glen Campbell and Tom Jones certainly learned much from the styles of Hank Williams, the legendary Jimmie Rodgers, and Roy Acuff among others. The success during the past 15 years of these artists and artists like Elvis Presley, Fats Domino, James Brown, the Drifters, Johnny Cash, Buck Owens, Chuck Berry, Little Richard, the Supreme's, Jackie Wilson, Elton John, Lee, Jerry Lee Lewis, the Temptations and hundreds more are examples of the effect of \(\&\)d music on the mainstream of the record buying public.

Yet both these forms of music were originally tightly segregated categories and remained as such into the early 1950's, though at various times they flourished, their audiences were higher than on the rock \& roll or "race and sepia" music markets. Black records were aimed at the black rural markets of the south, and black ghettos in the industrial cities of the north and midwest. Sales of country music or "hillbilly" music were solely at the white rural areas of the country.

In the Beginning

The public was first introduced to hillbilly music during the early 1920's. Victor, mainly due to the content of the records by Ralph Peer, formerly of the Okeh label and later founder of Peer Southern gained immediate prominence on both fields. With folk artists like Vernon Dalhart, whose "Prisoner's Song" was one of the first million selling records, Jimmie Rodgers, the Carter Family and Will (Montana Slim) Carter, Victor enjoyed virtual control of the hillbilly field in the Twenties.

In the race field the majors, Victor and Columbia, shared the market with a host of independents, Delaware, Black Swan, Perfect, Arista and others. As late as 1935 the first major black record company, Columbia, was still fighting for control of the race field. Victor enjoyed the bulk of the output from the black markets of the legendary Jimmie Rodgers, and Glen Campbell and Tom Jones.

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The Independent

The majors, however, began to take the race field seriously after the blues market in 1946. By 1951 they controlled it and have ever since. Among the early independents were Apollo, Savoy, King, De Luxe, National, Exclusives, Miracles, Philo label (renamed Aladdin), Specialty, Modern, and King. Duke followed a few years later by Imperial, Chess, Excal, and the Atlantic, and later still by Vee Jay, Rama, Dootone, Old Town, Baton, Gone and other small independents. It is important to note that many of these independents were Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still active, while among the independent labels the countries are Four Star and later Abbot, King, Sun and Starday, and these labels are still activ...
ROOT FORMS:
COUNTRY AND BLUES

Continued from page 96

Nathan in Cincinnati as a hillbilly label. Its earliest artists came from the local country radio shows including WLW’s “Midwestern Hayride,” as well as WKRC and WCKY. Among these artists were Cowboy Copas (“Tennessee Waltz,” “Signed, Sealed and Delivered”), Moon Mullican (“New Jole Blonde,” “I’ll Sail My Ship Alone,” “Sweeter Than the Flowers”), Grandpa Jones (“Mountain Dew,” “Old Rattler”), Hank Penny (“Bloodshot Eyes”), Wayne Raney (“Why Don’t You Haul Off and Love Me”), Jimmie Osborne (“Death of Little Kathy Fiscus”), Hawkhaw Hawkins (“Sunny Side of the Mountain,” “Slowpoke”), Clyde Moody (“Shenandoah Waltz”), the Delmore Brothers (“Blues Stay Away From Me”), Jack Cardwell (“The Death of Hank Williams”).

Wynonie Harris

Spurred on by the success of King in the country field, Nathan soon started issuing r&b platters on Queen and later on King. Their first r&b success was with Bullmoose Jackson, in 1948 (“I Love You, Yes I Do,” “Little Girl Don’t Cry,” “I Want a Bowlegged Woman,” “All My Love Belongs to You”), and also with Lonnie Johnson, then in his late sixties who scored a huge success with “Tomorrow Night.” King’s next big artist was Wynonie Harris (“Bloodshot Eyes,” Penny’s country hit and “Good Rockin’ Tonight”). Hit followed hit, Earl Bostic (“Framiago,” “Sleep”), Lucky Millinder (“I’m Waiting Just for You”), Billy Ward and the Dominoes, featuring Clyde McPhatter and Jackie Wilson (Sixty-Minute Man), Hank Ballard and the Midnighters (“Work With Me Annie,” “Sixty Ways,” “Annie Had a Baby,” “The Twist,” “Finger Poppin’ Time,” “Let’s Go, Let’s Go, Let’s Go”), Billy Dogget (“Honky Tonk”), Tiny Bradshaw (“Soft”), Little Willie John (“All Around the World,” “ Fever,” “Talk to Me, Talk to Me,” “Sleep”), Otis Williams and his Charms (“Ivory Tower,” “Hearts of Stone,” “Gum Drop”), Freddy King (“Hide-away”), Five Royals (“Think,” “Dedicated to the One I Love”).

James Brown

King’s biggest artist ever, James Brown, is stronger than ever after almost 15 years. Apollo, owned by Ike and Bess Berman, was one of the earliest blues labels. One of their first artists was Wynonie Harris. They also were the first label to record the Five Royals (“Baby Don’t Do It”) and later Solomon Burke (“You Can Run, But You Can’t Hide”). Apollo’s most famous artist was gospel singer Mahalia Jackson, a mainstay of the label for many years. Jubilee, not strictly a blues label, this company enjoyed tremendous success however, with one of the earliest and most popular of the so called “bird” groups Sonny Til and the Orioles (“Crying in the Chapel,” “What Are You Doing New Year’s Eve”) and Edna McGriff with “Heavenly Father.” Jubilee, through its Jesse subsidiary, made a significant contribution to the early days of rock with the

The 811R Cartridge Recorder

Listen ... and you can hear the sound of profit. It's the 811R 8 Track Stereo Cartridge Recorder. Designed to sell and sell and sell.

Records and plays 8 track stereo cartridges for car or home from Stereo FM, phonograph or any tape recorder. Engineered for studio quality performance with exclusive logic circuits to eliminate timing problems. Exquisite styling and convenience features to captivate your customers.

Best of all, model 811R is available now. We deliver immediately from stock. Hear the sound of profit now... and be ready for holiday sales. Model 811R. Made in the U.S. to sell for under $190.00.

SOUTHERN ALBUM SERVICE

We know the needs of the music business.

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(Continued on page 98)
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ROOT FORMS: COUNTRY AND BLUES
• Continued from page 97

group, the Cadillacs ("Speed," "Zonna"). Jukebox is still operated by its founder Jerry Blaine.

Hound Dog

Dike, the Houston-based label headed by Don Robey, first hit with Willie Mae Thornton's Peacock recording "Hound Dog." Other Dike artists included Johnny Ace ("The Clock,") "Pleading My Love," "(Anymore)", who died playing Russian roulette, Little Junior Parker ("Next Time You See Me") and Bobby Blue Bland, the current mainstay ("Further Up the Road"). "Call It Stormy Monday"). Dike is also a leader in the gospel field.

Chess, owned and operated by brothers Phil and the late Leonard, this label became the unrivaled leader in the pure blues field. Among the Chess stable of blues artists was Muddy Waters, Howlin' Wolf, Little Walter and Elmore James. Chess' first r&b artists were the Moonglows and Chuck Berry. The Moonglows rocketed to success in 1955 with "Sincerely" written by disk jockey Allen Freed ("Most of All," "In My Diary," "We Go Together," "See Saw" and "Ten Commandments of Love") Berry, one of the most influential of all r&b-pop artists, has left his mark on many artists, from the Beatles to Rolling Stones. Other hit artists on Chess/Checker included Clarence (Frogman) Henry ("Can't Get No Home," "Tell It," "I'll Be Home"), A Kiss From Your Lips), Jimmie McCracklin ("The Wistle,") Johnny and Joe ("Over the Mountain"), Lee Andrews and the Hearts ("Tearsdrops," "Lonely Lonely Night") and the Monotones ("Book of Love").


Atlantic Formed

Atlantic was founded by Herb Abramson in the late 1940's at a time when King, Savoy, Aladdin and others had firm control of the r&b market. Boldly, Atlantic on the singles sleeve declared "Atlantic leads the field in rhythm and blues." Pictured on the sleeve were caricatures of their leading artists, Ruth Brown, the Cardinals, the Clevers, Joe Turner, Joe Morris and later LaVerne Baker and Clyde McPhatter and the Drifters. If it wasn't true in 1950, by 1954, Atlantic certainly did lead the field. Atlantic is probably the greatest r&b company ever and although it has now branched out successfully into other fields and remained faithful to the blues (Continued on page 102)
Hard to believe it's 2044 already. And that you've been around 150 years. You've really seen it all, Billboard.

The first wax cylinders, phonographs and disc records, and all those different speeds. And tape. That's where GRT came in. Way back around 1965.

We even remember your 75th anniversary, Billboard. Back in 1969. GRT was just five years old then, calling ourselves the "Hot Company" or something like that, because we got hit sounds onto tape almost immediately. We'd gone a long way in five years, Billboard.

But that was just the beginning of HEB (Home Entertainment Boom). Audio/video-tape systems and interphase cells and in 1981 we knocked the industry batty with GRT's micronized multisensory tapes with dimensional sight, sound, touch and smell. And later those little cerebellum caps, tape induction beanies that played GRT tape capsules, putting you into a total entertainment fantasy world. Remember the Venus vision crystals? Sound mists of Altair? The nuclear moog and Chen Fu's immortal Cellular Symphony? Remember, Billboard?

...Yes, we've come a long way together. Two of the entertainment giants of Century 21. And the funny thing is, Billboard, it's probably just the beginning.

Happy 150th, Billboard. And many more.

Atlantic/A&M was one of the first companies to recognize the importance of independent production through which they acquired the services of Jerry Lieber and Mike Stoller, Bert Berns, Jim Stewart and the Stax label and Buddy Killen and the Dulta label. Among the artists brought to Atlantic through the last two deals were Carla and Rufus Thomas, Otis Redding, the Mad Lads, Sam and Dave, the Markers, Booker T and the MG's (all Stax-Volt) and Joe Tex (Dial).

Excoło founded by Ernie Young and presently run by Bud Howell, Excoło and its gospel subsidiary, Nanhoro operates out of Nashville and has a catalog of blues artists and records. Among their repertoire are Slim Harpo, Lightnin' Slim, Lilian O'Brien, Longitude Sundown, and a gospel line headed by Professor Harold Boggs, and the late Madame Edna Gallmon Cooke.

Vee Jay

Vee-Jay, founded by Vivian Carter and James Bracken and piloted successfully for many years by Ewart Ahner, was one of the most successful independent r&b labels and one of the first to succeed in the pop field. Among its blues acts were Jimmie Reed ("Baby What You Want Me To Do," "You Got Me Dizzy"), and John Lee Hooker ("Boom, Booom"). The first real success for Vee-Jay was in 1955 with the Spanish recording "Goodnight, Sweetheart, Goodnight." Other hits for the label included the Del's ("Oh, What a Night"), the Magnificents ("Up on the Mountain"), the McSamps and Priscilla Bowman ("Hands Off"), Dee Clark ("Raindrops"), Eldorados ("At My Front Door"), Jerry Butler and the Impressions ("For Your Precious Love," "Make It Easy on Yourself," "He Will Break Your Heart," "Moon River"), Betty Everett (Shoop, Shoop Song). Rama started by George Goldner as a subsidiary of the Spanish Tico Label. Rama's first hit was also the first widely recognized rock hit "Gee" by the Crowes. This hit gave birth to the Gee label Rama and Gee were leaders in the early rock craze. Among their acts were Frankie Lymon and the Teenagers ("Why Do Fools Fall in Love," "I Need You To Be My Girl," "Promise to Remember," the Clefftones ("Your Baby You," "Little Girl of Mine," "Can't We Be Sweethearts"), Valentines ("Woo Woo Woooo," "Lily Maybelle"), Harptones ("Three Wishes") and many others. Gone and End were the next labels started by Goldner. Hits on these labels included those by Chartels ("He's Gone," "Maybe"), Flamingos ("Love Never Say Goodbye"), the Dubs ("Don't Ask Me," "Could This Be Magic") and Little Anthony and the Imperials ("Tears on My Pillow," "Shimmy, Shimmy, Kooky Boy").

Old Town was headed by Hy Weiss and Sol Rabinowitz's Baton label were two of the more important New York indie. Old Town's hits included Robert and Johnny ("We Belong Together"), the Solitaires ("Walking Along"), the Capris ("Moon Out Tonight"), the Harptones ("Life Is But a Dream," "Sunday Kind of Love"), as well as numerous blues best sellers with Arthur Prysock. Baton's biggest hits included Ann Cole ("In the Chapel"), "Get My Mojo Working," the Revivers ("1,000 Stars," "Sentimental Reasons"), the Heartlanders ("Lonely Nights," and the Fiddleys ("The Things I Love").

Other New York indies included Paul Winley's Winley, and Whirlin' Disc label's with hits by the Paragons ("Flower""). Let's Start All Over Again," the Jesters ("So Strange"), and the Channels ("The Closer You Are," "The Glueam in Your Eye"), Morty Craft's Melba label with hits by the Willows ("Church Bells May Ring"), Rocktones ("I Believe") and others; Joe Dow's Davis label with "Smoke From Your Cigarettes" by Jillian Leach and the Meallow, Leo Rogers' Lido label with "Blanche" by the Three Friends, Bobby and Donavan Knowles's many labels including Fire, Fary, Everlast, and Holiday with hits like Louis Lymon and the Teen Chords (I'm So Happy," "Honey, Honey," the Kodoks ("Oh, Gee, Oh, Gosh"), Wilbert Harris on "Kansas City"), Leo Dorse ("YaYya"), Bopchords ("Castle in the Sky"), Charts ("Desire"), Don Gonder and Dee Dee Ford ("I Need Your Lovin'") and others and Mail Records with the Heartaches ("A Thousand Miles Away," "Daddy's Home").

West Coast

On the west coast some of the small indies included Denise Williams Dootone label which had one of the all-time r&b-pop hits "Earth Angel" by the Pennys and "Heaven and Paradise" by Don Julian and "The Letter" by Vernon Green. Vitis, who had the Colts ("Adorable") and Sonny Knight ("Confidential"), Flip, who had the Six Teens ("A Gals Look") and Richard Berry ("Louie, Louie"), R-Dell with the Jaguars ("The Way You Look Tonight"), and Whippet with the Robbins ("Cherry Lips"). There was also Ivan Ballew's Graham label and Eddie Heller's Rainbow label both out of Philadelphia. Both were successful with local artist Lee Andrews and the Hearts and Gotham also had cuts with Earl Bonds.

In addition there were Fortune Records out of Detroit whose hits include "The Wind" by the Diablos and "Bacon Fat" by the Baby Shakers. Ace out of Jackson, Miss., headed by Johnny Vincent with artists like Hancy (Piont Smith "Don't You Just Know It," "Rockin' Pneumonia and Boogie Woogie Flu"), were out of New Orleans, the first recordings of Sam Cooke ("You Send Me," "Everybody Loves to Cha Cha Cha," "Win Your Love For Me"), and many other labels.

Country Field

Back in the country field Four Star, headed by Bill McColl, was King's principal indie (Continued on page 105)
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ROOT FORMS:
COUNTRY AND BLUES

Continued from page 102

rival. Among the artists on this west coast label were T. Texas Tyler, "Decks of Cards," "Dad Gave My Dog Away." Slim Willet, "Don't Let the Stars Get in Your Eyes," Webb Pierce, Ferlin Husky, Patsy Cline, the Maddox Brothers and Rose, the Stewart Family, Jimmie Dean and others. Although these artists were moderately successful on Four Star it was not until they went on to other labels that most of them enjoyed a great amount of recognition.

Fabor and Abbott, owned by country music pioneer Fabor Robinson, this company discovered and issued the first disks of Jim Reeves ("Bimbo," "Mexican Joe"). Other hits included Ginn Wright and Tom Tall ("Lookin' Back to See") and Ned Miller ("From a Jack to a King").

Starday, founded by Don Pierce and Pappy Dailey, today it is run by Pierce and Hal Neeley. Starday's first hit was in 1953, Archie Duff's "You All Come." For a time Starday was the country arm of Mercury Records, supplying Mercury with hits by George Jones ("Why, Baby, Why"), Benny Barnes ("Poor Man's Riches").

Today Starday is one of the leading independents in the c&w field and with their recent acquisition of the King catalog, they are leaders too in r&b.

Sun, the most phenomenal of Phillips in the early 1950's. Although the label made both blues and country records, most of the blues product was leased to Chess. In 1954, Sun began to issue records by Elvis Presley ("Blue Moon of Kentucky," "Mystery Train," "Baby Let's Play House," "I Forgot to Remember to Forget"). These records and more important this artist revolutionized the pop music field. Elvis' contract was sold to RCA Victor in 1956 and the rest is history. Sun and Phillips continued to discover great artists such as Carl Perkins ("Blue Suede Shoes"), Johnny Cash ("I Walk the Line," "Home of the Blues," "Folsom Prison Blues," "Ballad of a Teenage Queen," "Guest Things Happen That Way," "Give My Love to Rose"). Jerry Lee Lewis ("Whole Lotta Shakin' Goin' On," "Great Balls of Fire," "Breathless"), Roy Orbison ("Ooby Dooby"), Bill Justis ("Raunchy"), Charlie Rich ("Lonely Weekend").

The Fifties

By 1950, although the three fields pop, r&b and c&w were still for the most part segregated, the indie labels had gained control of the r&b field and a small foothold in the country field. Country talent for the most part was still emanating from radio. Hank Williams, for example, began his career on Radio Staunton, WSAF, in his hometown of Montgomery, Ala. It was here that he was discovered by Fred Rose and brought to the attention of MGM Records. MGM, a newly formed label, had just been successful with Carson Robinson's "Life Get Tuc-lus" and was anxious therefore to bolster its hillbilly roster. During the years (Continued on page 106)
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ROOT FORMS:
COUNTRY AND BLUES

Continued from page 105
between 1947 and 1953, Williams enjoyed many many hits on MGM with "Cold, Cold Heart," "Jambalaya (On the Bayou)," "You Win Again," "Your Cheatin' Heart," "Half as Much," "There'll Be No Teardrops Tonight," "Weeding Bells."

Other country artists discovered through radio included Cowboy Copas (WKRKC, Cincinnati), Jimmy Skinner (WHOM, Hamilton, Ohio), Carl Story, the Carlisle Brothers and Homer and Jethro (WNOX-Knoxville), the Delmore Brothers (WMC, Memphis), Zeb Turner (WLAG, Nashville), Art Smith (WBL, Charlotte), Webb Pierce (KNTS, Shreveport), Ike Everly (father of Don and Phil Everly) (KTB, Shennandoah, Little Jimmie Dickins (WICB, Indianapolis), Kenny Roberts (WOWO, Fort Wayne), Lulu Belle and Scotty and Rex Allen (WLS National Barn Dance, Chicago), Floyd Tillman (KTHT, Houston), and the Chuck Wagons Gang (WBAP, Houston). Among the most important national radio shows featuring country music were WSM's "Grand Ole Opy" from Nashville, WLS's "Midwestern Hayride," and the Thumb Barn Dance from Chicago. During the late 1940's and early 1950's integration between the pop and country fields began. Tennessee Waltz," a hit for Cowboy Copas and Pee Wee King in 1948, became a No. 1 hit for Patti Page in 1951. Eddy Arnold's "Anytime," became a pop hit for Eddie Fisher and Eddy rode the pop charts himself with "Bouquet of Roses." Hank Williams' "Love Sick Blues" was popularized by Kay Starr as was Wayne Raney's "Why Don't You Haul Off and Love Me" by Rosemary Clooney. "Slipping Around," a hit by many country artists, crossed over into pop with Jimmy Wakely and Margaret Whiting, as did their follow-up "I'll Never Slip Around Again." Moon Mullican reversed trends a bit in 1950 making country hits out of "Mona Lisa," and "Goodnight Irene." Al Morgan scored in all fields with the Jennie Lou Carson tune "Jealous Heart." In 1951, Mitch Miller assumed control of Columbia's ad department. He played a great part not only in rebuilding the Columbia label, but in popularizing many country tunes especially those by Hank Williams. Miller recorded "Cold, Cold Heart" and "There's Be No Teardrops Tonight," with Tomy Bennett, "Half as Much," and "Beautiful Brown Eyes," with Rosemary Clooney. "Jambalaya, Keep It a Secret," and "You Belong to Me" by Jo Stafford. The die was cast. Country songs were now in demand by pop artists. "Your Cheatin' Heart" became a hit for Joni James, "Don't Let the Stars Get in Your Eyes" by Slim Whitman by Peggy Como. "Settin' the Woods on Fire" and "Hey Good Lookin'," two Hank Williams' tunes were recorded Frankie Laine and Jo Stafford. Carl Smith's "Hey Joe," be-
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Possible plans for their first Album release are now being completed, says Art Brown (business rep.). First release in 1970. I expect it to reach the Top 10 in no time. Then, "Look Out No. 1, Here They Come."

Move up, Move out, but most of all, Move on. The only time we'll have for waiting will be on "The Johnson Bros." New release on "Your Town Records," "Waiting for a Call," b/s "All of My Life (I Dreamed of a Castle)." But there'll be no dreaming about the soulful sound of "The Johnson Bros." They've got a mood, and feeling with a song that Bega The Inner Soul out of you.

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ROOT FORMS: COUNTRY AND BLUES

Continued from page 106

The newest release, "Black and Blue," by the Moonglows, was a hit on the R&B charts in 1957. It was recorded at RCA Victor for the Capitol label. The song, written by Jerry Leiber, Mike Stoller, and Joe Dowell, was one of several hits that year for the Moonglows. The song was a major hit on the R&B charts and became one of the group's signature tunes. It was later covered by many other artists, including the Coasters and the Platters.

The recent release of "Black and Blue" has sparked renewed interest in the Moonglows, who were originally formed in 1949. The group consisted of lead singer Lou Rawls, who would later become a successful solo artist, and members Ben E. King, Otis Williams, and James Jamerson. The Moonglows were known for their powerful harmonies and soulful vocals, and their music has continued to influence generations of musicians.

In addition to "Black and Blue," the Moonglows released several other hits, including "I'm a Man," "Won't Make A Fool Of Me," and "I'm Coming Home." These songs, along with "Black and Blue," helped establish the Moonglows as one of the leading R&B groups of the 1950s and 60s.

The Moonglows were also known for their innovative arrangements and production techniques, which contributed to the development of the soul music genre. Their music continues to be celebrated and enjoyed by fans around the world.
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Phillips, Presley, Cash, Sun

The most "fantastic" recording artist today? Sam Phillips, in his way, is the creator of pop music as we now understand it. Phillips, an ex-roller rink operator, acquired a passion for music while growing up in the world, has no doubt but that Elvis Presley is king. Yet, one of the unknown facts is that Elvis Presley came near to perishing before he came up with a commercial record.

"Without Love" was the first record that Elvis Presley tried to cut, and Phillips remembers that Presley tried to cut it for four months. Scotty Moore and Bill Black were two musicians working with Doug Poindexter. Phillips got them together with Presley. Phillips put some kind of record, but I knew it wasn't good," Phillips said.

At this time, Phillips, a former disk jockey, had two 听衆base in his heart—"Jukebox's in the Rain" by the Prisoners and "Love My Baby" by Little Junior Parker. But those were not exactly what Phillips was looking for. Sam Phillips, virtually a day late by Carl Perkins that Sun Records actually went into the black profit side of the ledger. In the early days of the label and recording studio, Phillips recorded a lot of blues artists and remarked once that he didn't know "how many of my artists were arrested because they had to do with a car. I don't mean by this that our Southern people were against the Negro, it's just that there were laws against having two in a car. I guess." He mentioned that his artists then could not afford separate cars.

Phillips had bought most of his recording equipment piecemeal. In the beginning, he said, he recorded anything from weddings to funerals. "And clipped to people. Everybody laughed, me coloring recorded colors. But those were great artists. There was B.B. King, for example. He was a great guitar player named "B.B." He was a beast class. I never fooled with anybody who'd ever re- cored before I found them." Thus, Phillips recorded "Hound Dog" and "Don't Be Cruel."

Phillips recorded "Hound Dog" and "Don't Be Cruel." That record started pulling, these things—blues and country music—off the ground.

The growth of rock 'n' roll, Phillips said, just had to be. "The best country music in the world was being cut by sun and moon, but the main thing was getting country music. They were the best. But those guys, even then, didn't leave enough to the imagination, in my opinion. Can you hear 'I Walk the Line' with a steel guitar added, and it was nerve-wrapping with his voice to the melody of the song. So, Sun Records set out to do something different. The idea was to keep the music to the basics and, for all the "feel" of the Memphis area, which is steeped in blues, has an element of popular respect and world-wide acceptance ofNegro, has grown in the world, has no doubt but that Elvis Presley is king. Yet, one of the unknown facts is that Elvis Presley came near to perishing before he came up with a commercial record.

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Congratulations, Billboard, on your...
The Top 10 were handed to Moses on the mountain and charts have been with us ever since. Pop charts in Billboard today are the industry's measurement of performance. They reflect the consumer's taste, the sales over counter, the amount of air exposure and the relative strength of individual records versus competition. They are a marketing tool to stimulate additional action as well as to reflect success. They are all these things and they are controversial too, week in and week out.

There exists today in the music-record industry many misconceptions about pop charts, their value, their use and their need. However, without charts, there would be less week to week excitement and as a result, fewer sales. The misconceptions exist simply because many read into the charts what they wish to they see, rather than analyzing what they actually are and their origins.

In the early 1900's, Billboard printed a chart, of sorts, titled, "Tunes Most Heard In Vaudeville Last Week." When records started to make inroads, charts were prepared weekly for Billboard but they were prepared by the leading labels of the day and printed individually. There were the Top 10 of RCA Victor, the Top 10 of Columbia, and Decca Records and that was the sum total of charts.

Then, as the record industry grew and more and more labels entered the business and became factors, the charts changed with the times, as they must always do, and Billboard began compiling national charts with all records and labels combined. After World War II, charts took on a different appearance, as well as a different meaning, and other charts were added. "The Honor Roll of Hits" chart was introduced because a top tune would be selling for an extended period of time by many different artists. It was commonplace to have a tune be No. 1 by one artist, No. 2 by another artist, No. 3 by a third artist and on rare occasions the same tune held down the top six spots of the national chart by six different labels. Cover records were

prominent and many times a hit tune was covered by another artist on the same label. A No. 1 hit could hold down the top position for as many as 20 or 30 weeks. "The Honor Roll of Hits" was a chart of tunes that had all recordings listed under each tune combined with its relative strength to determine its final position for the week. Sheet music sales were also a factor and a separate chart was printed weekly for "Best Selling Sheet Music."

There were charts for Folk music, today called Country and charts for race music, which became R&B and then Soul music. Classical record charts were important in the late forties as were children's records. Most of the charts of those days ran to only 10 or 15 positions.

Charts Change

As the business continued to change, so did the charts. The birth of television gave rise to more records being played on the air. The number of jukebox locations leaped after World War II when new phonograph equipment became available and the introduction of the LP in the late forties plus the "battle of the speeds", further generated activity for both singles and albums.

Pop charts were evolved for each of these areas. Billboard had the Top 30 "Best Selling Records," the Top 30 "Most Played on Radio" and the Top 30 "Most Played on Jukeboxes" charts. When a particular single made No. 1 on all three charts, it was eligible, and did receive from Billboard the Triple Crown Award. Album charts were expanded and the "Best Selling Pop Albums" and "Best Selling Classical Albums" charts started to take on immediate importance. Instead of the line "also available on tape or cassettes" or "also available in stereo" the line in those days read "also available in 78 rpm," or "also available in 45 EP." Record companies were producing records in three price ranges, 55 cents, 33½ rpm and 78 rpm and everybody predicted that 16 rpm would just replace the 45. However, so that speed too was added to all phonographs. There were also 10-inch singles, 10-inch albums, seven-inch singles and 13-inch albums. There were electrical transcriptions for radio play, and the question of consumers using wire records as well as the new tape recorders to tape records was the first time of concern.

In early 1950, Billboard presented the first single pop charts, weekly country & western race charts, charts for pop and classical, weekly children's charts, monthly charts for other musical categories such as Jazz, Folk, International, semi-classical, the perennial "Honor Roll of Hits" chart as well as Best Selling Sheet Music chart for the U.S. and a separate sheet music chart for the U.K.

Three Discarded

Advanced methods of production, distribution and promotion, and the end of the "battle of the speeds" dictated new charts, and in the 1950's, the three individual singles charts (sales, radio play and jukebox play) were disbanded. With fewer cover records, the "Honor Roll of Hits" chart was dropped and the demise of sheet music sales forced that chart into its place in history. Race was now Rhythm & Blues, and was taking on increased importance, and with the sales of phonographs spiraling, reaching the cosigns pop albums, and making up a share of the market for the most part. There were no longer any "Best Selling Pop Albums" charts, or "Best Selling Classical Albums" charts. The three single charts became one

(Continued on page 114)
The Nashville Brass: voted the #1 Instrumental group of the year by C.M.A.

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A DIVISION OF ABC RECORDS, INC.
down. All these used to be, music mosaic ing, personnel and action. London Golden State's their doors full time numerous Angelenos their. They huff and puff through the irritating smoggy glow with their pitifully unproductive "catalog" stuffed in bulging golf bags. The land of citrus and Ronnie Reagan likewise serves as the cluster center for the record men than publishers. Evasive but enterprising, a legion of scuffling hopefuls operating floating, obscure record outfits. One day appears—it's never missed—and another comes forth.

As the Sixties slide away the third or fourth lifetime of ASCAP and unaffiliated songwriters comprises just too many, showing off the prodigious output of the numerous Angelinos who toil full time as ad men. Radio stations, "DJs" and programmers say the same for the hordes of aggressive young pitchmen who fearlessly pound their doors begging for airplay. California's most colorful city long ago eclipsed rival San Francisco as the capital of the Golden State's music industry. Today the traffic-clogged city of Angles ranks second in the world only to New York in personnel and action. London lags despite its six years' prolific breath of activity. Story Joneses, Humperdincks and sundry rock-oriented groups. Trailing in the vast international music mass of 1969.

"Hell, man, ain't it like they used to be," we were told last week by a sultry, shady-haired musician in his Twenties as he ambled along Selma with a guitar case in one hand and a soiled manuscript in the other. "When I first came out here from Cleveland you could get in to see any publisher in a minute. Eddie MacHarg, Sid Goldenberg, Mickey Golden, Ed Shaw, Jack Carlton, Warren Brown, JackLeonard, Hy Kanter—my time was their time. The a&rs guys jumped from their desks to say hello. Snuff Garrett, Jim Bowem, Tom Mack, Gil Rodin, Jim Hilliard and even Karl Engemann all served me coffee and demanded exclusive on my material. I know the deejays personally and most of their writers. If they think they man, dig the scene now. No one will see you, or return a call. All those so-called 'pros' in the business and no-talent singers are runing it for the rest of us, the pros.

"Man, I may split for Nash- ville. I hear they're still human down there."

He strode away, nervously looking for someone. He's lived in California 28 months.

DeKeiver's Store

Smack on the now-draw main artery running through Hollywood, the boulevard where Grauman's Chinese, the Pantries, the Roosevelt and the Broadway store formerly remain from the glamorous era when hundreds of thousands of tourists annually flocked in hoping to see movie stars rolling by in their gleaming DeSoto's and Packards, John DeKeyser since 1922 has operated a music store specializing in sheet music and instruments. Nickelodeons, panama hats and self-pumped player pianos were big when he started.

"The most popular piece to see the best musical talent 40 or more years ago," says DeKeyser in his pleasant European accent, "was the Orpheum Theatre on Broadway between Eighty and Ninth. They played all the big acts and bands. Now it's a department store.

Walter Zanemak at Preeman-Morse studied music at USC from 1924-28. Carl Fischer's Earl Cunningham has sold sheet music through four decades. Both agree that there never was a music publisher of major importance (like Sherman-Clay in San Francisco and the Forster, Cole and West firms in Chicago) until the late 1930's. Both recall, sadly, the days when a hit tune brought sheet music copies selling in the thousands compared to the dozens of today.

Harold Freeman disparages himself as an old-timer although he's been in the profession, via his father, all his life. "I wasn't born until 1922," he says. The celebrated "Weegie" at Keynote Music on South Olive remem- bers the past and advises that one Johnny Appel, with small educational catalog, was the only person who founded and ran an LA publishing firm. It was known only in Southern California.

Up on the circular 12th floor of the Capitol suite on Vine, where a visitor instantly notices the queer odor of smoldering incense and a secretary walking around barefooted in unchic, faded blue jeans, a slender, gray-thatched Wilbur H. "Bill" Miller sits in his desk overlooking the Hollywood Palace marquee far below and unceremoniously recites his part in the early days of Los Angeles music industry. "It was 1923 when I came down to Los Angeles from Idaho. It was a hot time with Capitol, reminisced. Miller, a producer who soon will mark his 25th year with Capitol, reminisced.

"That was the era of undrinkable Scotch selling at $25 a quart, hundreds of speakeas, the introduction of the Charles- ton dance by the Negro dance team of Mack and Johnston, flicker silent movies and Presi- dent Warren Harding's sudden death."

Isham Jones

"The biggest musical name in- town was Herb Wiedoeft, sax-ophonist Rudy's brother, who founded a band at the Cinderella Ballroom at Fifth and Hill. I thought he was truly heavy, the best I'd heard. Then another band came in from Chicago led by a colorless, pock-marked, un- shown-to-man named Isham Jones. His music was so great that nobody faulted him up front.

"Miller, an excellent saxophonist himself, later blew with a half-dozen name crews in the 1930's. The LuMonica Ball- room on the Santa Monica pier was the big summer place to go and hear music, and I re- member that Don Clark out of Paul Whiteman's orchestra led his own orchestra there for a time. To the south along the beach was the Venice Ballroom. Glenn Miller, Gil Rodin, Benny Goodman (wearing knee pants at first) and a lot of other guys who became top bandleaders worked there with Benny Pollack. But Whiteman with his concert ar- rangements, and soloists Henry Breck and Mike Pingatore, was the number one man."

An expert on Hawaiian music, and the man who for more than three years has nestled almost all the Vik Apple and Harvest prod- uct for U.S. release, Miller also recalled Sunny Brooks' crew at the Venice and another strong outfit led by a drummer Sunny Oliva. The Redondo Beach Ballroom and the Mission Beach in San Diego are nationally known. Although he has been around 45 years, Miller says that "Iowa" songs were foisted on the public then just as now. He cited the 1923 smash by Kendra and Brown, "When It's Nighttime in Italy, It's Weezer in Australia" which Shapiro-Bernstein plugged into popularity. "There were other instances," he added. Miller laughed. "There will always be the good and the bad in pop music just as there is in every human endeavor."

If the rotund Whiteman was the first and most popular ambassa- dor of music to go east and represent California as the Gold- en state's best, then the late Art Hickman of San Francisco got the short end of the banter. It's the consensus today that White- man, who started at the Alexandria Hotel in New Orleans, was in L.A. in 1919 (see photo) admittedly emulated Hickman's style—they called it "mambo"—right after World War I. Whiteman's place in history is assured, none- theless. His finest moments with George Gershwin's "Rhapsody in Blue," Ferde Grofe's "Slaughter on Tenth Avenue," his shrewd featuring of immor- tals like Bing Crosby, Al Rinker and Eddie Cantor, with his "Boulevard of the Rhyming Boys" and Mildred Bailey, "Bix" Beiderbecker, Jimmy and Tommy Dorsey, Frank Trum- bauer, Ed Hall, Ben Webster, Mer- cer, Jack Fulton, Jack and Char- lie Teagarden and Ramona. That was the prewar era, 1929-39. He sang and played piano on several big-selling records with Pops at a time when he was the hottest name on the nation's hand- cranked turntables.

The once-palatial Belasco The- atre at 137 Main offered the world's classiest music when it opened in 1901. Paderewski perfor- med in early years, the great Mary Garden, Galli-Curci and Schumann-Heink all sang on its sumptuous stage. However, it switched to burlesque. Until the depression it offered a cho- rus, at 80, a big house orchest- ra, great Los Angeles pop- pery's, Joe Yule, was one, and high-salaried cabaretists, tango dancers. Today, as the Follies, it's a shabby, grubby joint with exactly five "girls" and music from a tape recorder.

Mexican Competition

LA faced competition from Mexico throughout the Twenties. Agua Caliente and Tijuana served up spicy mariachi music, as they do now, but they at- tracted the lucrative California trade with scores of Gambling cities. The City of Angels had its gaming places, too, notably the Whitehall and a couple of floating spats out in Watts and Vernon, but they were all too small and runy to be of value. The Mexican government banned gambling in 1933, Angeles go below the border now only to see the bullfights.

When Vitaphone introduced sound in motion pictures in 1926-27, Los Angeles moved from its small town, orange
grove and palm tree image to become a mecca for the nation's most colorful jazz musicians. There then came the depression as the Twenties ended, and many a fine band that trained west on the Santa Fe Super Chief weepfully wished they had never left New York, several via their thumbs.

Jimmy Dorsey once told us how isolated he and his band became when they openly expressed what he thought would be one of the finest jobs in America--performing every Thursday night on Bing Crosby's Kraft Music Hall--only to gradually become aware that millions of people were watching reruns, of Colorado River turned to other bands, bought their records, attended the class ballrooms, hotels and one-night stands and forgot we were alive at all.

Dorsey finally roosted in a Rhode Island and Bob Eberly from their rented swim pools and tossed back hash, where they, too, shortly rang the bell with record hits, astounding box-office gurus and transforming legitimate theaters. He never remained in Hollywood more than four weeks the rest of his life ever again. He returned to a beautiful home in Toluca Lake near Crosby's. Los Angeles had almost one record firm as far back as 1921, when the New Orleans trombonist Kid Ory cut seven 78 rpm shellac sides for the Spikes brothers' "SB" label. He also recorded at least two black singers, Louie Llew and Robert Dalesley, on undistinguished novelty and a song a week that is still known later, "Somewhere, Sweetheart."

When Ernie Weh retired from his business representatives' job with the LA musicians' Local 47 a little later, he sparked the ceremony by reminding him that he had played piano, saxophone and drums on Washington boulevard with Lou Stepp in 1923. Weh also was featured with a long-forming Lenox Loew's and the Alexander in nearby Glendale. But Pete Ponettini, saxophonist and leader, together with Pete C. had led his band in front of the wedding reception of a union couple in one of 1969 again played at their 50th wedding anniversary bash. That, kids, is longevity.

The first noted jazzman to play in the city in 1913 was a young Ben "Duke" Morton. He joined the Original Creole Band of New Orleans in 1913 with Joe "Red" Kelly. Morton likewise trained out of Louisianna to perform at the piano and with a picking band, at Barron Long's roadhouse in home is now Watts on the city's south side. Movie stars and bathing beauties frequented, Morton joined the long-forming Loew's and the Alexander in nearby Glendale. But Pete Ponettini, saxophonist and leader, together with Pete C. had led his band in front of the wedding reception of a union couple in one of 1969 again played at their 50th wedding anniversary bash. That, kids, is longevity.

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promulgated not just his own but all pop music with disc jockeys, newscasters, and anyone else who would meet with him. The state of California is in Kenton's debt. Even now he remains a distinguished messiah.

Men in uniform, thousands of them, and pett little WAVES, WACS and USO girls in trim, unsexed uniforms filled the LA night spots seeking companionship with entertainment. On one Saturday night in late 1942 when the team of Helen O'Connell and Bob Eberly were heading the charts with Jimmy Dorsey's band, we fought our way to Jerry Lester's famed Palladium bar and watched 12,000 sweating patrons try to dance. That record still stands 27 years later.

Across the street Sunset Earl Carroll's glittery nitey was turning 'em away with Manny Strands's band and a colorful stagework. The Florentine Gardens had lines running up to Bronson with Fats Waller and the Mills Brothers featured. Freddy Martin had long since taken over the Coconut Grove, the Bilmore offered Joe Reichman's band, Phil Harris held down the new Spany Maxwell, the King Cole Trio performed nightly at the 331 Club and artists like Meade Lux Lewis, Jimmie Noone, Wingy Mannone, T-Bone Walker, Harlan Leonard, Mike Riley, Ceele Burke, Poison Gardiner, Freddie Fish and Ken Baker all were local box office sensations.

Stampeade Begins

With the war, there also emerged more publishers, more songs, more singers, and more every-thing. Johnny Mercer took time from his songwriting to tee off a new record label with Glenn E. Wallach and Buddy DeSylva that at first was named Liberty. When the first pressing came out, it had become Capitol, and it proved a money-maker from its first release. Leon Rene then started Exclusive, brother Otto Rene marketed Excelsior, Nor- man Grant conceived Philo, Art Rue bowed with Specialty and the stampede was on.

(LEFT) ONE of the most incredible success stories ever to ema-
nate from Los Angeles is Frank Sinatra's. In 1942, when he was in the USO girls (LEFT) Stan Kenton's original orchestra was appearing at the Holly- wood Palladium at the time the Japanese bombed American bases in the Pacific just 28 years ago, starting World War II. Despite the result- ing blackout, the tall Kansas won national attention on the engage- ment and eventually became one of the world's outstanding big band attractions.

(Below) Back in the days when a live radio plug was all important in the making of a hit song, music publishers maintained large staffs of aggressive, personal men to personally contact the star performers and get their tunes aired over the national networks. Hal and Crosby is greeted in the Hollywood NBC parking lot as he shows up for a "Kraft Music Hall" appearance. His partner, Gordon (LEFT) and colleagues were known as "songpluggers" and it was their hustle and ingenuity that made great standards out of untitled, unknown material.

Will Arms Dominate

Music of the 1970s?

Despite its rise to prominence as a major international music center, Los Angeles still has more of its share of zany, eccentric characters.

Arms Group label has just recorded a former bandleader, Jim Maxwell, who plays his arm. That's right—Jim blows on the fleshy part of either arm and achieves (?) a sound like a trombone. And while it's not 47's Sid Weiss wonders Maxwell's place in the musicians' union, Jim amusingly sees a big future for himself: "Think what a sensation a rock group made up of arms would be!"

Steve Hoffstetter is composing an "Ode for the Arm" for Jim to perform on coming guest shots with Joey Bishop over ABC-TV, and his first single is scheduled for early release by Group One.
TOMMY JAMES & SHONDELLS—
CRIMSON & CLOVER

TOMMY JAMES & SHONDELLS—
SWEET CHERRY WINE
(Prod. Tommy James) (Writers: James-Grasso) (Big Seven, BMI)—Following their million seller "Crimson and Clover," the group comes on strong with the same powerhouse sales appeal in this swinger with infectious beat and lyric line. Flip: "Breakaway" (Big Seven, BMI). Roulette 7039

TOMMY JAMES & THE SHONDELLS—
CRYSTAL BLUE PERSUASION
(Prod. Tommy James & Ritchie Cordell) (Writers: James-Vale) (Big Seven, BMI)—Change of pace for James, as he comes up with a powerful summer sound that will fast take him right back up to the top a la "Crimson & Clover," and "Sweet Cherry Wine." Infectious, easy-beat rhythm. Flip: "I'm Alive" (Big Seven, BMI). Roulette 7050

TOMMY JAMES & SHONDELLS—BALL OF FIRE
(Prod. Tommy James) (Writers: James-Vale-Sudano-Wilson) (Big Seven, BMI)—His fourth outing for the year will fast prove another Top Ten item. Hot follow-up to "Crystal Blue Persuasion" is this driving rhythm item. Flip: "Makin' Good Time" (Big Seven, BMI). Roulette 7060

TOMMY JAMES & SHONDELLS—SHE
(Prod. Tommy James & Bobby King) (Writers: James-Vale-King) (Big Seven, BMI)—Hot on the heels of his "Ball of Fire" winner, James comes up with a change of pace rock ballad with first rate production work that is sure to bring him right back there to the top. Flip: "Loved One" (Big Seven, BMI). Roulette 7066

And Today...
DURING World War II, artists regularly entertained the armed forces on special “Jubilee” radio programs—and 16-inch transcriptions flown overseas—from Hollywood. Here Nat King Cole, Helen Hurnes (the popular singer with Count Basie), Herb Shriner and maestro Jimmie Lunceford premiered their harmonicas. Every record star took his turn on programs beam ed out by Armed Forces Radio Service.

THE L.A. STORY

• Continued from page 120 before folding his shop perma-
nently. Tennessee Wood, mean-
while, sold out to the gigantic Gulf & Western conglomerate, then spirited Lawrence Wek’s stable over to the new Ranwood firm which he’s now ably pilot-
ing through perilous birth pains.

Bill Cosby took harder knocks with his Tetragrammaton ven-
ture than he did as an athlete at Temple University. After a cou-
ple of frustrating, losing years, the comic unloaded and then jump ed to Decca’s Uni subsidi-
ary in suburban Universal City, leaving a reorganized and still-
hopful Tetra to others.

By far the most resounding success in California since the 1942 creation of Capitol has been Herb Alpert’s meteoric A. & M. enterprise. Alpert’s horn and Tijuana Brass modified music trends everywhere. In ad-
dition, he inspired a myriad of ambitious producers to go out on their own.

Snuff Garrett popped with Viva and Bravo. Amos came from Jimmy Bowen. Lee Hazle-
wood introduced LHI while Lou Adler was serving up Ode. On
Nov. 18, LHI and Amos merged.

John Phillips called his product Wonderbird. It’s hardly possible to fig-
ter all the recent phonograph action within the shifting, flow-
ing LA sphere of influence, but you’re likely to hear more in the months coming up from Rod McKuen’s Stamson, Jimmy and Bob Webb’s Canopy, David “Bananza” Dortort’s Good Time, which Joe Lubin is managing for the millionaire NBC producer; the Smothers Brothers’ Smorobos, and the imminent release on Mon-
town of Diana Ross’ first solo singles, now being cut by Bones Howe, Mike Curb’s Sidewalk and Forward, Frank Zappa’s Bizarre and Blue Thumb, and the youngish Gulf, White Whale and GRT-Calmedia California companies also are geared for an explosion.

Rock-Oriented

Although Sinatra once de-
scribed rock as “a rancid smell-
ing aphrodisiac” in a heated moment—and he’s had a few of them in his 54 years—virtually all the current recording sched-
ules are slanted to the rock au-
dience. The only men we know who switched to another mode are Scott Turner and the Rock Conch, who deserted Hollywood in No-
vember to become permanent creators of country fare for Transamerica’s powerful Iliberty, UA and Imperial trecarpy.

The once-arrogant “majors,” if there still remains such a classi-
fication, have recently coun-
tered the unprecedented success of the little guy with the little label by beefing up their creative wellsprings. RCA maintains a full staff in a new and efficient Hollywood structure; Columbia’s Jack Gold not only oversees Ed Mathews, Sonny Knight, Jerry Fuller and Irish Tim O’Brien in their artistic efforts, but under Goddard Lieberman’s leadership from Manhattan is launching new business and graphic arts departments on the coast. Gil Rodin, the venerable saxist and Bob Crosby mentor, aptly skip-
ners the growing MCA/Decca colony in the Valley. ABC, Mercury and others are like-
wise expanding their California wings.

The Future

The 1970’s approach. There are indications that substantial changes in music will come with them. What kind of changes?

As good a semi-educated guess as any is the return of the bands —not the massive ensembles such as Glenn Miller and so many old masters fronted 30 years back, but combos that more or less resemble, in size, the contemporary Blood, Sweat and Tears group that’s so em-
phatically influenced by current folk-rock sounds. Future bands, California tradesters tell us, will not feature a single guitar as did the ones that played in the Pleistocene age. Tomorrow’s will incorporate two or three guitars and a Fender bass as well. The first of the coming combos are likely to show three reeds, not five, and brass will comprise two trumpets and two trombones at most. Drums and guitars will get the spotlight, within months the

inescapable boy and girl singers will share the stand with the band. And so the cycle ever rev erted.

To the millions of young music consumers whose mercu-
rial, flighty tastes made hits out of the lovely, complex Italian “Romeo and Juliet” film sound-
tracks of music and also Janis Jop-
lin. Three Dog Night and a dozen others, the new bands will emerge as daring, unique and breathtaking much as the archaic, tiresome 12-bar blues of the Twenties appeared fresh to their ears earlier this year. And per-
haps just as Benny Goodman arose from the fifth and poverty of Chicago’s tenements with his wondrous clarinet long ago, another determined, dedicated young virtuoso blowing an am-
plified sax or even a silver-
plated flagelhorn will come roar-
ing out of anonymity in Alabama or New Jersey and be hailed as the musical messiah of 1971—or 1975.

The revolution could start in LA or New York, but more likely will center in smaller, less cosmopolitan Muscle Shoals or Muskogee. Time will tell. The only thing sure right now is that nothing is sure. Shelby Single-
ton’s baby SBS list might start the turnabout in tastes with his new masters by Herb Howell, an almost comically one-man band. John Tartaglia may do it with the Brohlimnguetrighrici orchestra of six musicians he is now record-
ing in Hollywood.

Somewhere in between Powell and Tartaglia, we suspect, lies the music of the future. But don’t count on it sounding like Pops Whiteman’s 1919 Alexan-
dria Hotel outfit. Cycles or no, nothing will ever go back that far.
When Vedette records has been around for 75 years we're going to throw a smashing party too. We're still too young for so many candles, but awfully big for our age (we'll be 9 next year!). In fact, our congratulations to BILLBOARD on its birthday are as many and as genuine as the effort we put into making our company a music-record-tape industry of the first order. By the time we're 75 years old we hope to have accomplished as much for music as BILLBOARD has accomplished for the entire international entertainment industry. And that's a lot!

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The charts tell the story — Billboard has THE CHARTS

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TOP 1000 “ALL TIME” BILLBOARD CHART WINNERS

More than 15 years of Billboard’s singles chart (Oct. 30, 1954—Nov. 22, 1969) have been tabulated to produce the “All Time” Top 1000 chart—singles with the strongest and longest chart action.

The tabulation method is based on raw point values which take into account position and number of weeks on the chart and with a special weighting factor added.

Shown here are the first 25 of the “All Time” Top 1000 singles and artists. The full listing—Billboard chart winners list, plus the 75 “all time” artist list, plus year-by-year title and artist lists—will be available in a special report on or about April 1, 1970. It will include charts published in all 1969 issues of Billboard.

Tabulation by David E. Greene.

### TOP 25 TITLES (from the Top 1000 list)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Year(s) Achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Hey Jude</td>
<td>Beatles</td>
<td>1968</td>
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<td>3.</td>
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<td>Perez Prado</td>
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<td>Bobby Lewis</td>
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<td>Monkees</td>
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### TOP 25 ARTISTS (based on the Top 1000 list)

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<td>Frank Sinatra (6)</td>
<td>1955-1967 Learnin’ the Blues (1955)</td>
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Chet Atkins plays country music that won't stop at the city line.
Carnival Items To Juke Boxes
By SAM ABBOTT
former Billboard Staffman

In 1939 I stopped being a stringer for The Billboard in the area in and around Ashbury Park, N.J., and joined the New York staff. My beat included an uninteresting department called Merchandise dealing with carnival items, souvenirs and novelties that featured, at the appropriate time, political campaign buttons. Reporting on the coin machine activity was also a regular assignment.

The editorial content of the coin machine department had as a segment news about the jukebox industry. The record manufacturers, as few as there were at the time, had not yet felt the pleasant sensation of the over-the-counter demand by individual buyers. Operators of approximately 500,000 music machines were the goal, either in dreams or reality. The machines offered a weekly sales potential of a couple or three million records.

The market was like getting a tame with the Book of the Month Club.

Availability of records measured the popularity of records on jukeboxes. The retail market was also without this service, but the market, by comparison, was insubstantial.

One Stop
Each week I visited several coin machine firms that had records and offered them along with machines, parts and services. The term “one-stop” was beginning to be thrown around as something new to this type of business.

In those days, the Billboard staff worked a half day on Saturdays, so they gave me some time for me to work with 5 x 7 cards on which I listed, from my contacts, the top tunes as given me by the jukebox firms. I devised my own system using either colored cards or colored pencils to show the rise or decline of a record at a glance.

In the following week’s issue of The Billboard, ten hot tunes were listed. This was expanded to indicate another ten as “Coming Up.” It was a true and new service to the jukebox operators.

There was another change being made in the industry. Instead of jukeboxes, the term “music machines” was being used. The word “juke,” which came into existence from the “jook joints” in the Deep South was being shelved.

In that area, the Deep South, a real Saturday night event was to go to a jukebox. It was a round of pleasures enjoyed (so they claimed) to music for only those exposing themselves.

After I arrived on the West Coast in early 1941, I continued to compile coin machine firms for reports on the hits and potential hits. The surveys were broadened to include retail outlets. They become more and more important as soon as the retailer joined the machine operators in holding the fate of the record manufacturer in his hands.

Beer Barrel Polka
But, underneath it all, the record manufacturer was still in the hands of the jukebox, pardon—music machine—operator. His margin made almost without exception on the mechanical music dispensers.

I think my memory serves me well in recalling this incident. Willie Glahke had made “Beer Barrel Polka” in Germany and the record was imported by a company on New York’s 34th Street. The recording was used on music machines and was not generally, if at all, sold in retail stores. Buyers asked for Beer Barrel Polka and got Beer Barrel Polka. After they played it at home, they returned to the retail store to report it was not the way they wanted. They had received the U.S. version. The German one was not available, ready at least, to them.

But the importance of top tune maker by the music machine was soon to be shared by radio. This brought the individual listener into the retail market for records.

The music machine operator, however, remained a definite factor in popularizing tunes. There were now two forces. Radio took advantage of tunes popularized on music machines and vice versa.

Radio is today most powerful in making or breaking a tune. The music industry is still to the singles record manufacturer what the Book of the Month Club is to publishers.

During World War II and shortly after, record manufacturers sprang up like dandelions. At one time in Los Angeles, there were more than 100 different labels where before there had been not more than five or six.

150 Labels
Williams Leiseneghe, owner of a one-stop record service along with a music and general coin machine operation, once told me he carried something like 150 different labels.

The facilities of the Los Angeles recording companies ranged all the way from a battered hat and a telephone-mail service address to a plush layout. Some had entered the business only with a song, a few bucks, a supply of shellac, and brass.

Basically, this was all that was needed. The music made at the tunes “charted” 30 years ago has grown to a minimum of 40. We didn’t have that many releases a week. Music machines hold more than the 12 or 20 records they had in those days, making the potential even greater. Even fantastic.

The music machine output has kept pace with the population explosion, recreational and leisure time and the new electronic gadgets.

While some of this may have been noticed 30 years ago, there were some who did not keep the faith to their watching their hunches with money. Had they, we would have had millionaires all over the place.

When I left New York for Hollywood in 1941, the future of the music machine business was dubious. During the war, distributors sold mainly used equipment.

Then came Pearl Harbor, gasoline rationing, shellac shortages and the ban on recording by the musicians’ union.

But today things are different. The record industry has changed and music machines are tastefully designed for homes with plush carpet rather than sawdust. And computers are giving full service and well.

DECEMBER 27, 1969, BILLBOARD
HAPPY NEW YEAR!

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—FAST—ITAL—YANK—IZZO—MUSIC UNION
—RTV—STAR—ORCHESTRAL MUSIC—SPANKA
ITALIANA

THANKS FOR THE 1969 HITS

QUANTO TI AMO Johnny Hallyday
(Philips records)
QUELLI BELLI COME NOI Alice & Ellen Kessler
(Carosello records)
ANGELI IN BANDIERA Musics by Bruno Cantor
(Carosello records)
AMORI MIEI I Domodossola
(POD records)
ESTASI D'AMORE Iva Zanicchi
(Rifi records)
JEAN Bobby Solo
(Ricordi records)
LA PELLE Adriano Celentano
(Club records)
DOMANI CHE FARAI Johnny Dorelli
(CGDO records)
SOI SI MUORE Patrick Samson
(Carosello records)
CHI SI VIOL BENE COME NOI Shirley Bassey
(Untited Artists records)
ROMA, ROMA, ROMA Gina Lollobrigida
(Carosello records)
UNA RAGAZZO, UNA RAGAZZA Memo Remigi
(Carosello records)
SE Carmen Villani
(United Artists records)

CAROSELLO
IS PROUD TO ANNOUNCE
IT WILL DISTRIBUTE IN ITALY

THE GENIUS OF
DON COVAY
"FROM THEN TO NOW"
WE CAME A LONG WAY TOGETHER, BABY!!!

CHAIN OF FOOLS Aretha Franklin
PONY TIME Chubby Checker
LETTER FULL OF TEARS Gladys Knight & the Pips
CONTINENTAL WALK Hank Ballard & the Midnighters
RUN BUT YOU CAN'T HIDE Jerry Butler
YOU THREW A LUCKY PUNCH Gene Chandler
MERCY-MERCY Don Covay, Rolling Stones
SOOKI, SOOKI Steppenwolf
YOUR LOVE IS LIKE A SEE SAW Aretha Franklin
YOUR LOVE IS LIKE A SEE SAW Don Covay
LONG TALL SHORTY The Kinks
I DON'T KNOW WHAT YOU GOT, BUT IT'S GOT ME Little Richie
THINK ABOUT IT Otis Redding
TONIGHT’S THE NIGHT Solomon Burke
NIGHT OWL Wilson Pickett
DOOMSDAY Shirells
HERE I GO AGAIN Ricky Nelson
LOVE BUG Lena Horne
MISTER TWISTER Connie Francis
CONTINENTAL TWIST Louis Prima
HOLD ON Sam Cooke & Fabian
HOUSE OF BLUE LIGHTS Don Covay
The 1950's were a watershed for the record industry; they shaped the growth patterns and the musical styles that were to dominate recording business for the next decade. Before the 1950's the U.S. record business, with minor exceptions, was in the hands of four major record firms: RCA Victor, Columbia, Decca and Capitol Records. By the end of the 1950's, close to a score of labels had a share of the action on the best-selling charts.

The 1950's saw the independent labels come into their own. Some of the labels like Atlantic, Chess, Dot, Sun, Mercury, Specialty were becoming sizable operations with their own recording studios, engineers, etc. But some of the independents that came through with hit records in the fifties were composed of one or two young executives who made their recordings in "studio" that ranged from a garage to a cellar.

It wasn't where the independent labels recorded or how they recorded that helped spur the independent growth and the indie hits during the fifties. What counted was what they recorded. The independent labels at this time were more responsive to the majors to the desire of young record fans for music with guts and a beat. Call it what you will, rhythm 'n' blues, rock 'n' roll, rockabilly or whatever, it was the independent labels who found, signed and recorded the artists who created these new styles, artists like Elvis Presley, Ray Charles, Willie Dixon, Fats Domino, Bobby Darin, Little Richard, Sam Cooke, Jerry Lee Lewis, Buddy Holly, Bill Haley, Bo Diddley, Little Esther, Chuck Berry, Big Joe Turner, Little Willie John, Evers Brothers, Johnny Cash, the Four Aces, Roy Milton, Chuck Willis, Charles Brown, the Ravens, the Orioles, Joe Liggins, Otis Redding, Jim Reeves, Carl Perkins, Charlie Rich and many more.

How They Did It

The reason that the independent labels got into the "hit making" business was to capitalize on the popularity of rhythm 'n' roll. This music had no history, the label that got one in the first place had nothing to do with presence or genius, but with practicality. The major labels had the pure pop fields solidly locked up; the areas that they bypassed after World War II were rhythm 'n' blues, gospel music, furry jazz, etc. These were the areas that the independent labels latched on to in the late Forties and early Fifties and these were the fields, along with rock 'n' roll, on which they built their future success.

In the beginning, or in the early Fifties, the indepen- dent labels made: their mark on the r&b, gospel and jazz charts. The big chart (i.e., the pop chart) was still dominated by the major firms. Then along came two records that shattered the notion of the major's invincibility and foreshadowed what was to come. One of the records was Don Howard's "Oh Happy Day," an independent production that was purchased by Decca Records after it started to happen in a number of cities. According to records in the Decca files, "Oh Happy Day" was not a "good" record. It was made on a home tape recorder by an amateur singer with amateur-style backing. What only a few sophistication record men realized was that "Oh Happy Day" was a summer camp song recorded by youngsters throughout the country, and Howard's style of singing was acceptable to these youngest singers. The second record was "Gee" by the Crows on the Rama label. It featured a "third" group in a song that would win no Academy Awards, but it won the hearts of a lot of kids and turned into a solid hit. "Oh Happy Day" and "Gee," from a historical point of view, were key recordings of the 1950's. They opened the flood-gates to a new and different record business in which anyone could be a recording man and anyone could produce a hit record.

The majors tried to counter the solid sales of rhythm 'n' blues recordings with covers—having one of their top men make a version of the upcoming rhythm 'n' blues hit. For a while this worked, but soon the kid with whose taste became the prevailing taste of the industry, demanded their recordings and gradually the Top 40 stations started to play the independent records.

This helped make rhythm 'n' blues hits pop hits too, and rhythm 'n' blues turned into a major industry trend by the mid-1950's. One of the biggest hits in this vein was the Everly Brothers. They were the first label sold r&b pop and was a big, big hit, even with a coverdisking by the Crew Cuts on Mercury.

The major trend of the decade, of course, was rock 'n' roll. This rock 'n' roll had its first big hit in 1954 turning back into rock 'n' roll. (Only now it is called "Good Old Rock 'n' Roll.") Elvis kickedit off on the Sun label with "That's All Right." RCA Victor, who had the help of manager Colonel Parker, bought Elvis' contract and records from Sun for $40,000 and assured themselves of all rock 'n' roll sales for the next 15 years (and perhaps 15 more to come). Columbia Records, which alone of the majors had been solidly involved with rock 'n' roll, press-released (as a publicity stunt) Elvis' record to a small, independent record label, Alpha Records, and sales just leaped. The record rolled away and was the first rock 'n' roll chart hit ever.

It was the independents who picked up the ball and ran with it. Bobby Darin, Coasters, Drifters, Ray Charles and Ray and Charlie on Atlantic, B.B. King on RPM, Little Richard on Specialty, the Platters, the Clovers, the Four Aces, the Harptones on Duke, Little Esther on Savoy, Johnny Cash and Elvis on Sun, Otis Redding on Volt, Hank Williams Jr. the Drifters on the fledgling MGM label, the Hilltoppers on Dot, to name a few. The hits came on the charts from labels large and small, labels based in New York, California, New Orleans, Chicago, Nashville, Florida, Memphis, Jackson (Miss.), Pittsburgh, Cleveland, Detroit, Atlanta, Houston and points south.

What no one really knew at the time was that rock 'n' roll was the sound of the future, that r&b would evolve into soul, that rock 'n' roll hits would become standards and that the kids of the Fifties would help with these revivals. But how did it all happen? How did the independents who stalked their future on the blues-based hoodlums. It was when rock and soul took root in the over the Sixties.

January 1-March 31, 1964

90 Days That Shocked The Industry

By IAN DOVE

January 1-March 31, 1964

90 Days That Shocked The Industry

JOHN, PAUL, George and Ringo in the days when they were known as the Merseybeats.

Capitol proudly announced that "I Want To Hold Your Hand" was their fastest breaking single ever—faster than "16 Tons" by Tennessee Ernie Ford, faster than "Tom Dooley" by the Kingston Trio, their previous biggest sellers. Beatlemania had begun.

Worldwide, the album release, to cash in on the singles success, Capitol put their two pressing plants on 24 hour duty, and even then had to farm out 200,000 copies to the RCA plant.

"I Want To Hold Your Hand" eventually wound up with a sale of 3,400,000 copies by the end of March 1964. That first Capitol album, "Meet the Beatles" racked up even more, with a total sale of 3,650,000 by the same date. And for a album to outsell a single in so short a time meant that something indeed incredible was happening.

So it was. But there was a whole other unheard-of Vee Jay and Swan singles started being heard of, and moving. Vee Jay slapped a writ on Capitol saying they could not release, advertise, push, manufacture, promote, or even go near a Beatle record. Capitol did the same to Vee Jay and, probably Vee Jay and Swan were annoyed with each other. They did not need to have been: all three singles had their places in the top 100 singles chart, with Capitol leading, Swan next and then Vee Jay...

And the first real symptoms of Beatlemania started to happen. A record store next to a barber shop offered a free Beatle haircut to anyone who purchased an album. The barber shop offered an album to anyone who had a Beatles cut. New York's radio station WABC received 3000 letters a DAY from Beatles fans. WMCA made its contribution to radio history by sponsoring the first Beatles rock competition. Lyndon Baines Johnson arrived at the White House and the First Family were at theBeatlemania party. The Beatles arrived on the American scene, armed with the status of President of the United States, Commander in Chief of the Armed Forces, who ignored the shocks hungrily looking for a glimpse of John, Paul, George or Ringo. Ed Sullivan booked them for three consecutive appearances, a group called the Swans brought out "The Boy with the Beatles Hair" on Comeover Park

Vee Jay brought out an album which went into the charts. So did MGM.

First, the press started to talk about a Liverpool Sound explosion on the U.S. market (they were right) involving the Dave Clark Five, Gerry and the Pacemakers, Bobby Sherman, E.K. Kramer and the Dakotas, and the Swinging Blue Jeans.

Another British group was left, to be mentioned a few months later. The Rolling Stones.

By March 14, the Capitol, Swan and Vee Jay singles occupied the first three positions in the singles chart. A first for any group. By March 28 things were completely haywire.

The Beatles had TEN singles in the chart, they occupied the first FOUR positions, two of these singles were in the top 10 in such numbers across the Canadian边境 to put them fairly high in the chart. One week later, the Beatles made it 12 singles in the chart, with the first three in a row, the singles chart was dominated by the Beatles. In Canada, they occupied nine places in the Top 10.

Their new Capitol single "Can't Buy Me Love" went into the chart at Number 1 for three weeks, making a new chart entry that anyone could remember—and had a claim of 940,225 copies sold the very FIRST DAY Capitol claimed it sold 2,000,000 at first to meet the demand and needed more.

In the last three weeks of February, statistics in the record industry estimated that Beatle product amounted to more sales than the Rolling Stones, the Four Seasons and Elvis Presley managing to hold on.

EMI, the parent record company of the Beatles in Britain announced they had grossed $17,500,000 from the group's records.

Nothing was the same. The Beatles说明书 was a ton of stories released after Capitol shipped out 869,000 during the first week and New York city took 294,000 copies of these.

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75th Anniversary Section

DECEMBER 27, 1969, BILLBOARD
Shown here are but a few of the bullets we deserved through the years, and never got.

But seriously, folks...

Congratulations (anyway)

DECCA RECORDS
Reflections of a Young Man's Mind

IN AN OLD MAN'S BODY

By JOEL FRIEDMAN
former Billboard staffman

The Country Music Association, only a fraction the age of Billboard, nonetheless has matters quite rapidly, politicians has shared much in common.

Now a shade more than 11 years old, CMA has been active in policy matters since its birth. In its earliest years it promoted the participation of artists in group public appearances on network shows, met with congressmen, and sponsored resolutions.

Less than a year later CMA was working with Armed Forces Radio, spreading the music overseas. In its early days it promoted charitable drives through television stations, newsletters, a country music album, appearances at conventions, and the start of the Hall of Fame.

In 1961 there were promotional disks produced and distributed, a national convention, radio station sales kits and surveys. Then came a series of appearances, conventions and marketing groups, protective guidelines for songwriters, group insurance, and more.

Shortly thereafter, with all of the above projects continuing, the songwriter and recording治好 got underway. Then promotional trips to Canada, the sponsorship of a country music music, and more promotional disks. Then came the start of what was annually the Country Music Month. Talent lists, air checks, and a walkway of the stars were added. After that, a pro-celebrity golf invitational tournament and a broadcasters' seminar. A scholarship grant for the John Edwards Scholarship Fund was a special album again to spread country music.

At the suggestion of Billboard, the trade press awards were done away with, and the CMA awards became a reality. This led to a national network television show. Today, Billboard, America's 600 stations now were programming country music full time, and another network was about to.

A CMA has come along in a short time, Billboard always has been represented on the board of directors, and continues to be a technocratic variety. It has provided a board chairman and a president.

There is much in common. Both have promoted country music for a long time.

Washington Dealers — Into the Future

By MILDRED HALL

The older the recording industry in grown in years, the younger it gets in change and innovation. The retailer who wants to succeed, or even to survive, must take that big leap into the future when he is working his head off just to keep abreast of the present.

This city, Washington, D.C., made up of lawyers, politicians and civil service workers provides a startling picture of the changes that have taken place in recorded music, because the District started with so very little. Every week the Washington Post Forries, Washington was barely able to support a handful of record stores, plus a counter or two in the large downtown department stores, and in the 5 and 10-cent stores. Now, the Yellow Pages list over 100 retail outlets for Washington and its nearby suburbs, not counting the multiplying racks in drug, food and discount stores, and even in gas stations.

The capital city provides two striking examples of how to succeed in the business of selling recorded music by really trying — which means keeping one jump ahead of the McCarthy of the moment, the chain stores, and customer life-styles. These are Wacie Maxie Silverman’s Quality Record Shops, and Schwartz Brothers, distributors and lately retailers with the Harmony House chain.

Both started as modest operations, but entirely different in style. Max Silverman was one of the first record retailers here, and his first specialist in jazz and soul music for a primarily black market.

Turks at Billboard, and there wasn’t a damn thing that we couldn’t do, and frankly didn’t do. And we dug the music business — all in l k d s, r&b, jazz, schmaltz. In a word, we were a bunch of hillbillies. Which is not to say there aren’t as many, if not more colorful figures in the business today.

The older the recording, the more colorful the figure — the more we lapped it up. Guys like the Biarbrothers, Joe & Strus, who used to use their record store as a sound baffle. And Norman Grantz, Leo and Eddie Menner, Herman Lubalin, Elke Engelhardt, Herman Staar, Paul Reiner, Jack Lewis, Art Rupe, the young and beautiful Willis, a small Dusty and Bobby Shaw.

We were a group of young

CMA MATURRED QUICKLY

By BILL WILLIAMS

American clientele Schwartz Brothers, now gone public, with corporate financing, started in distribution, moved also into rack jobbing, and is now setting up a chain of retail outlets that are the last word in today’s emporiums of home-entertainment entertainment by music.

Mom and Pop

Waxie Maxie, who started as a heart-the-city heart and Pop retailer (the S on his name was working right along with him) is also going public. His application for SEC, for public sale of 100,000 shares for $300,000 to finance his famous familiar shop fitting centers. Quality Music Stores number five, with one plu outlet completed in Bethesda, Md., one in the process, and additional outsites in the planning stages.

These two, Jim Schwartz, board chairman of his firm, and Max Silverman, present and future head of his, have things in common. Both believe in large-scale, daring expansion. Both believe in filling the cities, with the cities, an almost continuous river of population on the record industry, as their actions show, in the big and beautiful type of store with everything in your mouth to the custo-mer to see and touch. Both believe in in-depth stocking of records, distributed for an imposing string of labels, and over a wide variety of tastes, in-depth stocking of records, distributed for an imposing string of labels, and over a wide variety of tastes, in-depth stocking of records, distributed for an imposing string of labels, and over a wide variety of tastes.

They have made the leap into packaging to serve 400 retail and automotive outlets in this era of the record-label, the state, of states. They made the leap into tape distribution for half a dozen or more leading manufacturers, when a good many in the trade were still suffering the delusion that tape meant threading reels, and involved only a small thing like a large customer such as the hi-fi dealers.

From there, suddenly, and fairly large-scale, Schwartz brothers began to use their chain of retail stores, called Harmony Huts. It was a daring move to open a tape-only store in Vir- ginia’s Seven Corners — and proof of the phenomenal growing powers of Washington-suburban home entertainment buying. By passing the dialogue about pilling, the filling, the selling for browsing, and will install players in customers’ autos.

 Schwartz Brothers, in fact, will be moving out of their current Mall store, in Wayne, N.J., described as one of the largest in the country, literally, by the industry. Quality Music, Records, tape, musical instru-ments — with instructors on hand to give lessons to a growing popula tion of electronic musicians, composers and performers now reaching awesome numbers. The young want music in their cars, in their homes, in their hands, and the money they (or their parents) spend for tapes, in any form, is a variety of recordings and instru-ments is also awesome.

An analysis of Schwartz’s readiness — the browser bins can convert to hold tape or records, whichever may please the consumer. He is experimenting with campus selling in a store adjoining Morgan University, small and informal.

Community Service

Every retailer feels that he is aware of and is involved in the commu-nity to a large extent. But the word “community” may need to be looked at anew, especially by the seller of music recordings in an era when the music reflects a racial, social, musical, political and other aspects of the young, record-buying generation.

Looking back again, Waxie Maxie’s famous and unique store that served a ghetto area here (lost in the April 1967 riots) served the new black audience with jazz and soul. A black disk jockey from a soul station in nearby Detroit broadcast right from the old Quality Music store window.

Today, Max Silverman is moving into a suburb one step removed from the inner city, and has headed for subur-ban communities. There will be plans to add record booths, in-side stockings of tapes, as well as records, and plenty of customers. His music is the soul of that music? Soul will be heard by one of the strongest features of his inventory, although with it will be a technocratic variety.

Why so much soul in suburbia? This is Washington, a city two-thirds populated by black Americans. It is technocratic, and it is now vital to white music lovers in Washington’s suburbs. White music sellers and their blues are moving into favor with young black Americans.

Future local retailers are becoming more sophisticated every passing day—the level of employment of black Americans in federal government keeps rising, and government is moving thousands of its employees into new residences in the eastern suburbs. This means a new periphery of black American customers is being created, and the young black Americans are making it out of their parents’ ghetto, and into nearby subur-burbs. There is restocking and re-styling among retailers in all fields of music, with American tastes, and to keep up with the new black-white-and-black trends in all of music.

This market is a continuing process of evolution.
MORE DOUGH RE MI

So Fa So La So good. Right? What's that? You say you've heard that song before? Perhaps—except we're not just whistling Dixie. We will pay you more per performance than will BMI. And we can show it to you in black and white, inasmuch as ASCAP surveys performances of all songs whether or not the composer is a member. A leisurely scrutiny of these surveys equips you to estimate what additional income a given property might have earned had the author been an ASCAP member at the time—and they're at your disposal for a collect call to Dave Combs at (212) MU 8-8800, along with a free analysis of these figures. All of which may well have influenced Janis Joplin's decision to join ASCAP along with 11,000 other celebrated songwriters whose names—we promise them—will appear in our subsequent 11,000 ads. If that fails to provide sufficient inducement, try repeating over and over again—in 3/4 time—at ASCAP Every Good Boy Does Finer.

MORE DOUGH RE MI

ASCAP American Society of Composers Authors and Publishers
575 Madison Avenue, New York, N.Y. 10022
The past 75 years have seen technological developments immeasurably broaden the scope and command of the performing arts. These advances have served creative genius and interpreters alike by providing them with continually improving methods of presenting their artistry while at the same time increasing their reach to ever larger audiences.

The listener is no longer homebound, but can enjoy the music he wants, when he wants, where he wants—it in automobile, boat, plane, or at the beach. As the curtain is about to rise on a new decade, a number of these developments in the realm of prerecorded entertainment are waiting in the wings. All indications assure us that we are about to enter the era of prerecorded entertainment. Billboard has un-veiled its cartridged EVR (electronic video recording) film-based system which in its initial stages will be harnessed to space science, a prospectorional educational field. EVR plays back through a text TV set! CBS stated that it will use EVR at the entertainment field in the early '70s. RCA entered the sight and sound arena with its Selecta- Vision system, a projection which plays back through a standard home TV receiver. This is scheduled for marketing in 1972.

The Japanese, Sony and Matsushita, have announced the marketing of color videotape cassette playback systems, each operating through a stand-ard TV set. Sony and the Philips Co. of Holland have joined forces on the Sony system. This will hit the U.S. market in 1971. The Matsushita (Pana- sonic) color videocassette is due on the U.S. market in 1972.

In the initial stages, these cartridged systems will rely on prerecorded programming fare stemming from motion pictures and the musical theater. Will this marriage of audio and video give birth to a new art form? Will the time come when we can create for the prerecorded sight and sound cartridge?

Also in the wings awaiting the '70s is quadrasonic or 4-channel sound. Quadrasonic sound is as old as the 1933 Bell Telephone 3-channel experimental Philadelphia to Washington, D.C., broadcast, the birthplace of stereo, and its initial commercial application can be traced to Walt Disney's "Fantasia" film production.

Quadrasonic at the end of the '60s is capturing the imagination of sound enthusiasts. The next decade will see 4-channel sound enter the scene as a full-fledged commercial force to emerge as the ultimate in sound reproduction. It will appear first in tape form—open reel and later in the various cartridge and cassette forms—and eventually be made available in 4-channel disks.

The spectacular results possible with quadrasonic when compared to today's stereo has been likened by its disciples to a comparison of today's stereo discs with the old 78 rpm shellac.

Will writers and producers create special material for this new form of sound reproduction? Will quadra-sonic obsolete existing stereo recordings and prompt collectors to replace their existing recordings in 4-channel form? Will the recording industry and playback field enjoy a new business boom comparable to the days when stereo replaced monaural recordings?

The peak sales recording industry has come on the heels of technological change in the method of reproducing recordings. The '70s may witness a sale of 4-channel recordings which will exceed those made in the past 50 years.

"Editorial independence" has almost become a cliché in media circles. You, your present staff and most of the "alternatives" are contributing to the 75th know of what it really means. All of you have done a remarkable job. Sometimes policies have been somewhat trying to the fellows in other departments. They too, I am sure, recognize along with our readers that in the long run the wisdom and integrity of our editors has been a basic and last strength.

"Better late than never," of the hat to the editors of Billboard, past and present.
The Not-So-Silent Majority of Sunbury-Dunbar.
(Thanks for giving us a great year.)

Artists
ED AMES
SHIRLEY BASSEY
TONY BENNETT
VIKKI CARR
ELLA FITZGERALD
FREE DESIGN
EYDIE GORME
THE GUESS WHO
AL KOOPER
MICHELE LEE
MIND GARAGE
HUGO MONTENEGRO
PETER NERO
NILSSON
KATE SMITH
APRIL STEVENS
NINO TEMPO
THREE DOG NIGHT
THE TURTLES
JR. WALKER AND THE ALL STARS
DIONNE WARWICK
YARDBIRDS

Producers
ERNIE ALTSCHULER
CHET ATKINS
TOM Berman
DON BURKHIMER
TED DARYLL
DANNY DAVIS
JIM FOGLESONG
BEN McPEEK
NILSSON
JACK RICHARDSON
GENE SCHWARTZ
STEVE SCHWARTZ
JOHN WALSH

Writers
PETER ALLEN
R. I. ALLEN
RANDY BACHMAN
DAVID BARNES
DAVID BENNETT
SAMMY CAHN
JOHN CASCELLA
BILL CHARNE
MIKE CONNOR
BURTON CUMMINGS
SHEILA DAVIS
RICHARD JOYCE
ARTHUR KENT
DONALD KUHN
REX KULBETH
GENE LEES
ESTELLE LEVITT
DOYLE MARSH
JOSEPH MEYER
NILSSON
STEVE SCHWARTZ
CARL STORIE
DON THOMAS
MIKE TRAVIS

Sunbury Music, Inc. ASCAP/Dunbar Music Inc., BMI.
1133 Avenue of the Americas, NYC 10036  212-586-5380

Offices also in Hollywood and Nashville.
Representatives in: Argentina, Australia, Belgium, Brazil, Canada, France,
Holland, Israel, Italy, Japan, Mexico,
South Africa, Spain, Sweden, United Kingdom.

Gerald E. Teifer, President
Jimmy Krondes, General Professional Manager
Harold Fine, Manager, Administration
Chuck Meyer, Professional Manager, West Coast
Brad McCuen, Professional Manager, Nashville.
The Borscht Belt was the spawling grounds of some great names. Dan Fields, Kingsley, Abe Saperstein, Pinky Perlmut, Moishe Miller. Jerome LeVitch, Bernie Schwartz, Leonard Hacker, Joseph Gottlieb, Irv Kinberg and Murray Janowsky. If these names mean nothing to you perhaps you might recognize them as: Danny Kaye, Red Buttons, Jan Peerce, Robert Miller, Jerry Lewis, Tony Curtis, Buddy Hackett, Joey Bishop, Alan King and Jan Murray.

These are only a few who started in the Borscht Belt.


These and many more too numerous to mention, all got their start in the legendary stretch of land called “The Borscht Belt.” It was in an affectionate nickname given to the resort hotels scattered through the Catskills and Adirondack Mountains in New York, the Poconos in Pennsylvania, and the Berkshires in New England. Just as show people sometimes called the banquet circuit the “grapefruit circuit,” so they referred to the resort area as the “Borscht Circuit” because Borscht (a Russian Beet Soup) was a popular dish served at these resorts.

Some of these resort owners started as farmers who boarded a few city folk at the early beginning and made good before they knew it. They were experts on cows and chickens but they knew from “Borscht” about musicians and show business. To the farmers and resort owners musicians and entertainers were known as “comestible freackers” (free loaders) who were necessary evils needed to keep up with their competitors. A few small nights later he hit on a plan to get even. He found a huge crate, loaded it with records and immediately put me at the Nevele in the Catskills and Adirondack Mountains.
and horse maquire and shipped it express COD to the boss. For this delightful gift package the boss had to fork over $150.

Lesinsky's Bluebirds

Benny Lesinsky, a talented comedian started in the Catskills in 1924. He was a drummer with an aggregation called Lesinsky’s Bluebirds under their alternate name, The Tennessee Serenaders from Brooklyn. They played the Nashugnum Country Club, Pinhook, and Totem Lodge. Benny quit Totem Lodge because the boss, David N. Katz, objected to the musicians running their names and that of their orchestra. They came from the Bronx, NYC. The Tennessee Serenaders from Brooklyn played in New York City and the entire state of New York.

This was common practice in the Borscht Belt. Every band would stage a show and dance right before Labor Day and pass the hat. This was the best way to get them out of debt that the job had put them into. Katz objected to this practice because he said it was too undignified. The Tennessee Serenaders from Brooklyn were all white. When the hat was passed full and Katz grabbed it and ran like hell. That was the last the musicians saw of the money, the hat or Totem Lodge.

Danny Shapiro, one of the best-known gay men and songwriters in Hollywood, started as a social director for one of the largest resorts and hotels in New York City. He moved from bungalow to bungalow and hotel to hotel without blankets or towels. He got a bad weekend in the summer and the management assigned his duties to the staff member from one hotel to another.

The job was passed to him, and the staff members from Brooklyn. The Tennessee Serenaders from Brooklyn. They welcomed the change with open arms. Except, maybe, the salary they paid me.”

The Bobbit Brothers of the early band era were killed and shot by barking dogs. The musicians went into the guest parking lot and moved a dozen cars over to the front of the hotel and threw away the keys, the concert was abandoned.

While top performers were getting in and kicking. With no one in attendance, the band and musicians cleaned their own room and board, which stuck in the pockets of the owners, kept zooming higher and higher naturally. As the bosses decided to zoom higher and higher naturally had the bucks, and you're four dollars more than they would accept and they wouldn't hire the boss.

During the Depression, the Tennessee Serenaders and other bands were captured by the same act. In the middle of the 1940s, the band75-50 Broadway. They were bored with the limited venues.

Connie Borelli, an example to the rest of the staff members at the Concord Hotel, bragged that their barber shop was the best in the world. At the Raleigh Hotel they brag that their barber shop was the best in the world and you have to take the guidance of such astute bookings of Phil Geenwald, Concord Hotel. Jennie Grossinger, Tamarack Country Club. Is an astute promoter and has replaced with professional orchestras. Jennie has hosted George Gershwin, Benny Goodman, and Milton Blackstone, Bob Tier, and George Bennett and with such a bright and able producer as Jerry Weiss have featured: Eddie Ashman, Eddie Condon, Gus Johnson, Jerry at the Raleigh Hotel they brag that their barber shop is the best in the world and you have to take the guidance of such astute bookings of Phil Geenwald, Concord Hotel.

The Concord Hotel is the largest of the Catskill hotels. Under the guidance of popular Ray Parker and the astute bookings of Phil Greenman, Connie Borelli has promoted the past few seasons as Tony Bennett, Judy Garland, Steve Lawrence and Eydie Gorme, Leslie Uggams, Anthony Newley, Connie Francis, Robert Goulet, Belafonte, Tony Martin, Maurice Chevalier and Marlene Dietrich.

The Grosinger Hotel who started the name policies with the help of such brilliant public relations then as Milton Blackstone, Bob Tier, and George Bennett and with such a bright and able producer as Jerry Weiss have featured: Eddie Ashman, Eddie Condon, Gus Johnson, Jerry at the Raleigh Hotel they brag that their barber shop is the best in the world and you have to take the guidance of such astute bookings of Phil Geenwald, Concord Hotel.

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Although I have considerably more experience in reading crystal balls than I do in writing them, I am reasonably confident that the future of the U.S. music business will include a continuation of the current trend, but more dramatic than that of the extraordinary "music explosion" of the past two decades. It will be big, it will be exciting, it will be challenging, and it will put new emphasis on every aspect of the music world. If present indicators are meaningful, it could easily exceed the most optimistic projections for 1996's impressive income figures in less than a decade.

There are three main reasons why I believe this will happen. First, all recent trends suggest that people—here and abroad—will be working less and enjoying it more. To translate this into economic realities, hours will be shorter and purchasing power greater and people will have the time and the money to devote to enjoying more leisure. There is likely to be a boom in recreation and leisure, and music should share in this. Secondly, many new music publishing firms will be launched because of the expanding market, and these will make significant contributions to the music business and open up new opportunities. If the past is any lesson, some of these creatively managed infants may develop into giants within the decade.

Third, this is a new technological advance as momentous as those of the past twenty years. Many of them are already beyond the drawing-board stage, and they could be just as important as the LP record, the phonograph, the customized-priced machines to play music anywhere. The scientists and engineers who gave us these wonders are moving on to the next step, and they may be able to expand the market for U.S. music in a large way.

Many more people will be exposed to, will have access to, and will be capable of—music of every sort. The audience for the magnificent music already created will be greater than ever, and it will be hungering, too. It will have a larger appetite and means of satisfying it—but this means more music. The good music that has been written will continue to delight and reward the expanded audience, but it seems obvious that a continuing supply of quality new music will also be essential. The music market of the next decade will demand more loudly but also profitably—even more new works, better quality and "popular," but it is not the boom of the 1960's. America has the talented men and women to create the words and melodies, and the publishers and the public are ready to handle and enjoy them. The challenge is how to insure that these creators are properly compensated. If they receive reasonable rewards for their unique contributions, they can and will be able to write the works that the vast audience and market will need.

We are extremely fortunate in that we can do something that is of great importance now which may help to assure that the writers are properly protected and compensated. The antique 1909 U.S. Copyright Act, which is an inferior to that of most European countries, is up for revision. The proposed modernization to extend the duration of the copyright and give writers and their publishers some compensation for jukebox performances—both standard in European law—should be a major step forward. ASCAP has taken a leading role in this struggle for sensible revisions for years, fighting for economics and a fair standard of living for composers and songwriters. It is time for every one of us, no matter how busy the audience, or of our friends, to join us in this crucial crusade. Without healthy economic conditions for the music creators the sounds of the Seventies may be unworthy of our heritage, our artistry, our writers and our future.

LUIZ AMARAL
International Director, Odeon, Brazil

Uswize state regulation of the Brazilian musical industry, however well intentioned, may be, I fear, too late. The authorities here are reported to be drawing up a code to regulate the relations between recording companies and artists and composers and to fix artist and composer rights arbitrarily. Unless these regulations are done by people who know the business serious damage may be caused to the industry.
THE ALUMNI EXTEND THEIR CONGRATULATIONS TO BILLBOARD ON ITS 75TH ANNIVERSARY

BERNIE ASBELL
Free Lance Writer

BOB AUSTIN
Publisher, Record World

MARK-CLARK BATES
President, The Cumberland Co.

NICK BIRO
Vice-President, Martin Janis & Co.

RAY BRACK
Sumarco, West Virginia

EUGENE BURR
Independent Television Producer

JOE CARLTON
Vice-President & General Manager, Command/Probe Records

SAM CHASE
Sam Chase Associates

JOE COHEN
Editorial Staff, Variety

DAN COLLINS
Marketing Director, Pickering & Co.

JOE CSIDA
Joseph Csida Enterprises, Inc.

JUNE BUNDY CSIDA
Free Lance Writer

PAUL DENIS
Free Lance Writer

BRUNO DUTKOWSKY
Bruno Advertising Agency

CHARLOTTE SUMMERS FRANKEN
Real Estate Agent

JERRY FRANKEN
Senior Account Executive, MSEI

LOU FRANKEL
Account Executive, Selvage, Lee & Howard

RALPH FREAS
NBC Publicity

JOEL FRIEDMAN
Vice-President, Warner Bros./Reprise Records

REN GREVATT
Ren Grevatt Associates

SAM HONIGBERG
Account Executive, Rogers, Cowan & Brenner

IS HOROWITZ
A & R, Decca Records

K. KEMPER 3rd
Senior, Vice-President, Young & Rubicam, Inc.

BARRY KITTELSON
Account Executive, Dick Gersh Associates

FRANK LUPPINO
Associate Publisher, American Automatic Merchandiser

JACK MAHER
The Music Agency

JOE MARTIN
President, Apex-Martin Records Sales, Inc.

BOB McCLUSKY
General Manager, Acuff-Rose

TOM NOONAN
General Manager, Metro-Media Records

BOB O’BRIEN
Director of Sales, Caedmon Records

MAURIE H. ORODENKER
Maurice H. Orodener Advertising

HENRY ONORATTI
Radio Merchandising Consultant

DAN RICHMAN
CBS Press Information

BOB ROLONTZ
Vice-President for Advertising and Publicity, Atlantic Records

STEVE SCHIKEL
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BILL SIMON
Reader’s Digest Record Club

M. H. SHAPIRO
Executive Secretary, Broadcast Pioneers

JOHN SIPPEL
Vice-President, Promotion & Artist Exploitation, Mercury Records

SEYMOUR STEIN
President, Sire Records

AARON STERNFIELD
Investors Overseas Service

LEN TRAUB
Variety

HAL WEBMAN
H/B Webman Corporation

NORM WEISER
Vice-President & General Manager, Chappell & Co., Ltd.

JERRY WEXLER
Executive Vice-President, Atlantic Records

NORMAN WEILAND
Merchandising

MAURICE ZOLOTOW
Biographies of Show Biz Personalities

SOL ZATT
Public Relations, Sol Zatt & Co.
Looking Ahead

well in excess of 600,000. It is this factor which en-
ables the U.S. record executive to take greater financial
risks in order to attract the major talent.

Regarding the slump in singles, I cannot see any re-
versal of this trend—although good singles will always
sell. The success of the budget album sales, on the other
hand, will escalate. I am also hopeful that the govern-
ment will recognize how crippling is the present level
of purchase tax on records and that some alleviation of
this burden will be considered.

The music publisher of today is changing with the
times—and that doesn't mean that he's just letting his
sidewalks grow longer. You're just as apt to find him
at a recording session as behind his desk. The future
will find him changing even more and adapting to the
changing needs of the music business. But one thing
you can bet on—he'll always be the man behind the song.

JIMMY BOWEN
independent producer

Independent producers will grow in number in the
next two to three years, as the independent inde-
pendents will start banding together and forming
small companies.

The big companies are becoming like IBM ma-
Chines. They have no sensitivity so the little guys
will have to band together. And from those little groups
will come the industry's next big companies.

HENRY BRIEF
executive director, Record Industry Assn. of America

Speaking in behalf of an industry that is not even
100 years old, it can truly be said that the past—despite
the tremendous strides that the industry has made since
the invention of the phonograph and the record by
Thomas Edison—is merely prolog.

We all know and take for granted things like the
long-playing record and the 45 rpm single which are
barely more than 20 years old, and stereo recordings,
which are only a little over 10 years old. We are now
experiencing the birth of what promises to be a vast
new field. And already on the horizon are such
developments as audio-visual recordings and four-chan-
nel stereo.

This raises a stream of conjecture as to the new
visions these developments will open, as well as the
problems they pose for the industry. For example,
radio today is the prime exposure medium for record-
ings. Who will provide the exposure for audio-visual
recordings? LP's today feature one artist singing or
playing 10 to 12 selections. Is this a format that
will lend itself to audio-visual recordings? It was largely
automotive supply houses that pioneered in the distri-
bution and sale of cartridge tapes and tape players.
Are today's prime distributors for records and tapes
equipped to handle audio-visual tapes and playing equipment,
etc.?

And, the question inevitably arises, in view of the
rapid advances in technology, what new developments
will be announced that haven't even been thought of
today.

Ours is an industry that has lived with rapid change
almost from the time of its inception—changes in
taste, changes in technology, changes in distribution,
in merchandising and marketing. What has made this
an exciting and challenging business and it's what makes
one wish that he could be around to see what happens
in the next 100 years.

JOOP H. BUINIK
deputy managing director, Philips, Baarn

The 1970's will see the escalation of a revolution
already triggered off in the 1960's. This revolution
is largely technological in character, and it will result
in new developments for every aspect of the music business.
The advent of the prerecorded tape is certain to change
the whole structure and size of the music business. The
widespread belief is that, as we proceed through the
1970's, each year will see a further rise of the pre-
recorded tape. This rise will partly be attained at the
cost of the disk, which is expected to command a
new demand for music presented in a new, convenient, exciting form.

Innovation in music is not, however, confined to
music cassettes or other prerecorded products. The com-
bination of sound and image for home entertainment is
already with us with the advent of the audio-visual de-
device of the future. The industry will have to go
through a period of adjustment, but it is already
clear that some alleviation of the problems they pose for the industry.

The creation of new demand is partly dependent
on the efforts of the companies but it is also greatly
influenced by the purchasing power of the consumer.
It is still often claimed that goods such as the audio-
visual devices are the rich man's toys. This may be—
but as incomes grow the rich man's market becomes
the mass market. It is expected that the home video
market in 1975 will be 65 percent of the total consumer
demand in the U.S. will be accounted for by families with
incomes of over $10,000. As the income bracket grows, millions of families in the U.S. and in Western
Europe will be able to reach for a whole new range of
goods and services.

The stakes are high, and so are the risks. The risk
element is intensified by the emergence of several
new factors. The great international lifetime of hit repertoire and the necessity to fire on an increased number of popu-
lar titles at the public in the hope that one of them will
be a hit, significantly increases the wastage element.
Each new deal carries a greater degree of risk than
before. At the same time competition in the music
field is intensifying as new companies enter the business.
In particular, the music industry and the leisure indus-
try in general are witnessing an invasion from the giant
corporations who have come to regard the entertain-
ment-leisure industry as the Eldorado of the 1970's.

MANUEL CARNEIRO
president, Topopar, Brazil

Our business is now increasing at a rate of 35 per-
cent a year and we expect it to up new horizons. At
present tapes and cassettes have 13 percent of the re-
corded music market and in 1970 we expect they will
have 20 percent. We are increasing factory output in
Brazil and it looks as if cassettes will have 60 percent
of the tape market next year.

MARSHALL CHESS
president, Chess Producing Corp.

The next decade will see the emergence of audio
visual tape as a mass entertainment medium and the
vast power of rock and popular recording acts will be
measured in terms of their total impact both in an
aural and visual sense. I will be much more selective
in signing acts and will be looking for the long term de-
velopments that depend on how a group or artist appears
in person. For example, I'm looking at a new group
in Detroit. I'll fly up there and see how the act is before I
consider signing them. Speaking for our parent
firm, GRT Corp., I can say that as the audio visual tape
concept is developed we will be there.

As the tape concept is more fully realized there
will be a leveling off of records. I think records will
be around for a long time, though. The combination
(Continued on page 138)
His sound is his signature

All available on RCA Stereo 8 Cartridge Tape
level off in 10 years and we will continue to see a great upsurge in tape. We could also see entirely different kinds of media and business become available and as the whole sophistication of electronic home entertainment continues.

I also see continuing influence of creativity on the part of young recording artists and this will continue to carry over into much closer work between record companies and talent. As a young person myself, I am fortunate in that I really can hear everything that comes out. If I didn't it would be very easy to be duped. But the youth influence won't dominate completely. The music of the 1940's and before that will be done again and again in different tastes and the intelligent people who have the years of experience will continue to make just as valuable a contribution as the young people who constantly enter the business.

MAURICE CHEVALIER

Bon anniversaire pour Billboard! You probably know that for my 80th birthday I decided to leave the stage after 68 years in show business and become an all-time writer to keep in touch with the public.

My new book, called, in French "Momo a cheveux blancs" which means "The Kid With White Hair," has just come out and is being sold all over the world. What do I think about show business today? The same as for the whole world—it will get worse before it gets better. Right now it is too hysteric. As for modern groups—some of them, in fact, all of them—owe a lot to Elvis Presley and are no doubt talented—but becoming kind of monotonous. Real boy will come back without too much muscle. I try to hear everything that comes out. If I didn't it would be very easy to be duped. But the youth influence won't dominate completely. The music of the 1940's and before that will be done again and again in different tastes and the intelligent people who have the years of experience will continue to make just as valuable a contribution as the young people who constantly enter the business.

Edward M. Cramer
president, Broadcast Music, Inc.

With 30 short years of service to the many worlds of music we at BMI are very privileged, particularly in the past two exciting decades, to be a participant in a recording of American music. Witness the fantastic increase in the number of writers, publishers, performers, recording companies, broadcasting facilities and other mediums of communication. To do this, we have watched the parallel growth of vast audiences that applaud and support music. It seems natural that more music made by more people for larger audiences will be a hallmark of the coming decades—based on the cultural, economic and technological advances to come and on one key factor: the continued encouragement of creativity which is the guiding principal behind American copyright law. This bright picture could be dissipated should new legislation require holders of music copyrights to subside either known forms of communication or those unimaginable developments which are certain to eventuate. Watchful, wary, we in music must learn to view the present—time for a well-earned over-completed job. We can never attain perfection but we can constantly re-examine. We can and we must coordinate and recon-

BING CROSBY

The music of today has gotten away from standard forms and has gotten into a pattern of four octaves and no lyrics. But there are some talented people who are creating valid statements. In fact, we get deluged with songs all the time from people offering us their material. I have begun recording some contemporary songs like "Hey Jude" by the Beatles, but I do them my own way. I don't attempt to change or modify my approach. I also feel that big band music is again cultivating favor with adults, who appreciate the opportunity to burn up some energy on the dance floor at nightclubs or hotel dinner-show rooms.

EDWARD G. DORIS
executive vice-president,
Rock-Ola Corporation, Chicago

In predicting what the future of the coin-operated leisure market will be in the future, I feel a little bit on page 140 as our founder, David C. Rockola, must have felt back in 1935 when he introduced his first 12-play phonograph, which was the Multi-Selector. I am certain that he wondered at that time what the future would hold. It is easy to be an expert in history because what you don't know you can always look up. But we do know that since 1935 many changes have occurred and the whole coin-operated industry changed with the times and with the many new types of equipment which has since been introduced.

Now we can be certain that many more changes will occur and many more interesting pieces of equipment for this industry will be introduced by the many inventive minds in it. Because of the growing influence of the music industry and the increasing amount of leisure time for the working man of America, and the whole world for that matter, I can foresee nothing except many growing opportunities for this industry. If you will witness the great growth in Japan, for instance, of the arcades, which are a result of the demand for amusement to fill the increasing leisure time, I think you could well apply this to the U.S. where a similar situation is occurring. It really comes down to the old law of supply and demand. When the business is there, the demand is there and the manufacturers of this industry, whatever the various types of equipment will apply their inventive genius to developing new machines to satisfy the demand.

In addition to the great advances made in coin-operated music, we only have to look at such hit games as the Computer Quiz, the arcade equipment manufactured by Sega, and the other manufacturers, to see how this law of supply and demand works. I also believe that in the coming years, as it is already being witnessed in the electronics of many of these games and music equipment, new space age developments and technological advances will give rise to this industry even more to open up whole new horizons for music and amusement equipment. To put it briefly, we have come very far to date in this coin-operated business and we see no limit to what the future really holds.

I might also add a comment here on the world markets which strengthens this opinion. While Rock-Olas has always been very strong in Europe, there has been a great change in recent years experienced greatly increased sales in the Far East, Central and South America, and look forward to this time to greater sales and new markets in other parts of the world.

PETER DUCHIN

In my father's day, the bandleader was a star—every kid knew the sidemen by name, could identify their solos, and wanted their autographs or in fact, even more if they were handsome. Then, I suppose, partially because of the rise of mass media, and the prominence and became the focal point, and the bandleader required to the background and became an accompaniment. For the first time, soloists such as Harry James, Stan Getz, Miles Davis, and many more interesting pieces of music of today will be able to become the all-time greats. What a great leap for the American musician and singer. If a person was known as a jazz vocalist, say, his or her material would conform to that image, and would vary very little.

I remember my father continually searching for music which would fit his very personal style. Most of the time he would take his music from sheet music and perhaps movies, hardly ever from "pop" music. Today, the scene has changed quite considerably I think. We are beginning to see the kids are beginning to take a considerable interest again in the music makers, not the vocalists alone. How else would one explain, for instance, the great success of the record "Blind Faith." Bands are coming back. This is to say that instrumental music is coming back to the charts—this is to say that the public is more and more aware of instrumental sound, whether or not it is with a vocalist. More and more vocalists and vocal groups are carrying many instrumentalists with them, not only to back them up, but to participate in their presentation.

A new pop music is developing as well. A music which is an intermingling of many varied influences. Most of the boundaries of which had been so easily accepted in my father's day have broken down. Teenagers and college students now are an amazing range of musical reference, and 10 years ago no one would have been thinking of rock as being better music than they were 10 years ago. Funnily enough, students are probably much more open in their curiously and in their desire to find out more about music than are their professors. However, I believe that many professors are aware of this fact, and are allowing themselves to relax and get with it, as if they could.

When I started my band eight years ago, I felt that I had to be quite conventional. I always thought that students would prefer something else. I was wrong. Students want something new, something interesting even sometimes lasting music. The students seem to have their thing together—now it's up to us.

CLIVE J. DAVIS
president, CBS Records

The most comforting thought about trying to predict the future of the record business is that whatever the form of media or programming, the essence of the product will be music—music written and performed by more and more creative people. The trend of the last few years is unmistakable toward more sophisticated and more imaginative material and instrumentation involvement of every aspect of the industry. This trend will continue as rock assimilates more and more jazz, blues and lassics.

The decade closes with the Rolling Stones selling... (Continued on page 140)
We all change.
Some resist change. Some welcome change.
And a select few, they cause change.
Warner Bros. Records has caused lots of change.
That means two labels—Warners and Reprise.
They cause revolutions in the record business every month.
By signing talent, no matter what it looks like.
By merchandising records honestly and outrageously.
By marketing our product in ways that make it inescapable.
And by not taking all this too seriously.
So, look for the labels that move.
Look for Mike Maitland, our president.
But you may have to look fast.
Mike’s always got change in mind.

*Warner/Reprise*
*Sometimes Known As*
*The Gold Dust Twins*
out Madison Square Garden in hours and Las Vegas early in the 1960s. But the “Tears of a Clown” tour was the last major tour that took place, many of which are already on the horizon, but because of the new and vital musical ideas that emerged there. The rock-and-roll tradition of the 1960s, which produced so many fine musicians and so much exceptional music, was only the beginning. The beat and the beat will be the dominant part of the recording business. Video tape cassettes will come into their own in the 1970s and will provide a healthy new area for growth.

GEORGE ERIEIT
managing director, Radio Luxembourg, London

As we move into the Seventies, we should feel privileged to be living in the world of the music. Music is our job, our hobby and our main source of relaxation. In many cases, we get paid for doing a job we enjoy or work we love. If you are the right kind of person, you will be a McLuhanized. The printed sound of the Seventies has become a part of our everyday life. This personal enjoyment is the most astonishing development of our generation.

The independent record producer is now the most powerful figure in the record business. The tail is wagging the dog as never before and the dog should be pleased. Those lucky enough to own recording studios should also feel happy, for young and talented producers of today will soon be needing 50 track facilities and will be waiting for 60 hours in the studio making a single.

Front money will be the most important part of the producer’s budget. Front money will be the dirty word in a couple of years. At 11:00 a.m. in the morning, we have a full house, and 25 percent of all the records on the charts will be independently produced.

As the price of the budget line albums comes closer and closer to the single record, we shall see a vast increase in the sale of albums and the single will eventually become a means of promotion for the album.

It is our belief that the new law will be more important than any music company and will promote more and more important record companies along with music publishers will be competing as never before for first class talent. If you can’t beat them—join them must continue to be our motto and let us all respect the talents of all writers and artists a great deal more than in the past.

FELIX FAECO
President
World Music, Brussels

As everyone has observed, considerable changes have taken place in the music industry during the Sixties—the advent of tape, both in cassette and cartridge form, the production of promotional film clips for television, new styles and new sounds, and the mergers and amalgamations of all kinds between firms in various fields of the music industry, are just some of the developments which we have seen on both sides of the Atlantic, and I see no reason why this evolution will not continue during the Seventies. The general public today is increasingly interested in music in all its forms and there are, we can be sure, millions of people in electronic music, including music created through computers.

We have now entered the leisure era which means there will be a growing demand for entertainment—no entertainment is possible without music.

The important events of the Seventies will probably mean that the legal changes regarding authors’ rights and neighboring rights following the debates at the last general meeting of the International Publishers’ Association held in Paris last October. One of the main subjects on the agenda was the 1967 Stockholm Revision of the Berne Convention, and, in particular, the Protocol to this Convention relating to the protection of certain rights under developed countries.

Reactions during 1968 and 1969 to this Protocol have been generally favorable in the majority of most countries—including some in Africa which could presumably be expected to benefit by the proposals—have not reached the next stage of Revision. The IPA Congress in Amsterdam in June 1968 is the CIASC Congress in Vienna in the same month, representing more than 50 authors’ rights societies from more than 35 countries, being unmatched in any other field.

It has been said that a new Revision will be drawn up within the next few years. It will be remembered that such Revision will affect nearly all European countries which are members of the Berne Convention, and other signatories such as countries in the American continent, Australia and the Far East.

The U.S. is almost alone in having a copyright law, dating from 1909, which is based on the notion of prior rights, and this has resulted in certain exemptions, the most astonishing being one that granted to the U.S. half-million jukeboxes. Such a bad example has been followed by other countries in the Americas, the Pacific and the Far East, and the world is a better place for it.

Now we are about to witness during the early Seventies, vast changes in television, radio, records and music publishing.

The technology will speed up this receptivity. Songs will be too McLuhanized. The printed sound of the Seventies has become a part of our everyday life. This personal enjoyment is the most astonishing development of our generation.
Seventy-five years ago, two gentlemen named W.H. Donaldson and J.H. Hennegan published their first issue of a musical trade magazine which they called BILLBOARD. They aspired to create and publish the best trade publication in the musical and theatrical world.

Eight years ago, three young vocalists got together and formed a vocal group which they called THE LETTERMEN. Their aspirations in a sense, were the same as Messrs. Donaldson and Hennegan — they wanted to create the best vocal recording and performing group in the business!

Today BILLBOARD can stand with pride behind 75 years of successful service to the music trade.

We, in all respect to our fellow artists, proudly look at eight years of success with Capitol Records — 26 chart L.P.'s with sales of 10,000,000, numerous singles with sales totaling 5,000,000. — adding up to $25 million dollars in retail sales.

We have been privileged to perform in concert at 1500 college campuses across the country — at many wonderful night clubs, hotels and to be seen in the homes of millions via the fantastic medium of television.

Our thanks reach out to many, many people who have helped us throughout the past years — the Capitol family, the executives, producers, engineers, sales, promotion and all divisions. Our arrangers and musicians can never be thanked enough. Included also are the many TV, producers and their staffs as well as our agents at William Morris.

To all at BILLBOARD we say, “Continued Success,” and as for ourselves, to quote the great George M. Cohan: “That goes without saying.”

Much Warmth,
THE LETTERMEN
Tony Butala, Jim Pike, Gary Pike
Looking Ahead

LEONARD FEIST
executive vice president
National Music Publishers' Association

As a forecast—purely personal—in the future, immediate and distant, the industry will continue to be basically dependent on the same fundamental product—the song—as it is today and as it has been in the past, immediate and remote.

New technologies of circulation and transmission will certainly shape the sounds as they will the publishers' flexibility, imagination and creativity in dealing with the business challenges which each development necessitates.

A fundamental problem may, I fear, complicate and impede progress in the new media and new uses. Copyright, domestic and international, probably will fall behind in a changing world as just as it does now.

And, as a final prediction, periodically there will be a publisher or writer who will be known as "the dean of the music business."

FRED FOSTER
president, Monument Records

In the beginning, Nashville rose or fell with the current strengths or weaknesses of the Opry and the Grand Ole Opry, the Chet Atkinses and the Don Lawses. Or the Fred Rowes or the Jim Dennys. And there existed in this milieu of creators an open line of communications that tied all factions into a rich and rewarding package.

And then Nashville was discovered! And the boom was on.

Like any boom town, the plans for progress lagged far behind the actual progress, and Nashville was burning at its melodic seams. New Yorkers and Californians and Midwesterners and others all beat a path to the music city that was catching hits. And so it grew, until we became No. 2 in the world as a record production center, and going for No. 1, and became known as Music City U.S.A. I happen to think Nashville has just scratched a microgroove into the surface of the world of entertainment. From country to pop—to rich to underground and on—NASHVILLE IS THE PLACE TO BE.

To be a complete production center you must produce not just records but all entertainment and art forms, motion pictures, television, the entire spectrum. And Nashville will.

ARNOLD GOLEMBO
manager-director, Gramophone Record Co., Ltd., South Africa

With the economy in South Africa in a healthy state one looks forward with great optimism to the decade of the Seventies. Parallel with the rest of the Western world, great strides took place, in this sub-continent during the past ten years, especially so in the development of a local artist's repertoire, and in the quality of South African recordings and manufacture.

South Africa's record buying public is of very quality conscious, and in this last year or so, with the advent of stereo, the LP market is virtually a stereo market only.

We can look forward also, to progress in the specific Bantu (African Field), where many groups, individual artists and composers are coming to the fore, and some of these recordings will not doubt reach international status.

The indication for the near future is a complete revolution in the retail field, with large chain stores, department stores and the bigger retailers adopting the U.S.-style self-service system, and moving some of their departments to the outskirts of the larger cities, thereby bringing recorded music to the notice of a larger segment of the population.

FREDERICK M. GRANGER, JR.
executive vice president, Music Publishers of America, Chicago

Before the decade is over I think the image of the jukebox operating industry will have lost all its tarnish and stand equally bright alongside the most respected. This will come about partly as a result of the industry's own efforts and partly as a result of a better educated, more sophisticated public. More people will be entering the business directly from college, although there will still be a manpower shortage in many industries, according to predictions of the U.S. Bureau of Labor statistics.

I agree with those who say that records will be replaced by something else in phonographs, perhaps by tape, but, in the final analysis, perhaps not, could be something entirely different. Whatever it is will take up less room and permit smaller jukeboxes. This could be a factor in the development of a more diversified market. The predicted gradual population increase to 230 million by 1980 will of course usher in a larger market. Jukeboxes may well be located on commercial aircraft and other public transportation, for example, thus permitting passengers to be more selective in what they want to hear. The ever burgeoning travel industry, among others, will naturally become a factor in our own expansion.

Jukeboxes will most likely play two or more recordings simultaneously in order to serve different areas of a location, be it permanent or mobile. Wall-boxes, though no longer called by such a wooden term, will become both necessity and luxury. The term "location" will probably remain, but the term "jukebox" will disappear without a ripple, not because of image considerations, but possibly because of concept, construction and or appearance of phonographs.

I do not want to be held accountable for these predictions before 1980. The only thing I really know about the future is that it lies ahead. In any case, The National Industrial Conference Board under sponsorship of the Jukebox Manufacturers Association in the decade ahead will be far greater than in any other 10-year period in the nation's history. This industry will contribute to and benefit from those changes.

DON HALL
vice president, Ampex Corp., general manager, Ampex Stereo Tapes

In the mid and late 1960s there have been a number of innovations in the music industry, more specifically in the recorded tape end of the music business. The Sextics saw the introduction of the cartridge, both 4- and 8-track, and the cassette. At the close of the decade, the 8-track cartridge and the cassette are showing increased popularity and rapid growth.

The latest entry into the recorded tape field, the cassette, is beginning to experience phenomenal growth as it doubles in sales every year. This growth is expected to continue in the Seventies. Along with the increase in sales will be an increase in the quality of the cassette itself. These advances will come in the electronics used to record the cassettes and the raw materials used, such as tape.

The recorded tape business didn't get started until the mid-Sixties but already accounts for 25 percent of the total music industry. In the Seventies, I think that the recorded tape business will continue to increase its share of the music business.

GEORGE I. HARRISON
general manager, RCA Victor, Canada

There will be a leveling off of record sales by 1973. By that date, record sales will reach a peak and be equal to tape sales, says Harrison.

After 1973, tape sales will continue to climb with record sales increasing on a small scale only if innovations within the record industry are made. The innovations may include an adjustment by record player manufacturers to the possibility of four channel disks or creating an entirely different marketing approach to the product. There will have to be some changes made and introduced by 1973 if disks are to compete with tape.

In the early seventies the difference between adr on 45 and LP disks will widen. There will be artists who specialize only in 45's and artists who specialize only in LP product.

Tape product and the psychology of listening to tape will have to be studied closely. Listening to a tape in the home is entirely different from listening to a tape in the car, where drivers might prefer listening to a variety of artists and music styles similar to radio programming. More thought will have to be given to programming tapes for the automobile market.

JAC HOLZMAN
president, Elektra Record

In cultural history, there are times when one particular branch of the arts becomes both the magnetic and nutritive core for that period's most exploratory and creative young artists. Currently that core is rock music. Rock not only intensely affects its own immediate musical sphere, but it has begun to influence and even dominate the other arts. Virtually all of today's most gifted and lauded poets have sprung from the rock experience and its roots have reached into drama, theater, and dance. If this Aquarian generation is enjoying a form of renaissance, rock music is the nucleus of that renaissance, and rock's pervasive influence will guide and affect in wondrous ways many of our future lives.

SAL IANNucci
president, Capitol Records

The future holds brightness for pictures and sound together, and it's going to be marketed directly to the consumer. It won't replace the sound business as such. It will be an addition. I make the analogy of radio and television. Radio is still growing in importance.

The record business will turn 100 percent to tape and be very portable. It will be a very personal expression. Music will be in the forefront because it's the expression of young people.

On a broader plane, sound and video will be joined together on tape for home usage.
THE WHITE HOUSE
WASHINGTON
November 26, 1969

Dear Mr. Nasatir:

It is a pleasure to congratulate you, the staff and readers of Billboard on this seventy-fifth anniversary of your magazine.

Over the years, from the days of the carnival to the era of electronics, your publication has served well as a mirror of many facets of the entertainment world.

Best wishes for your continued success.

Sincerely,

Mr. Mort L. Nasatir
Publisher
Billboard Magazine
165 West Forty-Sixth Street
New York, New York

United States Senate
WASHINGTON, D.C. 20510

November 25, 1969

Dear Mr. Nasatir:

It gives me great pleasure to congratulate and send best wishes to Billboard Magazine on the auspicious occasion of its 75th anniversary.

Music, "the universal language of mankind," is a vital medium today in promoting understanding and brotherhood. Billboard Magazine, during three quarters of a century of service to the world, may take pride in its achievements toward this goal, as well as in providing important news and views on the world world. Be assured that the community, the nation and the world are benefitted by your fine endeavors.

With best wishes for continued success,

Sincerely,

Mr. Mort L. Nasatir
Publisher
Billboard Magazine
165 West Forty-Sixth Street
New York, New York

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Sincerely,

Mr. Mort L. Nasatir
Publisher
Billboard Magazine
165 West Forty-Sixth Street
New York, New York

November 21, 1969

Dear Mr. Nasatir:

It gives me great pleasure to sendcordial greetings to all readers of Billboard Magazine.

My warm congratulations to you and your staff upon the celebration of the 75th anniversary of the magazine. Beyond all question, Billboard in its seven and a half decades has contributed importantly to the Show Business Industry of our country.

Best wishes to you and your staff for continued progress.

Sincerely,

Mr. Mort L. Nasatir
Publisher
Billboard Magazine
165 West Forty-Sixth Street
New York, New York

December 27, 1969, BILLBOARD 75th Anniversary Section
Looking Ahead

BEN KAROL
record retailer, New York

Contemplating the future of the record industry brings to mind the late, great Al Jolson’s observation, “You ain’t seen nothin’ yet.”

With taped music now finding its way as disk sales increase and talk of new cartridges coming soon which will combine video with audio, how can we miss? It seems to me that the entire world is now involved in what we produce. We have now established receptive worldwide audiences that are as eager for our products as our own people at home.

Our industry is about to achieve its greatest period of growth for many reasons. Tape, of course, has already obsolesced. The young generation is eager to hear, and they are entering many areas of the world.

They have learned how to use records to stereo records to stereo tapes. In recent years we have strived to recreate the sensation of “live artistry.” In recent years we have evolved from monaural records to stereo records to stereo tapes. Although we have achieved our goal, we have not yet totally achieved the full “live presence” experience wherein we can simulate the total effect of actually being in a cabaret or concert hall. As television evolved from small screen black and white to large screen black and white to color television and will eventually evolve to three-dimensional television, so will sound reproduction eventually add a new dimension—spatial presence—total presence and recreation of five artistry.

The marriage of visual communication as we approach the ultimate state of audio and visual reproduction in color and three dimensions.

In the next few years, our world will be maximizing the use of tape medium. Already companies are briefing salesmen on new product information as they travel from point to point. Doctors hear about the latest developments in their field as they drive to and from the office, the hospital and patient’s homes. Audio digests of current events will soon be available for busy people on the go. Gasoline stations and motels will provide tapes to customers so they may listen to point-of-interest information as they motor along scenic and historical routes. Many other uses will be found for cartridge information as creative minds explore this virtually untapped market.

Home video recorders and players are programmed for the foreseeable future. The unit will be all size and portable for simple operations. Our educational system will rely heavily on audio-visual systems to solve the complexities of our ever-expanding educational needs as we pursue the quest for excellence in learning.

As consumer demands dictate, 8-track will offer:

1. Record. The original 8-track systems were devised for completely automatic operation in an automobile where safety precluded a record mode. Today, however, many home recorders are available. More sophisticated, easier to operate record systems are under development.

2. Selectivity. Several automatic track and individual song selection techniques are being perfected. These systems will be fully compatible with existing 8-track cartridges and will not obviate any equipment but rather simply add the “jukebox” capability to new 8-track players.

3. Fast Forward. Already offered on some systems, fast forward will become widely available in the near future. This function will enable a listener to rapidly select individual sections of a program.

4. Compact Size. The 8-track players and cartridges are getting smaller. Soon complete entertainment centers will be available, incorporating FM, AM, stereo, stereo multiplex, multiple signal, seeking, and 8-track tape player in one package that is much smaller than our contemporary car radios. Motorola and others

(Continued on page 146)

OSCAR P. KUSISTO
vice president, general manager, Automotive Products Division, Motorola

From the earliest days of audio sound reproduction, the industry has strived to recreate the sensation of “live artistry.” In recent years we have evolved from monaural records to stereo records to stereo tapes. Although we have achieved our goal, we have not yet totally achieved the full “live presence” experience wherein we can simulate the total effect of actually being in a cabaret or concert hall. As television evolved from small screen black and white to large screen black and white to color television and will eventually evolve to three-dimensional television, so will sound reproduction eventually add a new dimension—spatial presence—total presence and recreation of five artistry.

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(Continued on page 146)

Oscar P. Kusisto  Kurt Kinkele  Don Kirshner

DECEMBER 27, 1969, BILLBOARD
Looking Ahead

have announced mini-cartridges that are 40 percent or more slender than present cartridges.

5. Compatibility. Several adaptations are available or will be available shortly to permit 8-track to play either 2-track, 4-track or cassette cartridges. This compatibility is possible for 8-tracking only. The cassette system cannot be adapted to handle 8-track cartridges. These adaptations would allow 8-track to complement—not obliterate—existing equipment. The stereo top and hot singles can then be played as well as other selections such as Broadway shows, variety packs, etc.

During the Seventies, there will be an unprecedented rise in the sale of tape equipment and accessories of all types. This consumer demand will be supported by an application of expanded technology and an affluence not paralleled in our history. The young people buy heavily. In the car, in the home, on the beach, stereo 8 and related tape products will be the sound of the Seventies.

JOHN LENNON

Bea

I think the Seventies will see music much broader-based; people will adjust to new sounds and the important thing will be not to catalog a sound as it comes into your ear but to listen as a child does without allowing built-in prejudices to interfere with your appreciation.

Of course the mainstream of pop music will go on much the same as before. There will probably be a Toke and a Viki and I'm afraid that I like pop. I like a lot of music that the general public likes and I don't find myself at odds with the charts. I don't think that "Cold Turkey," "The Ballad of John and Yoko," or "Come Together" are uncommercial. But I think tastes will become wider—people won't be hooked on just one band of music.

Public taste does evolve. The Beatles' music has changed and the public has gone along with the change—although our albums have never gone too far, and this has limited our potential. That's why we have started expressing ourselves outside the regular albums. You'd like to see in the Seventies a quicker means of getting music to the public. At the moment it takes too long to get to the public and this inhibits the creative evolution of artists. If things could happen faster, the level of creativity would be fantastic. Everyone knows it is all going to be tape in the future instead of records, but the industry is hanging on to record players more than it should. But I don't think you can get the same depth of sound on plastic as you can on tape, and tape doesn't wear out.

The tape revolution should have happened 10 years ago and we should have evolved a system where tapes can be sold like publications—the singles would be like newspapers and the LP's like magazines.

Much of the production Yoko and I are doing depends on reaching the public fast because it is like news. But for the moment there is too much reactionary thinking in the record industry.

Certain people at Capitol didn't want to release the "Two Virgins" album of the marriage album or "Give Peace a Chance." There are too many people making decisions in the record industry who don't know anything about kids or music. They are OK as lawyers and accountants, but they shouldn't have any control over the artistic side.

We have lost a fortune on the John and Yoko things because of delays. If they'd released "Two Virgins" when we made it, it would have been a big seller because with the Beatles people have bought the early stages when everyone is going nude. But everyone was frightened of it and the loss of revenue was insane.

The same applies to other things we've done. If they don't listen to what they hesitate doing. But I hope that the time the record comes out it is too late. Our live album in Toronto should have been out within days of the last event and our marriage album should have been out months ago.

But despite the reactionary attitudes of the men in suits, complete freedom is definitely coming—nothing can stop it. And, of course, the men in suits will swallow their pride and take their percentage as always.

SIR EDWARD LEWIS

Chairman, U.K. Decca, London

I am confident that the record industry will go from strength to strength in the seventies. Although the continuing economic squeeze in the U.K. and the high level of taxes are bound to have an effect on the industry, I can see no major obstacle to the long term expansion of the record business.

One major development in the seventies will certainly be the growth in the market for pre-recorded tape, and my view is that the cassette will be the dominant configuration in Europe. I am not at all sure that the automobile outlet for cartridges and cassette will be as important in Europe as it is in the U.S. Neither do I think that tape will replace gramophone records.

On the retail side it seems likely that the Seventies will see a substantial reduction in the number of specialist record dealers as rack jobbing operations increase.

One real danger facing the industry is the possibility of reaching a situation of "profitless prosperity" as album prices are brought lower and lower and margins reduced to a bare minimum. Certainly manufacturers in the U.S. have suffered as a result of the advent of increasingly heavy discounting.

Regarding the structure of the British industry, I cannot see the conglomerate pattern in the U.S. being repeated in Britain. As it is, the major record companies in Britain are already heavily involved in other fields and thus considerably diversified.

One feature of the sixties, particularly in the field of entertainment, has been a dramatic assault on conventional morality with the arrival of the so-called permissiveness. This has made itself felt in the record industry and while I do not feel that record companies should set themselves up as arbiters of public taste or morals, I feel that many of the more extreme examples of permissiveness on record and on record sleeves are unjustifiable. It is to be hoped that the situation will not get worse before it gets better, but eventually there will be a backlash against these excesses and more generally acceptable standards will be restored.

My hopes for the Seventies are that records will be put on the same level as books and be relieved of tax. I feel sure that Billboard, which during the last half of its honorable career has rendered such signal service to the Record Industry, will keep abreast of all future developments and continue a service in this country and throughout the world no less significant than in the United States.

EDGAR LESLIE

among whose song credits are

"For Me and My Gal, " Moon Over Miami, " Among My Souvenirs"

The songwriter is the basis of the music business. Without his product—songs—the music industry never could have been developed. I feel that eventually the writer must, in self defense, become the owner of the copyright.

I have always held to the opinion that the writer must be vigilant in safeguarding his gains and guaranteeing his future rights as new uses of music develop. This thought was uppermost when I, together with George Meyer and Billy Rose, organized the Songwriters Protective Association (now the American Guild of Authors and Composers) years ago.

In the early decades of this century, writers entered into what I consider "slave contracts" with publishers; many writers received a very small share of mechanical income. We began a long struggle and gradually bettered the lot of the writer and increased his share of earnings.

The primary source of creativity—the writer—must be nurtured in order to guard the health of the total music industry.
Dear Mr. Nasatir:

Warmest congratulations on the occasion of your 75th anniversary issue. Through the years your magazine has made an outstanding contribution to the industry in so many ways. All the best.

Sincerely,

Erik Jonssson

Mr. Mort L. Nasatir
Billboard Magazine
165 West 46th Street
New York, New York 10036

Mr. Lee Zhito
Editor-in-Chief
Billboard Magazine
165 West 46th Street
New York, New York 10036

Dear Mr. Zhito:

It is my pleasure to express to Billboard Magazine, on behalf of the citizens of Dallas, our hearty congratulations on the significant and important milestone now to be celebrated. Seventy-five years of service to the record and music industry directly, and to music lovers throughout our nation, must be a source of deep pleasure and pride to all who carry on the endeavor today. Certainly it is an occasion upon which the beneficiaries should pause to express appreciation, and we appreciate the privilege given us by the opportunity to do so.

There is no equal to music to uplift man's dreams, spirit, and goals, and thus it is an especially meaningful part of living which you serve.

With warmest wishes for the continued success of your endeavor to enrich the lives of our countrymen and indeed those who live beyond its borders.

Sincerely,

CARLOS ROMERO BARCELO
Mayor

December 27, 1969

DECEMBER 27, 1969, BILLBOARD
75th Anniversary Section 147
Looking Ahead

...Continued from page 146

available for resale in the coming years. We look to the 1970's with immense anticipation since the great strides we have made in the past two decades, particularly in the recording and production field, have prepared the way for what lies ahead. The coming decade will see a continuation of the rapid growth of the recording industry, both in the number of new artists and in the number of new recording facilities. The future is bright, and we can expect a steady increase in the number of new recordings released each year. The recording industry will continue to grow, and we can look forward to a world of music that is richer and more diverse than ever before.

GODDARD LIEBERSON

president, CBS/Columbia group

I have often been asked, during my 30 years in the music business, what the future of the music industry is. Just the other day, I asked myself, "What else can new policy happen?" The answer is: "Everything!"

Remembering all the changes in musical styles, public taste, the physical shapes of the records themselves and in distribution channels, I appreciate the saying that "there is nothing permanent but change."

The one thing I can confidently say about our future is that it will continue in a state of constant renewal with hardly a look back. It will continue to live and prosper through creative energy. That is why our industry, which has many veterans in it, has no old men—not even me!

ROBERT K. LIFTON

chairman of the board, Transcontinental Investigating Corp.

There are already many programs in various stages of progress that are designed to satisfy increased leisure time and its matching dollar availability that are being patented for the 1970's. An excellent case in point are the new video tapes and playback equipment now being produced and manufactured for home use here and abroad. It is quite evident that this new entertainment form will have the same rapid rise in consumer popularity over the next five years as color television and phonograph records had from 1945 to the end of this decade. This is not to say that sales in tape, tape decks and color TV will diminish in any way. Hardly. We are already witnessing the beginnings of the two and three set family, with, in some instances, one of these sets in the family car. Today it's no longer an oddity to see a passing motorist with a television antenna strapped out of the car roof or window, and the kids in the back seat being quietly mesmerized. Nor is it uncommon for the driver to ask his traveling companions what they would like to hear as he thumbs through the stacks of tapes in his glove compartment or tape deck. This trend is bound to continue.

Now, thanks to the expert engineering capabilities of the world's leading video manufacturers, it won't be too long before a host will be able to ask guests whether they would like to see the 1970 Super Bowl game in mid-July, or a video-taped Rolling Stones or Janis Joplin concert specifically produced for home use.

This new medium is indeed exciting for everyone. For the record industry, who not only possess the total capabilities to distribute and rack video tapes but also have the talent and facilities to produce and maintain them, it offers additional sales and revenue area. For the consumer it offers a whole new entertainment form that is virtually limitless.

In the immediate future we also see even a greater blending of the musical acts as we know them today. Various program forms of "Bach to Rock" are already popular concert and TV attractions and have been well received by live and home audiences throughout the country. This blending of the classical with the contemporary also aids immeasurably in reducing the generation gap.

JOSEPH LOCKWOOD

chairman of EMI

The future of the record industry throughout the world is one in which we have great confidence. There is no doubt that in the immediate future there will be challenges to be met from growing competition from many new companies. This competition is such that it can be met by forward looking management and energetic action from companies which have the resources to further the development of one of the most interesting and challenging industries in the world.

The Seventies will undoubtedly see an increase in sales of music on tape in one form or another. The cassette and cartridge are already establishing themselves as important media in some parts of the world, but I do not believe that the disk will be ousted in the next decade, rather will its influence in the fields of entertainment be enlarged as the LP market continues to expand.

Before we have passed through the next 10 years, we may see the development of visual recordings being widely available to the public, but at this early stage it is difficult to forecast the extent to which this will influence the record markets of the world.

I believe that its growth will be steady but that it will bring with it quite sizable production problems. These problems will undoubtedly be overcome, thus extending and increasing the field of entertainment that will be readily available in the homes of the peoples of the world.

MIKE MAITLAND

president, Warner Bros.

The integration of video and sound recordings seems inevitable now, though I think the industry's recent difficulties in standardizing tape packaging indicate that the problems to be overcome are not strictly technological. Just as the social sciences have lagged behind the physical sciences, our marketing methods tend to lag behind our production abilities. The future will bring sweeping changes in the marketing area, and not just in the obvious area of hardware.

The recording industry must become more sensitive to the needs of the consumer. Record companies should, for instance, consider coding records, much as film makers now classify their movies. There are many people who are offended by the current latitude in language and conduct. They are entitled to a warning through a classification system.

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JOHNNY MARKS

St. Nicholas Music, writer of "Rudolph The Rednosed Reindeer"

The future of the music business is very promising, judged by the past. It has always progressed, and there is no reason to think it will not continue to do so. Despite the deprecating words used by the older generation for today's songs—such as "noise" or "garbage," the fact is that the charges will probably prove false. We forget that the "Rhapsody in Blue" was called "noise" by some critics of its day. There were inferior songs in the 1930's and 1940's, just as there are now.

There is evidence that what we thought were impermissible standards are, in some cases, proving to be permissible. On the other hand, there are many great new songs which show every evidence of becoming standards.

It is true that youth is taking over from the older generation, just as the older generation took over in its youth. But there is a future for all in the vast complex of the business who are talented and who seek hard enough and wisely enough.

A. G. J. McGrath

chairman, Teal Records, South Africa Record Manufacturers' and Distributors' Association

The future of the record industry in South Africa looks extraordinarily bright. The growth rate of record sales in this country seems to be as high as in any other sophisticated market of the world. In South Africa LP sales continue at much the same rate as singles sales and, in the not-too-distant future, we can look forward to an over-all industry sale in excess of 3,000,000 albums per year, and singles sales in excess of 5,000,000 units per annum. The sale of local artist records is becoming increasingly important with artists like Virgina Lee, Ge Korsten, Four Jacks and a Jill, continuing to dominate the scene.

The most interesting development and expansion of the record industry activities is the spectacular advancement of 8-track cartridge sales. Already, over 50,000 8-track cartridge players are installed in motor cars in South Africa, and forecasts seem to indicate that another 40,000 units will be sold during 1970, and 60,000 units during 1971. It looks as though about 300,000 cartridges will be sold during 1970, and about 500,000 cartridges during 1971.

So far, the cartridge sales seem to be outstripping cassette sales, but it is inevitable that cassette sales will increase in line with other markets.

ARMANDO MORENO

general secretary, International Federation of Festival Organization, Split, Yugoslavia

Music is almost as old as humanity and it is as impossible to imagine a world without music as it is to imagine a world without light. Music has evolved as the human race has evolved and nowadays, when industrialization has reached such a high level, it is natural that music has assumed all the characteristics of an industry.

Clearly the future of the music industry is closely related to continuing technological development and more and more one feels the need of organized outlets for musical creativity. The words "music industry" imply in themselves an organized approach to music production where the elements of creativity and means...
"AND FROM NEAR AND FAR TO SEEK AMERICA
THEY CAME BY THOUSANDS, TO COURT THE WILD
BUT SHE PATIENTLY SMILED, AND BORE A CHILD
TO BE THEIR SPIRIT AND GUIDING LIGHT"

MONSTER

STEPPENWOLF
Looking Ahead

JULES MALAMUD
executive director, NARM

The day I was asked to write my thoughts on the future of our industry, the journal of the First International Conference arrived. I read the speeches given by industry leaders and found that virtually every one of them predicted that our industry and every facet of recording—both in creative and commercial aspects—the one recurring theme was YOUTH. The future of the music industry, it seems to me, will go in direct relationship to youth, and is clearly the result of its response to youth and to youth's desires in recorded entertainment. Youth demands categories of music, kinds of artists, bizarre forms of instrumentation, wild album art, tapes as well as records. And they should get them! After all, the youth of today and tomorrow are the growing audience that is our best customers. The young people who will buy records and tapes in increasing numbers in the years to come will have particular interest in the field of artists and repertoire previously unknown in the mass pop market.

Not only in the creative area has youth revolutionized the recording industry (and will continue to do so in the future, even more significantly), but also in the business and administrative areas of the recording business will the influence of youth be felt. Because he or she is the future, the music industry must fully recognize the importance and the future potential of the youth market and of the youth executive talent pool, the burgeoning interest in large public and entertainment events, the youth-oriented industry, which we have seen develop over the last few years, is a meaningful guidepost to the industry's future.

GEORGE PINCUS
president, Gil Music Corp.

1970 and the upcoming years will see Wall Street step up its entry into all branches of the music industry—especially music publishing, which is today's Polaron in terms of growth.

As we have seen gain experience in our business, however, they will realize that the best of all publishing firms are those that have copyrights—standards which have been in existence for an unlimited period. 1970 will see prices for such firms start at around 20 times earnings and go up from there. Most important today at much higher price/earnings ratios don't have the nearly the same growth opportunity that a well-run publishing company has. In spite of outside interests buying into publishing, 1970 will see hits and copyrights being developed by the active independent publishers who are geared to operate in today's market. An IBM machine will never pick a hit, see an artist, get a producer to lunch. Our business is essentially not 'complex' but simple—there will always be opportunities for few individual publishers with talent, determination and drive.

Of course, the buyers have to keep track of the sources of the music they buy. Last year, for example, a music man before the courts. It is time, then, to turn around to be a song they didn't know they already had. The dramatically new $250,000 I said I wouldn't object to their doing the same for me some time.

JIMMY PHILLIPS
managing director, KPM Music Ltd.

This year makes my 31st year in the music business. I started in 1918 with the German Darmek Music Publishers company and the great vogue in those days was ragtime (not Jazz) music. Business at that time were making a fortune from the sales of sheet music at 34¢ per copy, of which practically 14¢ was kept for themselves. Records were recorded and released at any pace—sometimes that at that time were large 10-inch platters, thick and heavy and the gramophone was still born repugnant to me.

When I look back and see how far we have traveled along the road to today it is amazing to witness the progress that has been made in every facet of the business. Whereas songs, as such, have not changed very much but have more or less gone around in circles. Rock 'n' Roll is really only rattle with another jacket on, it is in a way the best music instead of the old society off-beat music. Lyrics in the main today are a lot of nonsense and not even the great writers of the past—I'm thinking of names like Lorenz Hart, Irving Berlin, Cole Porter, Neil Coward, Eric Maschwitz, Jimmy Kennedy, George Gershwin, Dorothy Fromer, Bob Russell, Lennon and McCartney. I see the old days now and I said I wouldn't object to their doing the same for me some time.

It seems today that the music publisher's job is to create songs either on tape or on disk or whatever new contrivance comes along. Unfortunately the music publisher in most cases gives his publishing side of the business. Whereas songs, as such, have not changed very much but have more or less gone around in circles. Rock 'n' Roll is really only rattle with another jacket on, it is in a way the best music instead of the old society off-beat music.

MONIQUE I. PEER
president, Peer-Southern World Organization

The approach to music will be like an ultra-satellite to us because of the speed and the fact that is so fast becoming closer and closer knit that individuality and ethnic techniques will become as one unit with the resultant ultra-modern expression. This blending of classical, ethical, ballad and folk—will beget a new style. Instruments, as yet unheard of, will be devised to form this development of sound.

Not long ago we called the new Sound the London Sound. Upon analysis one notes that this brought a new mysticism which contains oriental characteristics. The electrification of many of our conventional instruments is just the beginning. Even as the gramophone began its sensation at the turn of the century, new developments with sound and electronic waves will revolutionize all tonal possibility. Precisely as the world becomes smaller and smaller because of the enormous strides in transportation, the fast pace of painting and sound, the modern comprehension of music will tend toward a world expressionism, rather than a national one.

Now I would like to add a note of vital importance to composers, authors and publishers! With these many changes in technical forms of music of the scientific and the scientific and the scientific, the writer of the past—I'm thinking of names like Lorenz Hart, Irving Berlin, Cole Porter, Neil Coward, Eric Maschwitz, Jimmy Kennedy, George Gershwin, Dorothy Fromer, Bob Russell, Lennon and McCartney. I see the old days now and I said I wouldn't object to their doing the same for me some time.

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(Continued on page 152)
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APRIL 27, 28, 29, 1970

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WRITE — WIRE — PHONE

AMERICAN MUSIC DEALERS INDUSTRY EXHIBIT APRIL 27, 28, 29, 1970
The future of the music industry is a bright one if the remaining non-aligned companies retain their independence from conglomerates and thus keep market share which once preceded over creativity. It’s pretty hard to see something that way nowadays. No one knows for sure who will be the head of a company next week, or who will own the company. The future of the non-public firms is a shaky one unless the line is held. The situation as it is now has a twofold effect on the music market.

The first is a rating of personnel, an auction bidding program of artists, writers, and other creative persons. Secondly, the possibility of many companies not now public going public. The biggest danger during this period is that executives and creative people will have a rough time doing any actual creating. This will hurt the songs, and diminish the opportunity to develop public figures.

My personal opinion is that companies that are not swayed away from their talents will weather the storm. Creative people simply don’t remain creative once they are bought and sold, for they know that any purchased asset can quickly be re-sold, and the individual becomes just another commodity.

The conglomerates control all leisure time activities and thus have a say about the product of everyone in the business. This has made companies moving into the record field and conversely, forcing the record firms into tape and distribution.

The best asset we have is that we would never struggle with the courage of their convictions who believe they can still make it as they have in the past. We need the desire of these executives to work hard and will not be intimidated. These will maintain their strong position in the music business.

Business is getting bigger every year, which is exactly why the non-music companies are getting involved.
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Looking Ahead

Continued from page 152

It is perhaps in the field of classical music, where, despite the monumental achievements which the record industry has attended in recent years, we nevertheless owe the greatest debt to the public. Classical music is a precious cultural heritage which was passed on to us in the form of a tonal heirloom, and which we are obligated to preserve and pass on to posterity. Although it is the product of composers endowed with genius, it also serves as an index of the degree of civilization reached by mankind. It is neither limited by geographical boundaries, nor political persuasions, nor ethnic evolution, but rather transcends the dimensions of time and place.

Whereas in the past, classical music was considered by many to be a legacy allotted only to a privileged, high-browed, and long-haired aristocracy, it has, in recent times, come to be recognized as the legitimate property of a classless humanity, free of racial, political, and economic bias. It is for this reason that the burden of responsibility rests with the record industry today, not only to preserve what was given to us, but also to disseminate and distribute this treasure to our contemporaries and succeeding generations.

The technical achievements of our time in the field of electronics have enabled us to develop recording techniques and sound-reproduction equipment of unparalleled fidelity. The concept of stereo recordings on microgroove long-playing records has brought about significant improvements in both technical and the economic feasibility of making available to all the beauty and audio-sensuous enjoyment of operas and symphonic works. The industry has spared no expense in utilizing the most advanced equipment designed by electrical and audio engineers in order to make the recorded works of our great composers available to mankind.

It is through this unfailing capital investment that it has become possible for all of us to enjoy listening to complete operas and symphonic works, performed by the best available artists, within the confines of our homes. These wonders wrought by stereo high-fidelity equipment and long-playing records have made it superfluous for us to leave our living rooms in order to enjoy a favorite orchestra, artist, or conductor. Compared with generations past, we have already done much to preserve our musical heritage. But we must not be remiss in discharging our obligations to the full.

During the past decade, we have unquestionably experienced a renewed enthusiasm for classical music. It augurs well for the future that this trend will continue, and that this available recorded treasure will increase in size and dimension. With further research and development of this industry, the equipment and the material will become available to ever increasing segments of the world population. Therefore, I personally would consider it a moral obligation on the part of the music industry to lend assistance, as Billboard to help in promoting this important portion of our civilization and culture, by expanding the printed space available for articles on classical music.

We all have a share in this responsibility. Today, the public demands that an ever increasing amount and variety of classical music be made available to them. I am convinced that, in the not-too-distant future, works which are presently known to a limited number of music lovers will be standard items in the record libraries of music lovers throughout the world.

DAVID ROTHFELD
divisional merchandise manager, E. J. Korvette

The approaching new decade should be the most promising and exciting one in the history of music. Cassette tapes—fully developed—will most probably the greatest new form of pre-recorded music a 4-channel stereo! Four channel will create a greater involvement for the listener in contemporary as well as popular music. It could usher in a new era for the serious composer. It is common knowledge that the sales of classical recordings are down. After 30 recordings of one electronic symphony work it is quite difficult to stimulate sales for another release of the same. Four channel will give us another go around for the classical collector. More important, today's composers can do something completely new—write for the 4-channel system. The result can create an explosion in the sales of contemporary classical music and could be the greatest boon for those composers who for the most part have had to struggle for recognition. Naturally, the manufacturing and sales of equipment should be enormous.

In a world beset by wars, music can be the communication bridge bringing about greater understanding among the youth of all nations. Perhaps the hope of our tomorrow, for world peace can, in the Seventies, become a reality.

JIM STEWART
president, Stax/Volt Records

The industry today is surrounded by problems which seem insurmountable. In the areas of distribution alone we are faced with some drastic changes in the very near future. Merchandising methods employed a year ago are now being phased out in the process of altering or completely reorganizing internally because of antiquated administrative systems.

Now to mention the profit squeeze facing us each morning when we see do: "What is the snow?" Very simple—"Product." If we produce hits, the consumers will buy them. If we produce garbage, then we can expect to be haggling singles market. And we deserve it.

So let us spend a little more time in studying the consumer's music needs, and go into the studio and create to fill those needs. What does this have to do with distribution problems, merchandising problems, administrative problems, etc. It is amazing how all these problems have a way of minimizing or solving themselves when you have "hits."

I feel the industry is more challenging and rewarding today than ever before. As the new plateau can be reached because of the vast untapped markets domestically as well as internationally at our fingertips. We more than rise to the occasion and discover and then develop these resources.

STEPHEN STEWART
director general, International Federation of the Photographic Industry

Crystal gazing is a risky thing at any time and particularly for a lawyer, but looking into the 1970's I think there are four major trends which will become significant.

(1) The link by ownership between record producers and publishers will be a major influence in the music industry. I would be surprised if by the mid 1970's, there were not substantially more record companies that own their own publishing houses with a significant repertoire. This should make a big contribution both to mutual understanding between the two sides of the music industry and to rentability.

(2) Performing rights in records, which already bring in several million dollars, will become significant in relation to profits. As the industry's campaign for legal rights is successful in more and more countries, record producers will see themselves as "rights owners" in the same way that publishers do. Development in the U.S., as one of the few major record producing countries where these rights do not exist, will be of signal importance. The 1970 amendment becomes law in one form or another in the Seventies. Once established the value of these rights will grow with the ever increasing use of music and particularly records in public places and over the airwaves.

(3) The IFPI is just starting a campaign for the recognition of records as a "cultural medium" like books. It seems grossly unjust that in many countries records should bear the least burden of tax when books, theaters, cinemas, etc., quite properly are billed a reduced rate tax as they are considered of cultural or educational value. The tax discrimination against records applies to customs and duties. The record seems to be a link between recognition if the record contractual in successful it will "arrive" in the Seventies. Such recognition will, of course, lead to greater sales for everyone.

(4) Finally, if the Fifties were the era of the rise of LP's and the Sixties of stereo, the Seventies should be the era of rising significance of cassettes and cartridges.

Dangers facing the industry would include piracy by this I mean copying the whole record, label and all, and selling it for a third of the price. In the Eastern countries piracy is fast becoming a national industry and the potential of these countries will soon be large enough for very significant exports. The answer is to persuade the governments and courts of these countries to protect the industry's rights by law. The Seventies will see a prolonged campaign to establish this protection.

IRWIN H. STEINBERG
president, Mercury Record Corp.

As we consider an industry in which various methods for conveying music will grow side by side. Industry volume will be nourished by tape as we know it, by audio visual tape, and by the disk of four channel potential.

The disk is not dead—it is not only alive and well, but about to bring us new excitement with prices that give value not comparable anywhere else in the field. At the same time and more, our industry's product will provide an ever-increasing number of avenues for conveying messages about love and life style and health. As the Seventies begin, the ideas for stimulating and stimulating these items will be available to all.

CASKIE STINNETT
editor of Holiday, former billboard Washington correspondent

The passion which the public exhibits today for getting into the music industry probably develop a new form of television; a sort of Add-A-Part TV show. They'll be taped, of course, but in each of the lines a leading character will be omitted; comic, second banana, talking woman, etc. The viewer will deliver the lines, I restrict this to comedy shows for a very pertinent reason. By 2045 AD the TV audience will have become so completely saturated by the standard programming that it will know all the sketches, situations and gags by heart. It will be able to rattle off the lines without trouble. Hopefully, drama will have retained its ability to amaze and surprise the viewers.

Extrapolating music, I look to the recent rage for "electronic" versions of classical and pop music. They seem to indicate that we will hear nothing but this sort of thing 75 years from now. Occasionally the Society of Ancient Instruments may offer a concert of the instruments developed in the 17th century, or the Tijuana Brass played in the original form, but they will be regarded as charming novelties. Much music will be composed by computers in the future, and the question for ASCAP or BMI will be whether or not to admit computer programmers to membership.

But to my mind the most amusing aspect of 2045 AD will be the ultimate development of the present practice of dubbing in films. Audiences are already accustomed to singing voices and dramatic voices being dubbed for stars. I see the time when the stars themselves will become composers; a syndicate, so to speak, of half a dozen look-alikes (with the aid of plastic surgery) each with his own specialty. There will be the dramatic Raquel Welch, the musical comedy Raquel Welch, the operatic Raquel, etc. With the personal appearance Raquel Welch, etc. This will be a closely guarded secret, of course, but there's going to be hell to pay if one of them wants to get married.

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Looking Ahead

LEOPOLD STOKOWSKI

By classical music I understand the creations of great composers of all periods and all countries. The future of music depends on the level of all men and women. If great music is neglected and forgotten it will be a loss to humanity which may be difficult to regain later.

ED SULLIVAN

When we first began our television show on June 20, 1948, popular music was tranquil, easy-to-take,omatic or swinging. Since then, there has been a musical revolution.

The youngsters of today consider the music of the forties or the fifties ancient. On the other hand, many of the older folks can't fully accept the rock and soul sounds of today, so we try to balance the kinds of music we present on our program.

We plan our TV show to appeal to all age groups, and showcase every type of music. We present artists who sing opera and the classics, Broadway show melodies, soul and gospel songs, country ballads, and even the latest rock tunes. This must keep abreast of the new songs and the upcoming performers.

We are the oldest show on TV today, but in attitude, we are the younger and constantly alert to what's new in the music scene. We watch the new record releases and scout the new singers and musicians.

Naturally, we get a kick out of discovering a new performer and point with pride to the fact that our show was the first to present the Beatles, Elvis Presley, Diana Ross and the Supremes, Petula Clark, Tom Jones, Robert Goulet and scores of others to the national TV audiences.

As to the future of music, it is difficult to be a crystal ball gazer. The staff are on the spot trends, once the trend has been born, it's almost impossible to predict, in advance, which direction music will take. The reason is obvious. Music is created by artists and writers. It is these artists that give birth to new avenues in music. For instance, the Beatles brought forth a distinctive, personal approach to music. It was not the raucous rock of Bill Haley or the modulating roll of Chubby Checker. John Lennon and Paul McCartney did it their own way. Their personal imprint was on the music, and George Harrison and Ringo Starr joined them to make the musical ideas complete.

The same could be said for the music of Bob Dylan, or the Detroit group that makes the "Motown" sound so popular. Burt Bacharach and Hal David are making their mark on the music business as Lerner and Lowe did with their landmark show, "My Fair Lady." Jimmy Webb and Laura Nyro's new music comes to life with the performances of such superstars as Peter, Paul and Mary, or folk, or rock, or jazz, or gospel, it is the composer and the lyricist who give birth to the music. The growing pains during the admixture of the composer and lyricist with the interpretative art of the performer that gives us new paths to travel in the ever-changing world of music.

And so, I believe that the music world will continue to change and expand and grow. New forms will appear, but it will be the creators, the talented composers, musicians and singers who will determine the direction of our music. Their minds and hearts will create the new beautiful sounds and exciting rhythms. And we all enjoy listening to music. It is one of the great delights of our world. Music makes our earth a happy place.

ART TALMADGE

During my 20 years in this business, I've always believed that the only thing constant is change. Hopefully, that change was for the better, but those of us who were privileged to see it can only see the results of their own effort to evaluate the effects of these changes. Overall, there seems little doubt that the conversation of record speeds, record sizes, the use of unbreakable materials in manufacturing our records and the emergence of tape in a number of different configurations all appear to have benefited our industry. The growing pains during the admixture between these conversion developments seemed larger than life at the time they happened, but once we overcome the pressures of change, business as usual was the order of the day.

While the present has always seemed somewhat dubious because of the uncertainty of the future, once again we find ourselves faced with new challenges, again in the form of change. Which tape configuration will become the standard bearer in that form, or will there be more than one leader? How will our music business years from now adapt to new technology? When that ever-ambiguous "list price" becomes a reality, or in our business to continue along the lines of its present direction, that of selling product at whatever price the traffic will bear? Through all of these industry upheavals, one thing has always been clearly evident when you have "hit", product, the only problem is being able to deliver it fast enough to fill the demand.

GLENN K. WALLECHS

Board Chairman, Capitol Industries

When Capitol Records was founded 27 years ago, the U.S. recording industry could claim annual sales of only $75 million. If we who helped pioneer the modern recording industry had a goal at that time, it was probably to surpass $100 million, or to achieve some other sales figure that seemed equally impressive.

As we know now, any goal in 1942 was destined to fall short of what actually happened.

The statistics are staggering. Last year, according to Billboard's critic, the nation's recording companies, after multiplying into the hundreds in the past several decades, achieved sales of $1.4 billion. Prerecorded tape which was hardly a dream in those earlier years, produced sales of $247 million. In 1968 alone, 4,400 new albums and more than 7,000 singles were distributed by U.S. record manufacturers.

One result of these years of growth is a rising consumer demand for home entertainment, can go nowhere except up—always changing, of course, but always going up. When I am asked about the future of our business, I often hear this question: "What will happen to the disk?" The answer is that " recordings" not "disks" is the key word in our industry. Perhaps the music lover in the future will demand quantities of albums, tapes, or accompanying visuals, or pulsating cubes. It makes no difference. Whatever the methods of reproduction we will produce the sounds that appeal to the customers of the 1970s and beyond.

With this as our goal, we are certain to become a multimillion-dollar industry.

NORMAN WEISER

vice president, general manager, Chappell & Co., Inc.

Seventy-five years is not really such a long time in the life of man, but in the music industry it has seen more than a few complete life cycles. Yet music is still one of the few "common denominators," speaking a language that is understood in every corner of the world, and by all human beings, no matter their age, race, color or creed.

For the creator, the wonderful world of music still resists the barriers of age and color that have been raised in so many other professions and industries, and their music, be it in the area of MOR or the most contemporary of sounds, is all that counts. Opportunities exist for the very young "to make it big," while those with more mileage can still hold their own, be it in a recording studio, a television or motion picture studio, or on or off Broadway.

Where else, or in what other field, could two young men like Peter Link and C. C. Courtney score a smash hit with their first show off Broadway, "Salvation," while just a few blocks away Alan Jay Lerner and Andre Previn were reading what appears to be one of the truly great shows of our time, "Coco," both shows proving to be musical masterpieces in their own particular areas.

Yes, the business of music is still one of great excitement, offering rewards far beyond those which can be put in the bank. And it appears certain that the next 75 years are not going to be much different.

Finally, with all the memories this wonderful world of music has given to me, one of the brightest is that built around those years I spent as a part of the Bill- board family in New York and Chicago, years when the music field as we know it now was really coming into being, and we were privileged to be a vital part of that growth.

5th Anniversary Section

DECEMBER 27, 1969, BILLBOARD
the Originator...
the Innovator...
the Leader...

NAL

SUPER STEREO 8 TAPES
CASSETTES
OPEN REEL TAPES

NORTH AMERICAN LEISURE CO.
1776 BROADWAY, N.Y.C., N.Y.
212 265-3340

All these great labels
with more to come—
BOBBY WEISS
international vice president, Monument Records

More than ever it's going to be a one world of hits. It's getting closer and closer to that all the time. Ninety percent of the records that become best sellers in the U.S. are being made strictly for international use. The reason is that licensees are putting forth great efforts to make these American hits hits in their countries. People follow the charts overseas, they travel by jet and news travels faster. Records will become hits in shorter periods of time in the future as opposed to what's happening today.

A key change in the international marketplace is the decline in the notion of recording an English language hit in a local nation's language. People are becoming attuned to buying a record in the hit language. There are some holdouts, like in Italy and South America, but even there the resistance is starting to break down. Kids are more flexible and they want the original language hit.

Overseas acts will have a better chance of breaking through in the U.S. in the years to come. The reason is that they are singing in English and their musician- ship is top-notch.

With more leisure time available all over the world, the future portends great opportunities for music. Melodic songs are in favor with foreign nations and soul music will take on even greater significance overseas in the immediate future.

WILLIAM B. WILLIAMS
WNEW Radio, New York

Question: What about the future of the music industry?

Answer: Hopefully, as far as the playing of record- ings on WNEW is concerned, it will showcase more and more of the time, young talent coming along today—talent both as far as the melodic and lyric line of songs are concerned and, of course, the performance of tasteful material.

I would hope that more and more of the music would at least sometimes concern itself with the issues of today. It may very well be that one way that the so-called "generation gap" can be bridged is through the pop music idiom. I think if we listen to some of the things the concerned young people are saying in their music, we all may be a lot better off.

FRED T. WILMOT
managing director, Columbia Records, Canada

Although Canada may be facing an economic level- off during the next year, sales of all leisure time product will continue to grow. The current tape boom is strictly additional business, although it is obvious that sales of pre-recorded tape are bound to have an effect on the disk market in the near future, probably after 1971.

Comparative sales volume in tape playback equip- ment as opposed to record players during the next few years will be the determining factor in market per- centages. It is foolhardy to think in terms of the demise of the LP record. If and when that should ever occur, it is certainly many years in the future. The millions of phonograph turntables haven't just can't be ignored. The record business will probably increase in sales for several years before a plateau is reached.

In spite of the strong head start 8-track cartridge gained through hardware sales in the automotive field, cassettes will continue to be a stiff competitor, and by the end of 1970, the two will probably share the tape market on a 50-50 basis. After that, who knows?

The future of the recorded music business will be- come even healthier regardless of the configuration in which the consumer desires his recorded music.

L.G. WOOD
international director, Records, EMI

The Seventies will undoubtedly be the decade of music on tape, although it is my belief that the disk record will continue to enjoy first class sales for a very long time to come.

The Seventies may also see a big development in the video field, although there are many problems which must be overcome before it can be utilized.

All in all, I see an even greater development of interest in recorded entertainment in all forms during the coming 10 years. More and more people will secure more and more leisure time and this great industry of ours is well equipped to provide for it.

RANDY WOOD
president, Ronwood Records

I see the demise of the single record within two to three years. The tape industry will, within this same period of time, account for well above 50 percent of the total industry dollar volume. If we are operating within a one billion dollar industry, I don't think we will drop a half a billion in record sales to accommo- date the growing tape sales. Tape sales will have a sep- arate, steady growth pattern.

The record companies have been very remiss in pricing their product properly, but people are paying $7 for a tape cartridge, which proves to him that peo- ple will meet the list price for an item they want.

On the creative level, more artists will own their own publishing companies, and I also feel there will not be any major publishing companies being formed because of all the small, individual ones owned by the musicians themselves.

Huge advances to artists paid by major companies will get smaller and smaller and the artists will in increasing numbers be forming their own record com- panies.

There is a drastic need for more large, catalog-type stores across the country, offering the public wide se- lections of repertoire. How else will all these new record companies be able to expose their product to the nation's growing population?

BERNARD CHEVRY
commissaire general, MIDEM

The music industry in the Seventies will see much more international coordination among its different sectors—publishing, production, manufacture and dis- tribution. More and more people in the industry will be working together without regard for national barriers because the world is now covered by radio and television and because we live in an age of regular communica- tion by satellite, it would be absurd to preserve the old spirit of regionalism. The language of music is the most international of all and lyrics can be translated.

The industry is aware of the vital role played by the information media and this is not solely a matter of sales figures and charts. If music is to transcend na- tional barriers it will require a constantly updated knowledge of the world's markets and constant aware- ness of new trends. We, through MIDEM, so be able to help in this direction by achieving one world of music, whether it be classical, contemporary or pop, which is no longer divided because of reactionary na- tionalism.

We cannot go backwards and there is no doubt that the diffusion of music throughout the world in the Seventies will become more and more intensified. We have seen the prodigious evolution of the record indus- try from the 78 rpm record to pre-recorded car- tridges. We know what a fantastic leap forward has been made technically in less than 20 years.

We are entering the era of refinements, improve- ments of these basic technological achievements and I believe that the future discoveries of the technicians will have relatively less importance than the widening of contacts and the development of music diffusion.

Looking Ahead

THE 2ND ANNUAL INTERNATIONAL MUSIC INDUSTRY CONFERENCE

Sponsored by Billboard and Record Retailer

APRIL 27 - MAY 1, 1970

Palma de Mallorca, Spain

75th Anniversary Section

DECEMBER 27, 1969, BILLBOARD
ARCHIE POWER

"Sugar, Sugar" Is The Record Of The Year – Billboard, Cash Box, Record World

Archie Power created the record of the year: "Sugar, Sugar"
It's sold over three million copies, plus more than a million internationally.

Archie Power makes "Jingle Jangle" a blockbuster album and tape:
Includes great Archies tunes like "Get on the Line" and "Senorita Rita."

Archie Power put "Sugar, Sugar" into a powerhouse album and tape:
Everything's Archie.
The phenomenal Archies' sound is getting great airplay, continues with great sales.

Archie Power continues with a new chart-breaking single:
"Jingle Jangle"
Already heading for its first million and the top of the charts.

Music Supervisor Don Kirshner
Produced By Jeff Barry

© 1969 Archie Comic Publications Inc. Archies created by John Goldwater

Manufactured and Distributed by RCA Records
Here is one of the most exciting success stories in the music business today. The explosive success of Bill Temple as an independent producer and independent record company executive has all happened since January, 1963. In 1969, he probably produced more records in the state of Texas than any other producer. In the past, he has leased masters to Columbia Records and Epic Records, plus this year, he has released 40 masters on his own labels—Sound Track and Chevell. He has also produced ten other masters not yet released or as of this date leased to another company.

Bill Temple is president of Sound Track Enterprises, Inc., which is the mother company to Sound Age Music, Chevell Publishing, Chevell Records, and Sound Track Records. He also is president of American Retirement Life Ins. Co., located in Ft. Worth, Texas.

The exciting growth in all the companies headed by Bill Temple is causing the industries' top A&R men to look to Ft. Worth, Texas, and really consider what's happening there.

Delta Recording Center in Ft. Worth, Texas, is the studio being used by Bill Temple Enterprises to produce all his masters. When pros in New York and Nashville hear the sounds being produced in the studio, they are amazed. It has even been said they are equal to the best.

1970 will expand operations in the publishing firm, Sound Age Music, and Chevell Publishing. A new Open Door Policy to all writers is now in effect. Song writers and publishers can start submitting new songs by writing: P. O. Box 12276, Ft. Worth, Texas 76116.

Potential new artists' screening and auditioning will begin on January 5, 1970, and will continue as needed during the year. To set up an audition write: P. O. Box 12276, Ft. Worth, Tex. 76116. Include personal data and recent picture.
1970 International Directory of Recording Talent

Introducing Billboard's Annual Trendsetter Awards

World Talent Reports
Top Artists of the Year
Top Publishers
Top Producers
U.S. Personal Managers
U.S. Booking Agents
Ed Ames

RCA
1970 INTERNATIONAL
TALENT DIRECTORY

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BILLBOARD 1970 TRENDSETTER AWARDS
(based on achievements in 1969)

CHARLEY PRIDE
—whose unique talents as a singer, together with his innate feel of country music, pioneered in removing the color line from country music. (RCA Victor)

EDWIN HAWKINS SINGERS
—whose giant pop seller “Oh, Happy Day” brought gospel music to the attention of the mass market, thus blazing a new trail for this classic musical form. (Pavilion)

DOTTIE RAMBO
—for incorporating white and black talent in gospel recording, an artistically meaningful and courageous innovation, a trend which will grow. (Heartwarming)

THE WHO
—for creating and performing the first successful rock opera recording, “Tommy” (released on Track Records in Britain and Decca Records in the United States), thus creating a new form in rock music and one which is sure to be followed.

CREEDENCE CLEARWATER REVIVAL
—for combining two heritages of the past—blues and country—into a fresh, funky, and influential sound that scored with the popular market in an unprecedented way. (Fantasy)

BILL GRAHAM
—owner of Fillmore East, for creating a special and unique environment in which rock acts can perform and communicate with young and live audiences; and for varying his rock format with unusual examples from the jazz, big band, and classical worlds.

LORIN HOLLANDER
—a leading classical pianist, who broke with tradition in popularizing his music in a performance at the Fillmore East—thus presenting classical music in a rock environment, establishing rapport with a totally new audience. (RCA Records)
BOB DYLAN
—whose return to his love for country music enriched both his art and that of many of the performers with whom he worked, the result of which was the creation of a vital yet new audience oriented toward country music. (Columbia)

ROBERT MOOG
—inventor, for creating the moog synthesizer, which opened up new sound techniques giving to the record producer a whole new potential world of electronic innovation in music.

BLOOD, SWEAT & TEARS
—for fusing the best of rock with the best elements in jazz to create a new sound for and adding new dimension to rock music.

JAMES RADO, GEROME RAGNI, GALT McDERMOTT
—as writers of the score for “Hair,” whose music opened up new vistas for on- and off-Broadway theatre in contemporary rock music.

ROBERT STIGWOOD
—for popularizing the free admission, open air, concert concept in Britain with the Blind Faith concert in London’s Hyde Park which lead to a new attitude towards live performances by artists as something for all people to enjoy without payment. Stigwood is also cited for backing the London presentation of “Hair” which became a box office success and set a new style for musicals in the U.K.

JACK RICHARDSON
—with Guess Who, Bonnie Dobson, Copper Penny, etc., is one of Canada’s top record producers. With arranger Ben McPeek, he guided Guess Who to international acclaim, thereby creating a domestic music industry in Canada that was viable.

RICHARD GOLDSSTEIN
—rock critic for the Village Voice, whose writings about music not only reflect but lift the level of the art form in which he is involved.

GRAEME GOODALL
—managing director, Pyramid Records, for establishing the new U.K. musical trend, blue beat and reggae music, notably with a No. 1 hit by Desmond Dekker, thus turning this into a majority musical style from its ethnic minority origins among the Jamaican population of the U.K.
Billboard kept score. And we finished first on the Top LP's and Hot 100 charts for the first nine months of the year. No wonder. Look who was playing.
<table>
<thead>
<tr>
<th>Artist</th>
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<tr>
<td>APPALOOSA</td>
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<td>THE BUCKINGHAMS</td>
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<td>CHARLIE BYRD</td>
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<td>THE BYRDS</td>
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<td>WALTER CARLOS</td>
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<td>THE CHAMBERS BROTHERS</td>
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<td>MILES DAVIS</td>
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<td>BOB DYLAN</td>
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<td>THE ELECTRIC FLAG</td>
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<td>TIM HARDIN</td>
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<td>ILLINOIS SPEED PRESS</td>
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<td>IT'S A BEAUTIFUL DAY</td>
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<td>JANIS JOPLIN</td>
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<td>AL KOOPER</td>
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<td>MARK LINDSAY</td>
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<td>MARTY ROBBINS</td>
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<td>BILLY JOE ROYAL</td>
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<td>JOHN WESLEY RYLES, I</td>
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<td>MONGO SANTAMARIA</td>
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<td>SANTANA</td>
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<td>O. C. SMITH</td>
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<td>SPIRAL STARECASE</td>
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Columbia Records
Top Artists Of The Year

Three Dog Night
Top New Artists, Singles

James Brown
Top Male Vocalist-Singles
Top Soul Vocalist-Singles

Creedence Clearwater Revival
Top Singles, Artists
Top Vocal Group-Singles

Booker T & The MG's
Top Instrumental Artists, Singles

Aretha Franklin
Top Female Vocalist

Top Male Vocalist-Singles
Top Soul Vocalist-Singles

Dionne Warwick
Top Female Vocalist, Albums

Top Male Vocalist, Albums

Wes Montgomery
Top Jazz Artist

Eugene McDaniels
Top Classical Artist

Blood, Sweat and Tears
Top Canadian Artists, Albums

Glen Campbell
Top Jazz Artist, Albums

Buddah, Sweat and Tears
Top Canadian Artists, Albums

Iron Butterfly
Top Tape Artists, 8 Track

Top Country Artist, Singles

Temptations
Top Artists, Albums

Billboard

December 27, 1969, Billboard
The following charts are based on Billboard's weekly charts in the various categories of recorded music from January 4, 1969, to October 25, 1969. The two most important factors in determining the charts in this issue are the number of copies of the records attained on the weekly charts published in Billboard and the number of weeks these records remained on the charts. Points were assigned to each weekly position, in reverse order. The number one position received more points than any other position, number two position, etc., and records on the charts for 10 weeks or more received more points than a record on for 9 weeks, in most cases. In this way all the records of a particular artist, publisher and producer were compiled, combined and placed in total point strength order. Where a record was shared by more than one artist, and each was known in his or her own right, the points were divided equally. This also holds true for publishers and producers who shared in a recording. All charts were prepared by the staff of the Billboard Music Popularity Charts Department, under the direction of Andy Tomko.
**TOP ARTISTS OF THE YEAR**

**Singles**

**Male Vocalists**

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<th>Pos.</th>
<th>ARTIST</th>
<th>Label (No. of Records on Hot 100 Chart)</th>
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<tbody>
<tr>
<td>1</td>
<td>JAMES BROWN</td>
<td>King (6)</td>
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<td>2</td>
<td>ELVIS PRESLEY</td>
<td>RCA (5)</td>
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<td>3</td>
<td>MARVIN GAYE</td>
<td>Tamla (4)</td>
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<td>4</td>
<td>JERRY BUTLER</td>
<td>Mercury (4)</td>
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<td>5</td>
<td>GLEN CAMPBELL</td>
<td>Capitol (6)</td>
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<tr>
<td>6</td>
<td>TOM JONES</td>
<td>Parrot (3)</td>
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<td>7</td>
<td>TOMMY ROE</td>
<td>ABC (3)</td>
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<td>8</td>
<td>OLIVER</td>
<td>Crewe, Jubilee (2)</td>
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<tr>
<td>9</td>
<td>STEVIE WONDER</td>
<td>Tamla (4)</td>
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<td>10</td>
<td>NEIL DIAMOND</td>
<td>Uni (2)</td>
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<td>11</td>
<td>JOHNNY TAYLOR</td>
<td>Stax (4)</td>
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<td>12</td>
<td>DONOVAN</td>
<td>Epic (3)</td>
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<td>13</td>
<td>ANDY KIM</td>
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<td>14</td>
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**Female Vocalists**

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**Vocal Groups**

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**Country**

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1970 International Recording Talent Directory

DECEMBER 27, 1969, BILLBOARD
### Top Artists of the Year

#### Soul

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#### Easy Listening

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### Canadian

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Just another incredible week...

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...at Capitol
Just another incredible week...

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<td>Top Canadian Singles Artists:</td>
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...at Apple
Male Vocalists

Pos. ARTIST—Label (No. of Records on Top LP's Chart)
1 GLEN CAMPBELL—Capitol (8)
2 TOM JONES—Parrot (6)
3 JOHNNY CASH—Columbia, Harmony, Sun (7)
4 DONOVAN—Epic (4)
5 FRANK SINATRA—Reprise, Capitol (5)
6 ELVIS PRESLEY—RCA, RCA Camden (3)
7 JAMES BROWN—King (5)
8 JOSE FELICIANO—RCA (3)
9 ENGELBERT HUMPERDINCK—Parrot (4)
10 JOHNNY WINTER—Columbia, GRT, Imperial (3)
11 JERRY BUTLER—Mercury (2)
12 CHARLEY PRIDE—RCA (2)
13 DEAN MARTIN—Reprise, Capitol (5)
14 BOB DYLAN—Columbia (3)
15 MARVIN GAYE—Tamla (5)
16 ANDY WILLIAMS—Columbia (3)
17 JOHNNY RIVERS—Imperial (2)
18 BOBBY VINTON—Epic (2)
19 O. C. SMITH—Columbia (3)
20 JOHNNY TAYLOR—Stax (3)
21 JOHNNY MATHIS—Columbia (5)
22 SAMMY DAVIS JR.—Reprise (1)
23 JOE COCKER—A&M (1)
24 OTIS REDDING—Atco, Volt (3)
25 ISAAC HAYES—Enterprise (1)

Female Vocalists

Pos. ARTIST—Label (No. of Records on Top LP's Chart)
1 DIONNE WARWICK—Scepter (5)
2 ARETHA FRANKLIN—Atlantic (5)
3 JUDY COLLINS—Elektra (4)
4 JOAN BAEZ—Vanguard (3)
5 TAMMY WYNETTE—Epic (4)
6 VIKKI CARR—Liberty (1)
7 PETULA CLARK—Warner Bros Seven Arts (3)
8 MARY HOPKIN—Apple (1)
9 JONI MITCHELL—Reprise (1)
10 BOBBIE GENTRY—Capitol (2)

Vocal Groups

Pos. ARTIST—Label (No. of Records on Top LP's Chart)
1 BEATLES—Apple, Capitol (5)
2 TEMPTATIONS—Gordy, Motown (8)
3 STEPPENWOLF—Dunhill (4)
4 IRON BUTTERFLY—Atco (3)
5 CREAM—Atco (5)
6 DIANA ROSS & THE SUPREMES—Motown (7)
7 CREEDENCE CLEARWATER REVIVAL—Fantasy (3)
8 JIMI HENDRIX EXPERIENCE—Reprise (4)
9 THREE DOG NIGHT—Dunhill (2)
10 BLOOD, SWEAT & TEARS—Columbia (2)
11 RASCALS—Atlantic (2)
12 BEE GEES—Atco (4)
13 SIMON & GARFUNKEL—Columbia (4)
14 ASSOCIATION—Warner Bros Seven Arts (2)
15 LED ZEPPELIN—Atlantic (1)
16 LETTERMAN—Capitol (6)
17 SERGIO MENDES & BRASIL '66—A&M (4)
18 VANILLA FUDGE—Atco (4)
19 BIG BROTHER & THE HOLDING COMPANY—Columbia, Mainstream (2)
20 GRASS ROOTS—Dunhill (2)
21 DOORS—Elektra (4)
22 TRAFFIC—United Artists (2)
23 MOODY BLUES—Drew (3)
24 VOGUES—Reprise (3)
25 SPIRIT—Ode (2)

Instrumental

Pos. ARTIST—Label (No. of Records on Top LP's Chart)
1 HERB ALPERT & THE TIJUANA BRASS—A&M (4)
2 HENRY MANCINI & HIS ORK.—RCA (1)
3 VENTURES—Liberty (2)
4 YOUNG-HOLT UNLIMITED—Brunswick (2)
5 HERBIE MANN—Atlantic (1)
6 DICK HYMAN—Command (2)
7 RAY CONNIFF—Columbia (5)
8 MASON WILLIAMS—Warner Bros Seven Arts (3)
9 DANNY DAVIS & THE NASHVILLE BRASS—RCA (2)
10 LAWRENCE WELK—Ranwood (3)

New Artists

Pos. ARTIST—Label (No. of Records on Top LP's Chart)
1 THREE DOG NIGHT—Dunhill (2)
2 LED ZEPPELIN—Atlantic (1)
3 JOHNNY WINTER—Columbia, GRT, Imperial (3)
4 CHICAGO TRANSIT AUTHORITY—Capitol (1)
5 QUICKSILVER MESSENGER SERVICE—Capitol (1)
6 BROOKLYN BRIDGE—Buddah (2)
7 CROSSBROTHERS & NASH—Atlantic (1)
8 FRIENDS OF DISTINCTION—RCA (2)
9 EDWIN HAWKINS SINGERS—Pavilion (1)
10 ISAAC HAYES—Enterprise (1)

Country

Pos. ARTIST—Label (No. of Albums on Country Chart)
1 GLEN CAMPBELL—Capitol (8)
2 JOHNNY CASH—Boxer (Sun) (5)
3 JERRY LEE LEWIS—Smash, Sun (8)
4 CHARLEY PRIDE—RCA (3)
5 MERLE HAGGARD—Capitol (6)
6 TAMMY WYNETTE—Epic (4)
7 WAYLON JENNINGS—RCA (3)
8 LORETTA LYNN—Decca (6)
9 PORTER WAGONER—RCA (4)
10 EDDY ARNOLDS—RCA (5)
11 BUCK OWENS—Capitol (4)
12 JEANIE C. RILEY—Plantation (3)
13 SONNY JAMES—Capitol (5)
14 JACK GREENE—Decca (3)
15 MARTY ROBBINS—Columbia (3)
16 JIM REEVES—RCA (3)
17 CONWAY TWITTY—Decca (3)
18 HANK WILLIAMS JR.— MGM (4)
19 DOLLY PARTON—RCA (4)
20 DANNY DAVIS & THE NASHVILLE BRASS—RCA (2)
21 RAY PRICE—Columbia (2)
22 DAVID HOUSTON—Epic (3)
23 ELVIS PRESLEY—RCA (1)
24 LYNN ANDERSON—Chart (3)
25 LEAPY LEE—Decca (1)
26 GEORGE JONES—Musicor (2)
27 BILL ANDERSON—Decca (3)
28 ROY CLARK—Dot (1)
29 CONNIE SMITH—RCA (3)
30 BOBBIE GENTRY—Capitol (2)
31 DON GIBSON—RCA (3)
32 CHEET AKINS—RCA (1)
33 HANK THOMPSON—Dot (1)
34 FREDDY WELLER—Columbia (1)
35 DOTTIE WEST—RCA (2)
36 DAVE DUDLEY—Mercury (3)
37 CARL SMITH—Columbia (3)
38 JOHN WESLEY RYANS—Columbia (1)
39 PEGGY LITTLE—Dot (1)
40 ROGER MILLER— Smash (2)
41 JOHNNY BUSH—Stop (2)
42 NAT STUCKEY—RCA (3)
43 BOBBY GOLOSOLO—United Artists (2)
44 CLAUDE KING—Columbia (1)
45 MEL TILLIS—Kapp (2)
46 KITTY WELLS—Decca (1)
47 FERLIN HUSKY—Capitol (3)
48 KEVIN PRICE—Boone (1)
49 HENSON CARGILL—Monument (1)
50 BILLIE JO SPEARS—Capitol (1)

1970 International Recording Talent Directory
### Soul

**Top Artists of the Year**

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<th>Label (No. of Albums on Soul Chart)</th>
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**Jazz**

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**Canadian**

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<td>Joe Feliciano</td>
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### Top Classical Artists

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<th><strong>Label(s)</strong></th>
<th><strong>Pos.</strong></th>
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<th><strong>Label(s)</strong></th>
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### Top Producers

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1-16 1970 International Recording Talent Directory

DECEMBER 27, 1969, BILLBOARD
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<th>Pos.</th>
<th>PUBLISHER, LICENSEE (No. of Records on Country Chart)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TREE—BMI (40)</td>
</tr>
<tr>
<td>2</td>
<td>GALICCO—BMI (18)</td>
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<tr>
<td>3</td>
<td>BLUE BOOK—BMI (13)</td>
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<tr>
<td>4</td>
<td>NEWKEYES—BMI (11)</td>
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<tr>
<td>5</td>
<td>ACUFF-ROSE—BMI (19)</td>
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<tr>
<td>6</td>
<td>SURE-FIRE—BMI (7)</td>
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<td>7</td>
<td>PASSKEY—BMI (7)</td>
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<td>8</td>
<td>SINGLETON—BMI (10)</td>
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<td>9</td>
<td>BLUE CREST—BMI (14)</td>
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<tr>
<td>10</td>
<td>CEDARWOOD—BMI (9)</td>
</tr>
<tr>
<td>11</td>
<td>LOWERY—BMI (4)</td>
</tr>
<tr>
<td>12</td>
<td>MILENE—ASCAP (3)</td>
</tr>
<tr>
<td>13</td>
<td>MOSS-Rose—BMI (5)</td>
</tr>
<tr>
<td>14</td>
<td>ROSE—BMI (3)</td>
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<tr>
<td>15</td>
<td>GLAD—BMI (2)</td>
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<td>16</td>
<td>COMBINE—BMI (6)</td>
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<tr>
<td>17</td>
<td>PAGE BOY—SESAC (3)</td>
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<thead>
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<th>Pos.</th>
<th>PUBLISHER, LICENSEE (No. of Singles on Soul Chart)</th>
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<tbody>
<tr>
<td>1</td>
<td>JORETE—BMI (37)</td>
</tr>
<tr>
<td>2</td>
<td>EAST—BMI (20)</td>
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<td>3</td>
<td>DAKAR—BMI (12)</td>
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<td>4</td>
<td>FAME—BMI (8)</td>
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<td>5</td>
<td>DYNATONE—BMI (6)</td>
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<td>6</td>
<td>CAMAD—BMI (6)</td>
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<td>7</td>
<td>DALY CITY—BMI (5)</td>
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<td>8</td>
<td>MOJAVE—BMI (14)</td>
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<td>9</td>
<td>DON—BMI (6)</td>
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<td>10</td>
<td>MARSAINT—BMI (4)</td>
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<td>GOLD—BMI (5)</td>
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<td>PARABUT—BMI (5)</td>
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<td>13</td>
<td>GOLD FOREVER—BMI (5)</td>
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<td>GAMBIA—BMI (3)</td>
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<td>BROTHERS THREE—BMI (3)</td>
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<td>16</td>
<td>WILDERNESS—BMI (2)</td>
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<th>Pos.</th>
<th>PUBLISHER, LICENSEE (No. of Singles on Easy Listening Chart)</th>
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<tr>
<td>1</td>
<td>SCREEN GEMS-COLUMBIA—BMI (10)</td>
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<td>FAMOUS—ASCAP (5)</td>
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<td>UNITED ARTISTS—ASCAP (7)</td>
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<td>UNART—BMI (7)</td>
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<td>VOGUE—BMI (2)</td>
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<td>DAMAL—ASCAP (3)</td>
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<td>CHARING CROSS—BMI (5)</td>
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<td>LOW-SAL—BMI (4)</td>
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<td>JAC—ASCAP (10)</td>
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<td>JORETE—BMI (3)</td>
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<td>TWENTIETH CENTURY—ASCAP (2)</td>
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<td>ROODA—BMI (2)</td>
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<td>STONEBRIDGE—BMI (1)</td>
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<td>Bb—ASCAP (3)</td>
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<td>VIVA—BMI (3)</td>
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<td>DETAIL—BMI (2)</td>
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<td>CURRAN—BMI (1)</td>
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<td>26</td>
<td>WILLIAMSON—ASCAP (2)</td>
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<td>27</td>
<td>CLINTON—ASCAP (1)</td>
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<td>MARIBUS—BMI (1)</td>
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<td>ANNE-RACHEL—ASCAP (1)</td>
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<td>30</td>
<td>SPANKA—BMI (2)</td>
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<td>CAMPER—ASCAP (1)</td>
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<td>32</td>
<td>QUINTET—BMI (1)</td>
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1970 International Recording Talent Directory
THE SOUL OF LOU RAWLS

Talent '69 — Survey of the Charts

By IRA TRACHTER

A review of the recording achievements of 1969 in terms of chart popularity reflects the mixture of sensational discoveries with familiar favorites continuing to enjoy great commercial success. As in the recent past, groups dominated chart positions, but were seriously challenged by male soloists, leaving the ladies, with some exceptions, finishing the race a poor third.

What human expressions can do justice to the Beatles' hold on the public? Million selling singles and albums were again routine for them, and their "Ballad of John and Yoko," although defying many top 40 radio programmers, sold over a million anyway. "Hey Jude" began the year and is considered their biggest selling single, and their two LP's released this year, the double record "Beatles" and "Abbey Road," easily reached the No. 1 position on the Top LP's chart.

As the year waned, the much talked about rumor of Paul McCartney's death renewed interest in the clue-ridden "Sgt. Pepper" and "Magical Mystery Tour" LP's, bringing them back onto the Top LP's chart.

One of the most incredibly successful newcomers to the record scene has been the Creedence Clearwater Revival, superstars of swamp rock. Although first achieving chart success with their " Suzie Q" in 1968, their accomplishments in 1969 were tremendous. All of their single releases, beginning with "Proud Mary" on "Fortunate Son" b/w "Down on the Corner," were top 10 singles and even more interesting, the group seemed capable of producing only "A" sides, because nearly all their singles were two-sided hits. Their success on the Top LP's chart was considerable, and as the year winds up, all three of their LP's continue on the chart, their most recent album, "Green River," swiftly rose to the coveted No. 1 spot.

The Temptations became Motown's super group of 1969. Their "Cloud Nine" and "Run Away Child Running Wild" single hits revealed a new, psychedelic style and sold heavily. But returning to their original sound they had their biggest hit of the year in "I Can't Get Next to You," their first No. 1 single since 1965's "My Girl." Equally successful were their albums: "Cloud Nine" went as high as No. 4 on the Top LP's chart and their currently active "Puzzle People" LP has been a top 5 hit. Joining Motown's other super group, Diana Ross & the Supremes, the Temptations enjoyed a hit single, "I'm Gonna Make You Love Me" and three big hit albums, one of them, "TCB," climbing to the very top of the LP chart. As these were not enough qualifications, they were easily the dominant group on the Soul charts for the year—the No. 1 spot on the soul singles and albums charts was theirs with nearly every release.

Tommy James and the Shondells reemerged as one of the top singles groups of the year with a string of hits that included "Crimson and Clover," "Sweet Cherry Wine," "Crystal Blue Persuasion" and "Ball of Fire." Although in the past their album success trailed that of their singles, their "Crimson and Clover" LP went as high as No. 8 on the Top LP's chart. Their recently released "She" single and "Greatest Hits" album has huge chart potential.

Although Diana Ross & the Supremes will separate professionally in the near future, Miss Ross going out as a single, the group rediscovered their hit stride of the past with "Love Child" and "I'm Livin' in Shame" singles, and although "Somebody We'll Be Together" is probably their last single together, it looms as one of their biggest hits. The success of the records with the Temptations owes much to their own popularity with the public.

The score of the Broadway musical "Hair," with lyrics by James Rado and Gerome Ragni, and music by Galt McDermott, had tremendous impact on records in 1969. The original cast recording has had a run on the Top LP's chart as the show has had on Broadway and elsewhere, and enjoyed the No. 1 spot for 13 weeks. The score served as fodder for some of the most popular singles of the year. Foremost among these was the "Aquarius/Let the Sunshine In" medley performed by the Fifth Dimension. This exciting group, on the verge of great popularity ever since their hit recording of Jim Webb's "Up Up and Away" in 1967. Although the "Hair" medley was probably their biggest hit single, a No. 1 record for six weeks, it was certainly not their only one. Their feel for changing rhythms and harmonies and counter-singing were perfectly suited to the songs of Laura Nyro and their versions of "Stone Soul Picnic" and their most recent No. 1 single, "Wedding Bell Blues" were huge hits. The last was cut from their hit LP, "Age of Aquarius" which

(Continued on page T-22)

1970 International Recording Talent Directory
DECEMBER 27, 1969, BILLBOARD
"I often ask myself... "Who are you, what are you, and where did you come from? It helps keep me on an even keel." ... and to those who think the same, Billboard on their 75th.
reached as high as No. 2 on the Top LP's chart.

The Archies Multimillion

The success of the Archies' multimillion selling "Sugar Sugar" is due to the creative talents of Don Kirshner, producer of the group. The non-existent band sold out a lot of singles. The jauntily titled song and their recently released "Jingle Jangle," both were recorded by a performer Andy Kim, testify to the fact that kids will buy records they like the sound of without necessarily identifying with the live artist.

A fascinatingly successful recording reorganizing individuals from defunct supergroups, introducing new groups, and sustaining interest in its established performers. Crosby, Stills & Nash (and now Young) and the Carpenters, who at one time or another have been bands grouped as Flack, Traffic, Buffalo Springfield, Byrds, Hollies, and Family. Crosby, Stills & Nash emerged as the only group still drawing from the Height record singles. A lot of his LPs charted in the first place were very high, and his most successful release was an LP of his own. The release of his hit "That's the Way Love Is," although not as powerful as "Sugar Sugar," was still a hit and assured success with older catalog entries such as "Let's Stay Together," "Greatest Hits," and Columbia, and several reissues of his own albums. His Sun label and even the low-priced Harmonie label.

Four artists who have scored consistently on the singles chart have been on their roots in soul. Marvin Gaye's reworking of Gladys Knight and the Pips' "I Say You Mean," from the Grapevine was his first No. 1 single and considered Motown's biggest selling single in its history. Before 1969, his best position was a No. 2 spot, and his latest release, "Blitzed" b/w "See Ruby Fall," and, on another label, "Get Rhythm." Aside from the "San Quentin" LP, he has scored a great deal of success with older catalog entries such as "Folks on the Run," "Greatest Hits," on Columbia, and several reissues of his own albums. His Sun label and even the low-priced Harmonie label.

An album "You've Lost That Lovin' Feeling" was his other hit single.

Dusty Springfield moved to Atlantic in late 1968, and her first single, "Son of a Preacher Man," clicked, breaking into the top 10. Her version of "Windmills of Your Mind," which came before "Little Star," which was the year's most popular song, was also a success. Her second single, "Brand New Me," was a likely candidate for the top 20 of the Hot 100 chart. Her hit single, "My Baby's Gone," which crossed over and achieved moderate success with three singles, "Move in a Little Closer," "It's Gonna Take Some Time," and "I Don't Know Why," is the only female performer of the year who might have a single selling in the top 20. Her follow-up single, "Love Will Find A Way," broke onto the Hot 100 chart but is not likely to match the popularity of "Put a Little Love in Your Heart."

Dusty Springfield had a hit with the"Little Star," a song that reached No. 2 in the charts, and her recent "My Baby's Gone," has been very popular. She has scored consistently in the top 10 of the Hot 100 chart. A lot of his singles are very popular, as"Moody Woman," "What's the Use of Breaking Up," and the most recently released "Don't Let Me Be Misunderstood," have enjoyed a very long life on the Top LP's chart reaching a position high of No. 29, and active for more than 52 weeks. His hit single, "I Can't Make You Love Me," has enjoyed considerable popularity, if not up to that of his predecessor. Stevie Wonder has three top 10 hits on the R&B chart. The nickname "One in My Life," "My Cherie Amour," and the most recent "Yester Year, Yester Year, Yester Year," which was chosen as the hit of the year, by the"Easy Listening" magazine, was a hit for him. The Byrds, Jimi Hendrix Experience, among others, while the success of the "Midnight Cowboy" single was just a fluke and his only hit to date. The"Talkin," which is included, TV soundtracks were profitable, notably those from the"Diana Ross and Supremes and Temptations albums, and the"Aretha's Gold." The movie's theme was the No. 1 hit single for Henry Mancini. The"Easy Riding" soundtrack, with its"500 Miles" from the"Dark Shadows" serial. Two soundtracks that have the ability to reach full potential are from two big movie musicals, "Paint Your Wagon" and "Brubeck's Stripes." "Hello, Dolly!" These will certainly be among the best sellers.

The biggest breakings in jazz were Herbie Mann with his"MPC's Uplift" which crossed over with considerable strength onto the pop and soul charts, and the debut of Isaac Hayes as a recording artist. His hit single, "I Don't Know Why," not only reached No. 1 on the jazz and soul charts, but entered the top 10 of the Top LP's charts.

In classical releases, the biggest news was the dominance of the No. 1 spot all year by Walter Carlos and Benjamin Folkman with their"Switched-On Bach" album, No. 2 spot by Robert Moog with his"Synthesizer" is showing the same potential, although brand new. Beverly Sills has enjoyed the greatest chart success since her"Beethoven's Songs" album and the Donizetti Heroes album and her recent"Scenes and Arias From French Opera."

One of the most popular of the year, the most consistent and the most promising artists on records. It will be interesting to see who will remain consistently among the best sellers with new albums and what kind of records will be according to the taste of people in general."

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1970 International Recording Talent Directory

DECEMBER 27, 1969, BILLBOARD
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(Continued on page T-32)
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LIPTON.

LINDSAY, MARK

LINDA

LINCOLN

LI'L

LIGHT.

LEWIS, RAMSEY

LEWIS, LINDA GAIL

(Remco);

BA:

LEWIS,

LEONDA

Guardian

RA:

LEFT BANKE

LEE, LONDON

LEE, LAURA

PM:

LAWRENCE,

LATTER,

PM:

LAWRENCE, CAMPBELL

LAWRENCE, JOHN (Armstrong); PM: Jack Turner;

LITTLE, PEGGY (Beth). PM: E. H. Watts;

LITTLE, BERNIE (Cigar). PM: George Phillips.

LLOYD, CLIVE (Atlantic);

PM: R. W. Harkness-Amer.

LLOYD, JOHN (Capitol); PM: George Phillips-Amer.

LLOYD, GEORGE (Atlantic); PM: George Phillips-Amer.

LLOYD, GUY, & HIS ROYAL CANAVERS

LINDSAY, JOE (Capitol); CA: Atlantic Artists.

LINDO, JOE Y. (Capitol); CA: Atlantic Artists.

LINDO, JOHN (Columbia); CA: Atlantic Artists.

LINDON, PIGGLE (Columbia). PM: Robert Merkat.

LONGHURST, WILFRED (World Pacific);

PM: Paul Larkin.

LOUGHLIN, JACQUICK (Bell); PM: Howard Egan.

LOUGHLIN, TAMMY (Bell); PM: Sunny Prince.

LOUGHS, THE (Steen-Roy); PM: Ted White.

LOUGHMAN, THE (BBC); PM: Bob Kallman.

LOUGHRAN, PAT (Columbia); PM: Mervyn Levy.

LOUGHRAN, PAT (Columbia); PM: Mervyn Levy.

LOUIS, JIMMY (Tangerine).

LOUIS, MILES (Blue Note); PM: Don Dunn.

LOUIS, ELLA (BBC); PM: Ben Green.

LOU, ON THE MONEY (London); PM: Everybody.

LOUW, RICK (MCA); PM: Ted Price.

LOUVEL, CHARLES, & THE GANG (Capitol);

PM: Bob, & The Blue Jays.

LOUIE, JOE (Columbia); PM: Maurice White.

LOUIE, JOHN (Columbia); PM: Maurice White.

LOUIE, JOE, & THE SONS (Capitol);

PM: Don Dunn.

LOUIE, JOE, & THE SONS (Capitol);

PM: Don Dunn.

LOUIE, JOE, JR. & THE SONS (Capitol);

PM: Don Dunn.

LUCAS, NICK

LOWDEN, AL

LOVE,

LORDE,

LONIE,

MAGGIE

MaDONIA,

MacRAE,

MacNEIL,

MATTHEWS,

MASTERS

MASKED MAN

MARTIAL

MARTEL, LINDA

MARSHMALLOW WAY

MARLOWE, SYLVIA (Decca); BA: New

MANN, HERBIE

MANN, JON

MANDRAKE

MALONE, BENS

MALONE, JOHNNY (Athena); PM: Stephen Epstein.

MAUDE, MARY (United Artists). PM: John Gibbs.


MAYO, MIKE (Bear frau). PM: Beals Hanks.

MAYE, LOYD (RCA). PM: John Gibbs.

MAYE, ROBERT (RCA). PM: John Gibbs.

MAYES, JUDY (Federal). PM: Frank Whelan.

MAYES, MARVIN (Bell). PM: Joe Turley.

MAZER, MAX (Bell). PM: Joe Turley.

MAZER, MAX (Bell). PM: Joe Turley.


MCARDLE, BILL (Bell). PM: George Frazer.

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MCARDLE, BILL (Bell). PM: George Frazer.
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(Continued on page T-42)

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Talent Report From Around the World

More Help Wanted From Canada's Radio

By Ritchie Yorke

The year 1969 was to be the period in which Cana-
dians became aware of the importance of exports and in a sense it did. Canadians managed to break through the international scene with a few hits, mainly LP's, from Guess Who and Motherlode. But the sad thing was that the breakthrough came with little or no help from many Canadian radio stations.

The year was marked by the emergence of the so-called underground scene into a sturdy position above ground. Record companies generally reported a strong increase in album sales by contemporary acts. The interesting thing was that many of these sales came without assistance of radio station airplay. At the end of the year, there were only three stations—one in Montreal, Vancouver and Toronto—consistently playing contemporary album cuts. Artists who managed to sell album sales were ruffling singles in per piece sales, and far exceeded the success of LP sales.

Single sales continued to decline. In fact, the entire singles picture continued to suggest just how long the situation can go on before there is a radical change in Top 40 radio.

Canada traditionally follows trends set in the U.S.—thanks to its radio programming, and therefore, almost everything that broke through in the U.S. also made it in Canada. But there was a big difference older than ever, and the Rolling Stones made a strong comeback in the middle of the year after a weak start.

Soul music continued to make gains, even in the Prairies where country rock was slow to program hard soul. Toronto and Montreal have developed into very strong soul markets, with Vancouver also shaping up well.

But despite growth in all areas of music, it was the hard rock music that had achieved widespread success. At almost any point during the year, rock had occupied a solid 80 percent of the album chart. Sometimes this surprised record buyers.

With virtually no means for exposing some of the product, the companies were at a high level. But virtually no effort was required from world-of-mouth exposure.

On the other hand, the sales of U.K. singles further weakened. With Canadian stations programming directly from the U.S. charts, there was little hope for British records which did not take off in the U.S. Therefore artists such as Fleetwood Mac, Chicken Shack and the Love Affair did not get a lot of airplay on the mainland—made little or no impact. Promotional visits by artists continued to produce only important means of exposure. Clubs such as the Rock Pile greatly aided sales by bringing in groups which had already received much radio exposure.

Around the middle of the year, the Maple Leaf System (a conglomeration of 12 key Top 40 stations across the country) promised to create a local production industry. But the expected boom in sales by Canadian artists did not materialize. Many observers credited this failure to the fact that the MLS had been formed out of less than favorable circumstances. Most people saw the MLS as just a political football aimed at stopping the Canadian Government from introducing legislation for a fixed price record industry.

The dismal results of the MLS indicate that the Canadian R.A.S. should soon have to renew its plans to act on this issue. More than anything else, the MLS needs a healthy local recording industry. Optimists predict that 1970 will be the year for it. Let us hope so.

Two factors have contributed to the improvement of recorded popular music in Puerto Rico or by recording labels that cater to the Puerto Rican market.

The first was the winning of Best Performance Prize by Puerto Rican singer Louise Quinones-Pena (Hit Parade Records—RCA) in the Latin Music Festival held in Mexico (March 1969). The fact that she won this first prize with "Geneses" by Puerto Rican composer Guillermo Venegas created demand for the single and album of "Geneses." It was recorded in Mexico backed by a large orchestra under the direction of Jose Sabre Marroquin.

According to record dealers, people who had never before purchased records, visited outlets to buy "Geneses" and send to friends abroad, because they were very pleased with the quality of the record that they had heard on radio.

American Sound

For the second factor of the trend of recorded music in this market, the establishment of Bob Bennett of Radio Station WBMJ here in San Juan sums it all up. The Bob Hope Show, celebrated its first anniversary in January 1969. Bennett, the biggest trend in Puerto Rico's world of music is toward the American sound both in beat and arrangement. In the last 12 months arrangement skills have become much better with many of our local artists using state-side arrangers or arrangers from one of South America's music capitals.

Bennett was the first station to bring major exposure of state-side sounds to Puerto Rico. As a result, English language single sales of material, for example, "Blood, Sweat and Tears" which exceeded 25,000 copies. Local bands are imitating the beat sounds and adding local flavor with the addition of congas and bongos.

There has also been a great influx of beat music from Spain with such performers as Agnus and Los Payos gaining wide popularity. This is interesting because the majority of Spanish music of the "Beat" variety is every bit as good as the U.S. product. In many cases Spain's heavy groups sell as many records here as they do in their own country. The local performers when faced with high quality work and artistic freedom in their own language, have made and are succeeding in their efforts to imitate the quality of locally produced music.

Recently WBMJ sponsored the one-night appearance of the Mark Ronson T Meter, a New York Stadium backed by a number of local groups and singers. Plans call for the establishment of weekly concerts, in smaller stadiums, featuring U.S. hard rock bands. The hope is that they will become the umbrella under the auspices of WBMJ. Therefore, the present-day trend in this market is for popular music and arrangements that must be produced, well performed and, as far as possible, have some Latin flavor.

Spanish Language Trend in Argentina

By Ruben Machado

The Argentine music trend in 1969 inclined mostly toward imports. On the other hand, there was an increase in the Spanish language apart from certain exceptions (the Beatles, Creedence Clearwater Revival, etc.) in the Spanish language, led by well-known artists singing in Spanish.

In 1969, local artists with most acceptance included: Sandro (with five hits), Leonardo Falco (with five hits), Joven Guardia (RCA) with their "El Extrano," Los Nafragues (CBS) with "Vuelvo a Naurua," "O te voy en la Vida," and "Yo en mi Casa, ella en el Bar," Los Iracundos (RCA). Successful solo artists included Patricio Ortega, Donlad (creator of "Titirando"), and to a lesser extent Carlos Baroza, Carlos Juvier, Beltran, Fedra and Maximiliano.

These were the great money-makers for 1969 with Spanish singing. But strong sales were also registered by foreign artists who sang in this language, such as the Italians Jimmy Fontana and Nicola Di Bari, with "De Madura" and "Sabadilla" and these versions in Spanish were even greater than those that had been internationally exported and by Italian and by their creators—Tom Jones and Bobby Solo.

Folk Strong

A smaller sector of the public remained faithful to Frank Sinatra, Frank Pourreira, Aduna, Petula Clark, Tom Jones, whose records are released in Argentina by Liberty—United Artists, as in the U.S. and Europe.

Local folk music is still a big factor, but the new emphasis is on manufactured records. Names such as Riomil Fraga, Arlen Sosa, Silvio and Pablo Morenesto, Alfredo Di Fulvio, Hermin Figueroa Reyes, Josse Lalrada, are all strong in the folk sector. Their favorites with their folk rhythms, which in many cases deal with historical episodes.

In short, the market is inclined toward local talent, both in the way of performers and writers, thus establishing a vigorous Argentine movement.

U.K. Independents 1969 Breakthrough

By Rodney Collins

As far as the major companies are concerned, 1969 must be regarded as a year of failure. Failure to break new artists into the charts and, in the case of Decca and Philips, failure to get a large number of hit singles. And 1969 was hardly a good year for British talent—even most of the big U.S. hits came from established artists such as the Isley Brothers, Marvin Gaye and Elvis Presley. It was mostly the independent record companies who were able to get some new names away—RCA with Cledagh Rodgers, Major Minor with Karen Young, Track with Thunderclap Newman and United Artists with the Immediate and their supergroups, too, with Blind Faith and the new Immediate group—Humble Pie.

Major directors did have their successes. Pye, for instance, with the firm backing of the company, while campaign to promote Irish singer Joe Dolan in Britain and Brazil, through a Radio Spot "Makin' Me an Island." EMI had the Steve Rowland group success, the Family Dogg with "Delirited" and all credit should go to Liberty UA for successfully establishing the artist, who during the fall had a radio and television series running simultaneously.

Island Score

No one local disk company has made such an impression on the U.K. charts as Island has done during the year. Launched as a beat label several years ago, Island has won a reputation as the forefront record company with artists like Jethro Tull (who had two chart topping albums during the year) featuring the Convent and Bodwyn Pig.

Steve Marriott from the Small Faces, BMJ was from the beat group that combined to give us Humble Pie, a group launched in 1969 as an attempt to break the state of the industry. With their first single, "Natural Born Bugie" a major hit, Island began the first big box office attraction.

The year 1969 also established Bermis, who produced Mary Hopkin followed the 1968 hit "Those Were the Days" with another major chart success "Goosey." and groups Mainly U.S. bands.

(Continued on page 380)

Tourists Help the Uruguay Market

By Carlos A. Martines

The Uruguay market has shown constant growth in the last year. Peak sales periods have been summer months (December, January, February), marking the peak of the tourist trade. Tourists have been very important to the industry, not only as a key element of the tourist trade. Tourists have been very important to the industry, not only as a key element of the tourist trade but also from a promotional point of view. Records which were at the top during the summer, repeated the success in neighboring Latin American markets in the winter. This movement particularly is an increasingly important.

Uruguay has always been an LP market, but figures in the last year indicated a growth in the single market.

Talent Peak

Local talent reached, in 1969, its highest peak to date in production and sales. This was mainly due to the efforts of the local artists, mainly solo singers. They were bringing new and more local material to their lyrical and used mostly Uruguayan folk rhythms. This material, combined with artistic quality and abled them to reach the public that was buying folk music from other South-American countries mainly Brazil, Argentina, and Chile.

Folk artists were not the only ones to enjoy big sales. Sev- eral rock artists charted both with LPs and singles.

Inflationary influences on local charts have been limited almost to material produced in Brazil, Argentina, and U.K., Spanish, French, Italian and Brazilian records have had very few chart names, although some were really big.

The LP nature of the market, together with the lack of pop concerts and the releases of U.S. and U.K. underground material, has helped the formation of a very important, top notch talent pool.
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N.V. PHILIPS' PHONOGRAPHISCHE INDUSTRIE BAARN,
THE NETHERLANDS
Although their new material is issued here on Major Minor, the Haley Brothers have enjoyed three major hits on Tamla Motown, including "Put Yourself in My Place," taken from one of their earlier albums. Marvin Gaye had two big hits—"Grapevine" reached No. 1—and the Supremes scored with three singles, but failed to pull in any major hits during the year. Frank Sinatra had two big hits and Dean Martin's "Gentle on My Mind" enjoyed four months on the Top 5. Newcomers to the British charts included Creedence Clearwater Revival and Edwin Hawkins Singers.

U.K. veteran singer Donald Peers returned with a big ballad sound on "Please Don't Go" disk that returns a favorite for radio request programs even now.

Although no 1969 sensations on the German record market. No great international successes, nor an interesting newcomer to animate sales. Nevertheles, the German record industry will raise the 1969 turnover by some 20 percent. With that, the industry will exceed the dream figure of 500 million Marks ($125,000,000). But this is little to the credit of German artists: foreign singers such as Tom Jones, the Beatles, soul/ psychedelic/underground groups had the first places in the charts.

The rare German singers with big sales are Roy Black (Polydor), Peter Alexander (Ariola), Udo Juergens (Ariola), and Heintje (Ariola). Their singles sell around 300,000 and their LP's also makes the charts.

Outstanding in the German market is James Last (Polydor). His "ein stop dancing" and "a go-go" series had 50,000 advance orders.

Also the late Alexander (Philip) was on the way to becoming Germany's best selling female singer before she died in a car accident.

Outstanding Singles

Outstanding singles in Germany in 1969 were Heintje: "Ich Sing Ein Lied Fur Dich," Peter Alexander: "Liebesleid," Rey Black: "Ich Denk Ai Dich," Mansu (Telefunkens), Alexander (Philips), Wencce Myhre (Polydor), and Wilma (Metro-nome) are Germany's best selling female artists. Teldec's Hildegard Knuth had big success with an LP for which she wrote the lyrics. Best newcomers are Mary Roos (CBS), Erik Silvestre (Elektra) and Bernd Apitz (Golden 12).

In the last couple of years German star have discovered concert tours as the biggest greats, Udo Juergens, Peter Alexander and seven other artists earned big money from concerts. In 24 performances Peter Alexander played to 100,000 people. Udo Juergens got started on a 140 city tour that will take him up to April 1970—the biggest tour yet by a German artist. There have been 21 hours of Germany in 1969 by pop artists from all over the world.

A record company manager summed up our current scene: "Germany is one of the leading record centers, but we have singers and songs like an undernourished country. Five or six good artists aren't enough."

Italy—a Man's World

By MARC MESSINA

This year has been almost exclusively one for the men on the Italian pop music scene.

The San Remo Festival was won by Ricordi's Bobby Solo, coupled with Iva Zanicchi (Ri-F) with "Zingara." But "La Poggia" (Rain), sung by CGD's Gigliola Cinquetti proved to be the international best seller of the festival. The San Remo event also saw two young RCA artists rise to national prominence—Nana, with "Che Freddo Fa" (How Cold It Is), and Rome-based Englishman Mal, with "Ti Sei Bella Cono Sei" (You're Pretty the Way You Are).

The record for the Summer (Un Disco Per L'estate) contest was won by EMI-Italian artist Al Bano for his "Pensando a Te" (Thinking of You). And a new star emerged in second-place winner Mario Tessuto (CGD) singing "Lisa Dagli Occhi Blu" (Lisa of the Blue Eyes).

But many Italians this summer were humming the Italian version of "Blackberry Way" translated to "Tutta Mia la Citta" (The City's All Mine) and performed by Ricordi's group, Equipe 84.

A controversial edition of Italy's annual singing tour, "Cantaggio," was won by two young southern boys. They were CGD's Massimo Ranieri, singing the old-fashioned melodic "Rose Rose" (Red Roses) in established artist group, and Ricca's Rossano with a revamped Gigli classic, "Ti Voglio Tanto Bene" (I Love You So Much) winning the young artist group. Adriano Celentano (Clan) topped the charts for a long period with his "Storia D'Amore" (History of Love), the consensus here was that it return to traditional, melodic ballads "alla Italiana" and a retreat from the more rhythmic foreign elements is underway.

Lucio Battisti (Ricordi), a composer-singer of the melodic genre, won the Festivalbar summer juicebox contest with "Acqua Azzurra, Acqua Chiara" (Blue Water, Clear Water).

I Camaleonti, the CBC group with an increasingly popular "Viva D'Angelo" (Angel Face) came in second. And it was this record that was most played on Italy's jukeboxes this summer. On the Top 20, the composer-singer has sold the most records this year with "Das-Sulan." "Meglio Una Sera Prima Da Solo" (Better to Cry Alone One Night), and the now classic "Una Chiara, Cento Fiabe" for 1970, the major companies and a Hundred Dreams) consistently riding the charts.
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Ireland—An Ambition Achieved

By KEN STEWART

Ever since the showband recording boom began in the early Sixties, it has been an ambition of every Irish band to make that all-important breakthrough to the English Top 50. And, though releases by Larry Cunningham’s “Tribute to Jim Reeves” and Frankie McBride’s “Four Letter Word” went some of the way, it wasn’t until this year that the ultimate was finally achieved.

The record that did it? Joe Dolan’s “Make Me an Island,” on Pye. Dolan is lead singer of the Drifers Showband, from Mullingar, County Westmeath. But “Make Me an Island,” was a completely solo effort and represented an attempt to cast aside the showband image, which is regarded in the U.K. as rather old-fashioned.

Top showbands are—and are likely to remain indefinitely—the biggest attraction on the Irish entertainment scene. By virtue of the TV and the Top 50 Mill, the six or seven nights a week, doing a four- or five-hour stage act at each of these shows, one from end of the country to the other, there’s little time to develop the showband as a songwriter.

Their strength and continuing popularity lies in their ability to deliver carbon-copy versions of the Top 30. Which in turns means that, where the recording scene is concerned, they’re plugging their competitors’ disks. Hence the domination of the Irish chart by British and U.S. artists.

In terms of sales outside Ireland, Joe Dolan was the man of the moment in 1969. In fact, the Variety Club of Ireland named him Showman of the Year.

But locally, the biggest seller was Sean Dunphy, of the Hoedowners, who records for the independent Dolphin label launched in 1968. His band is a middle-of-the-road country n’ Irish outfit whose repertoire is heavily punctuated by rebel songs.

Top Single

Ireland’s best-selling single this year was undoubtedly Sean Dunphy’s “The Lonely Woods of Upton,” which should win him a silver disk for 50,000-plus sales in the near future. Dunphy’s “Ireland’s Own” album has topped 6,000 copies, recently completed a full week in the chart with three different titles.

Talking of the chart, in September, and the majority of Ireland’s independent labels commissioned Irish Marketing Surveys Ltd. to compile a weekly Top 20. It is hoped that Radio Eireann will build a program around it. As it is, the new chart will be used by Irish Televisions “Like Now” and various national and provincial publications.

The strong decrease in singles sales—Elvis Presley’s highest single in ten years, “In the Ghetto,” one of the greatest songs of recent years—was partially attributed to Radio Eireann’s decision to drop its weekly Top 10 in January 1967.

But a much more feasible reason for the singles slump is the fact that for the price of two singles it is possible to buy a budget album. So low-priced LPs are selling as never before—a trend aided by the ever-increasing number of albums featuring local artists.

Country Music

There was a resurgence of interest in country music, with new bands bearing such names as The Cowboys, Smokey Mountain Ramblers, and Western Boys, Virginians and Gamblers doing well in Irish ballrooms.

But 1969 was remembered mainly for Joe Dolan’s pioneer- ership of the “Huckaback”—a smash hit several years back for Brendan Bowyer and the Royal Showband, but it had only limited success.

His best selling records in 1969 were “To je moj svijet” (This Is My World), “Oi ste znal o meni” (All You Know About Me), “Vracim Se” (I’m Coming Back). Also successful were “She’s a Knockout” and “Miss Ireland” who received a special award from the Jugo- tian label for selling one million records.

Among the newcomers singers Josipa Lisice, Miso Kovac, and Banjo Stivo among young people naturally. They all were festival debutants and later achieved record success. Miso Kovac’s “Vise sene vratim” (You Won’t Come Back), sold more than 250,000 copies. Leo Mar- tin is a young Belgrade singer who first recorded in West Ger- many. His English language single “Let Me Stay” was a big success.

Venezuelan singer Henry Stephen (who works in Spain and records for RCA Spanish) released only two records—great hits, “Limón Limón” and “Coco”—but managed to sell about a 10,000 copies.

Mike Kennedy (Barclay-Philips), ex-leader singer of the Bandits, was the No. 1 for two weeks with “Vivo amor” (I Live Singing), the song which won the Eurovision Festival this year. George Dann (Discophon) stayed one week with his Spanish version of “Casachek.” Formula V (Fonogram) stayed there for one week with “Cuentame” (Tell Me). The record of the year was the international hit “Maria Isabel” by Los Payos (Hispavox) which was 10 weeks at No. 1, breaking all national sales records.

The artist in the Top 20 most often was Juan Manuel Serrat, with six tracks of “Tu Nombra me sabe yera,” “Tu Paloma” and his LP “Dedicated a Antonio Machin de la Neta.” All were released by Zafiro- Novola and Serrat’s “Per San Juan” was released by Edipsa. This week he has given over 100 concerts.

Institutional vocal group Formula Vito has three singles in the Top 10—“Tengo tu amor” (I Have Your Longing) and “Busca un amor” (Look for a Love).

The year 1969 brought important changes on Yugoslav pop and records for RCA Spanish, who have significantly enlarged their foreign selections released on the market. This both increased the interest foreign records and brought much stronger competition to local recordings.

This year’s best-selling long plays are now more provincial, chart sales having dropped 20 percent. The album is a 10-inch disc and will contain about four or five selections. To date the local record market is very small, containing four or five releases and selling well in Yugoslavia.

The spectacular decrease in single sales—Elvis Presley’s highest single in ten years, “In the Ghetto,” has been attributed to Radio Eireann’s decision to drop its weekly Top 10 in January 1967.

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1ST Prize
FESTIVAL OF SANREMO
IVA ZANICCHI with:
“ZINGARA”

1ST Prize
CANTAGIRO
ROSSANO with:
“TI VOGLIO TANTO BENE”

1ST Prize
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“PORTAMI CON TE”
Talent Report From Around the World

Best Year for Local Norwegian Artists

By ESPEN ERIKSEN

This year’s Norwegian Song for Europe entry was the only local recording which reached the No. 1 spot on the charts during 1969, performed by Kristi Sparboe (Triola).

There were two reasons for the instantaneous success of this record. First, it was a catchy melody by Anne Bendiksen, well performed by one of Norway’s leading female vocalists. It also created a wide debate in television and newspapers. The choice was attacked by critics, defended by the industry. But record buyers settled the discussions by buying enough copies to put it right to the top inside two weeks.

Also successful in Norway during 1969 were Odeon group Glurrnan, RCA Victor singer Inger Lise Andersen, and Triola singers Anne-Mette and Odd Boerre. Boerre reached the charts with the Kjell Karsten song “Lena,” the other artists secured chart position with local versions of foreign songs. Glunn maintain a high position in the Top 10 with a Swedish composition, “La Osa Leve” performed by Marie Andersson on a record “Pippi Langstrumpf” (signature tune in a TV series) was also in Swedish Inger Lise Andersen’s big hits included Norwegian versions by Terje Mosnes of “Hopper Valley PTA” and “Where Do You Go to My Lovely,” the Peter Sarstedt song.

The year has been one of the best for local pop during the last decade and other artists showing success include Ole Ians (Troll), Lilian Askeland (Triola), Assa (RCA Victor) and Sonnet singer Karin Krog, now internationally acclaimed. Radio and TV are still reluctant though to promote local artists.

Marika’s Year

By Manfred Schreiber

In June 1969, the Austrian pop singer Marika Lichter represented Austria at the Song Contest in Athens, and won the first prize among West European contestants, ranking sixth among 44 participants from all over the world. She was awarded the third prize for her song “Adieu” at the International youth-singers TV show in Germany, entitled “Show Chance.” In July she sang as a guest at the International Song Contest in Lisbon. Portugal. Her greatest experience was, however, at the International Contest in Rio de Janeiro (Brazil) in September where she represented Austria. Her next single release is “Ich Wünsche mir ...” for which Marika also wrote the lyrics. The flip side is “Wieder”—the song which Marika sang in Rio. She has already been invited to perform again at the International Song Contest in Chile, and she is going to sing at MIDEM in 1970. Two other female pop singers to be mentioned are Chris Ek- land with her number “Take Away My Heart” (lyrics and music by Jack Grunsky), and Ulli Endress, who represented Austria at the pop festival in Bulgaria.

Best Known

Internationally the best-known Austrian pop singer, composer and lyricist is 24-year-old Jack Grunsky, who spent many years in Canada, and now records exclusively in Austria. He appeared in several TV shows in Austria, Germany, Switzerland, and many other countries. He also performed with the Small Faces in Munich, represented Austria at the pop festivals in Ljubljana (Yugoslovakia), and in Karlsbad (Czechoslovakia). In Canada, he gave two concerts in Ontario at the University of Waterloo. His last hit “Catherine” sold well, especially in Germany.

Wider Variety of Danish Artists

By ESPEN ERIKSEN

A revival of the public interest in local productions—beginning a couple of years ago in Austria, Germany, Switzerland, and now to a certain extent also to Denmark—has resulted in a wider variety of Danish recording artists. This revival started with a certain number of Danish singers, and has now also included a number of Danish instrumentalists and various artists have had chart success. There are also a number of Danish instrumentalists and various artists have had chart success. Also the introduction Jan. 1. of a weekly program featuring the best selling Danish records brought forward an increase in

(Continued on page T-86)
As We Look Towards The Seventies
With Billboard
We Wish You

Peter, Paul and Mary

Albert B. Grossman
Management

Milt Okun
Music Director
They played the group with was equally successful here and recorded the was dans pa... Tidmand had version disk the.

Continued local No. Germany Denmark Ceylon Canada (CAPAC) Brazil Bermuda Bahamas Barbados Belgium (SABAM) Bermuda Brazil (UBC) British Honduras Canada (CAPAC) Ceylon Chile (Universidad de Chile) Cyprus Czechoslovakia (OSA) Denmark (KODA) Argentina (SADAC) Australia (APRA) Austria (AKM) The French dance craze was equally successful here and among the various recordings made by Birthe Kjaer on CBS hit the charts. Philips artist and s"A Banda." The Danish version by Odeon singer Bjorn Tidmand was titled "Nu blir det sommer igen." Tidmand had several chart successes as did Keld and the Donkeys with their HMV recordings "Son en droem." (Ganz in Weiss), "En dans pa roser," and others.

HMV singer Gitte Haenning was successful both in Denmark and Germany and Ulla Pia recorded the German song "Flower Power" for the same label.

All major recording companies in Sweden are agreed that 1969 has been a very good year for sales—the average increase is around 20 percent. CBS managing director Carl-Eric Hjelm states that all records by CBS Swedish artists reached the "Svensktoppen"—a voted popularity list on radio in Sweden. Good sellers were Anita Lindblom with "Minn Du Det Stannar" and "Kring De Sma Hus," Jan Malmsoie with "Hej Clown," Towa Carosen with "Catspaj" he said. Top seller during the first 20 months of CBS existence here as an indie is Jan Malmsoie's "En Sang, En Gang." CBS will be looking for new names to try out in 1970. "We have been careful with re-releases this year, to establish the label," said Hjelm.

All domestic recordings of Polar Records have likewise made the charts in 1969. The big ones were Hootenanny Singers with "Boejan Till Slutet" and "En Sang, En Gang," Mats Olins with "Jag Tror Pa Sommaren." Newcomer Arne Lambeth was very successful with "Nanna" as was Britta Borg with "Ljuva M." Sonet general manager Dag Hasgquist claims a bigger share of the market than ever before. Their top local success was Lars Ekborg's monolog "Bunta Hop Dom." Ola and Jangle's "Let's Dance" sold in Sweden but sales in Japan, Germany, Spain, Belgium and the U.S. have taken it over the 250,000 mark. Tommy Koerberg had a great success with "Judy, Min Varm" and Ola Hakanson with "Du Skatter Menig At Mit Liv." Sonet will in future be promoting Jan Oennerud and Sylvia Wretham.

Sales manager Rolf Nygren of EMI reports a good year: "Earlier our Swedish scene was not the best but we are going forward and it is figured that we have 30 percent of the market. Trio Me Bunta's "Mina Sm, Leva Foer Varandra" has sold very well and another profitable artist is Gunnar Wiklund with "Vi Ska Gaa Hand I Hand" and "Kan Jag Hjalpt Att Jag Aekskar Dig Aennu." Cupol have lowered their record production which has proved profitable and, according to general manager Lris-Johan Roundquist, has slightly increased their market share. During the last couple of years the company has worked hard with newcomers and is beginning to pay off. Agnetha Fuellsbacks record of "Frua Foer Svenska Som- maren" sold 15,000, a good figure for a new artist. Newcomers doing well include Elisabeth Lord and Cacka Israelsson & Brit- Mari Andersson. New name promotions by Cupol in the coming year include Anita Berggren and Gunnar Embell.

Press officer Ingun Eriksson at Philips-Sonora reports a good year for the company with Louise Hansson. And their best selling LP in 1969 was a Swedish product, "Har Kommer Pippi Langstrump," a soundtrack from a TV series. Newcomers lined up for future promotion are Joergen Edmun (Mercury), Kaiire Sundelin (Philips) and James Hollingsworth (Philips). Olga Records have struck lucky during the year, says sales manager Henri Wennekenroos. Artists whose singles sold strongly are the Hep Stars, Eleanor Bodel and Claus Dieden.

Bestseller at Karosil/Polydor was "Al, Al, A." with Osten Warnerherr. Lira Berghagens achieved hit status with "Gunga, Gunga" and Lill Lindsor received a golden LP award for her "Kori 1 Min Varld." (sales over 25,000.) Metronome Records managing director Boerge Ekberg says that Swedish produced albums were their biggest items, and their good sellers were newcomer Pugh Rogefeldt and jazz guitarist Rune Gustafson. Top singles were "Mamma Ar Lik Sin Mamma" with Siw Malmkvist, "Leva Mitt Liv" with Svante Thureson and "Kor Langsam" with Family Four.

General manager Sixten Eriksson of Electra says "It has not been the same success as 1968—we've had no 100,000 seller since "Banne Mej" with Claes-Goerner Hedestroom—but all records with Sten & Stanley and Sten Nilson are selling around 25,000."

Good Year for scandia Musiki By KARI HELOPALTO

It was particularly a good year for Scandia Musiki and their artists Tapani Karna, Danny, and Kirka Babstnick. Every disk from these artists reached Top Ten status. Tapani, the most successful and Finnish choice for Midem 1970, had No. 1 hits with "Kaymme Yhdessa Ain," "Kuulen Taa Kotin Pain," "Ei Liiketa Lauantaina" and "Eliseo." He had a busy summer touring Finland with his band.

Danny, longtime favorite of the Finnish public, once again put together a large summer package. Titled "Super-Danny," his show featured top artists from his own D-Tuontao Agency. His biggest hit this sea...
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Good Year for Scandia Musiki

- Continued from page T-36

The expanding French singles market, which doubled to 12 million units over the six months January to June 1967 compared to the same period 1968, was for the first time in many years influenced particularly by home artists.

The year culminated in various artists scoring hits of commercial and talent value equal to most countries, after a sparse era when foreign groups, mainly from the U.K. (Beatles, Rolling Stones) and also from U.S. had dominated the scene.

Their sales nearly topped the 350,000 mark on average, whereas 1968 saw in some cases new home artists bursting in with reported distribution at and around the 750,000 mark.

A new dance craze, the Cazach, fully exploited by Philips through Dimitri Zourakine and Rika Zarai, opened the year, reaching an all-market age. The Russian Zourakine sold more than a million, Phillips said, with Miss Zarai not far behind.

This totally broke with the Anglo Saxon tradition—it could be danced to and whistled with, quite unlike the biggest seller of the year, "Rain" and "Greek by the Greek trio Aphrodite's Child (Mercury), which earned a European gold record, and backed up by "I Want to Live" an upbeat version of the old "Pleasure d'amour" arranged by group leader Evangelis Papathanassiou.

Although adopted by the French, neither was particularly national in character, strongly contrasting with the year's later trends, dominated by Johnny Hallyday (Philips), Joe Dassin (CBS), Richard Anthony (Pathé Marconi-Tacoun) and David Alexander Winter (Riviera).

The middle of 1969 was totally dominated by these artists, and flanked by others (George Moustaki (Polydor) and Michel Polnareff (Discordia) for instance, who maintained a strong line in the new French hit parade compiled by the CIDD (French Record Industry Information and Documentation Bureau).

The young Dassin, for example, at one time had no less than four titles in the Top 20, his "Ma Bonne Etoile" now almost a standard, while the newcomer "Champs Elysees" (English version "Waterloo Road") rushing straight to the top.

Scaffold Hit

British group The Scaffold can take some credit for the new French look in national charts. Pathe artist Richard Anthony launched his new independent label Tacoun with the French version of the Gorman, McGee, McGough title "Lily the Pink" ("Le Triop Typhon") and sold 800,000 according to Pathe.

Johnny Hallyday, who with Barclay artist Eddy Mitchell, keeps a vague hold on the now almost outdated "Yeh-Yeh" era, regained great lost ground with the major live performance of the year in a mid-summer season at the large capacity Paris Sports Palace.

It was a sellout, with the hit number "Que Je t'aime" (J. Renaud and Gilles Thibault) reaching the 750,000 sales mark. Hallyday was back, doubling with his wife Sylvia Vartan (RCA) who in a new style approach had earlier scored very well with the charming and sentimental "La Maritza"—a complete break-away from her usual rock style.

Riviera, a Barclay group affiliate, discovered a Dutchborn singer David Alexander Winter who with the CarliBukey number "Oh Lady Mary," now scoring internationally as well, had reached 730,000 by September.

Accepted nationally as the 1969 "standard" in the same line as "Ma Bonne Etoile" Winter's LP featuring "Oh Lady Mary" had scored 60,000 by the same date, a very strong figure for France.

Clarinet Hit

Also, at a time when the accordions, and certain old style artists still dominated the LP market, a new sound, also on Riviera, came in with Jean-Christian Micheli's semi-classic, semi-jazz clarinet:

This artist, who, since the rise of his disk sales made a widespread tour throughout the French-speaking European countries, and who says "I will only appear in churches" at one stage had the top three records in the CIDD-French LP charts with "Requiem" (175,000 copies sold), "Aranjuez" (160,000) and his latest album "Musique Sacrée" (180,000).

And the year ended with the Serge Gainsbourg-June Birkin mystery over the controversial "Je t'aime, moi non plus" which original recordings Philips handled over as being "too sentimental" to independents Disc AZ after a reported sale in the French speaking world of 750,000 copies.
Lois Walden makes an exciting debut on her first Earth album. Lois is marked for stardom.

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Talent Report From Around the World

Appearances Count In Switzerland
By Bernie Sieg

Switzerland does not produce many pop artists, because the country is small and so is the population. Besides that, the people's musical interests are not rooted in the traditional folk yodeling field. Nevertheless there have been two Swiss pop-artists at least who enjoyed reasonable success during 1969. One of them is a 19 year old Paolo Del Medico, who records under the name of Paola for Decca (Mudskippers). She finished second in the Eurovision Song Contest in Madrid with "Bonjour, Bonjour." That single was an instant hit in Switzerland, one of the few home-made pop productions that notched up remarkable sales. Her follow-up "Stille Wasser die sind tief," a song which was voted second on the National Schlager-Festival in Germany finally established her in the small league of Swiss best-selling pop artists.

Another very successful act in Swiss pop is a progressive outfit, Krokodil, led by ex-solo singer Hardy Hepp. The group's first single "Don't Make Promises," on Liberty (EMI Records), caused great interest among the Swiss public. Krokodil owe their popularity to their much publicized and frequent appearances in every part of the country and to their several free concerts. Regarding classical music, the same conditions apply. Switzerland is not big enough to create a real "classical scene." However, this does not prevent highlights in this field. In fact, there have been two very interesting festivals with the participation of Swiss classical artists. The more important "Die Luzerner Festwochen" in Lucerne where the Festival Strings conducted by Rudolf Baumgartner and tenor-singer Ernst Haefliger (both Polydor AG) gave unique concerts. The other event "Necker-Festwochen" in Ascona featured Schola Cantorum Basilien conducted by August Wenzinger (Polydor) and received good response among the critics too.

Recorded satirical shows are very popular in Switzerland. The artists have become well known through radio-exposure and now — on strength of that — are selling records in vast quantities. One of the major draws is cabaret artist, Ceeser Keiser, who is with EMI Records. His best received LP called "One-Man Show" has sold 25,000 copies so far, but of course this particular record has been in the shops for years now. And this latter fact is significant for the entire Swiss record market.

Still most popular with people here and tourists is the Swiss folk music. Sales are about the same as for satirical records. However a tremendous amount of folk talent is around, mostly artists who originate from mountain valleys. (Swiss Folk music is deeply rooted in this population which has saved its tradition). All major record companies have therefore a couple of folklorists under contract. Electronic Music AG — one of the leading companies in this field REPORTS considerable sales of "Der Gomsjager" by the yodeling duet Aebischer Rymann. Phonag AG which releases the entire material recorded on its self-produced Helvetia label, had its massave sellers with records by Dietl Weitl Udo Werni, Musikkorgel Quartett Acminaitl and Laendler-Kuppel Echo vom Matterhorn. And EMI's general manager Max Brunner says: "Our top selling folk productions this year are Peter Zimeli and a group called Zoge Am Boge. We take much care to sign only pure folk acts. There is an incredible amount of synthetic folk music around, therefore this music is in danger of being lowered down. The success of our pure product however proves what the public really wants."

Gott—a Top Czech Talent
By LUBOMIR DORUZKA

Karel Gott, with repertoire ranging from adapted pieces of classical music to rock and soul numbers, was undisputedly the best selling recording artist in Czechoslovakia. His single "Lady Carnaval" (originally composed for and presented at the Rio de Janeiro Festival) sold more than 200,000 copies in Czechoslovakia alone. It was more than four years ago that such sales were reached by a single in this country, and it by far surpasses the usual best sellers which rarely reach the 100,000 limit. At the same time, the German version of the single was very successful in the West German market and Gott won his first Gold Record award from Polydor for German sales.

Wladimir Matourek, Gott's most serious rival, charted audiences among other things with folk songs accompanied by a cymbalon group, but somehow lacked a hit equal with his own status. Vlado Necker and Pavel Novak held their positions among the best selling artists, but a new name appeared surprisingly in the same category, Karel Cernoch. Originally a rock group singer, he repeated his 1968 victory at the Bratislava Lyre Festival in 1969 and reached top sales with his LP "Pateci" as well as several singles.

Among the girl singers, Helena Vondruckova, Marta Kubova, and Eva Pilarovicz who rank among the best selling singers, were joined by Hana Zagorova, a newcomer from the provincial town of Otavka, who surprisingly broke into the Top Five places in pop polls and had success at record sales. All these artists record for Supraphon. Pantomime is the property of not so large capacity and output, has the most successful soloist in the multi-talented Josef Laufer, a dancer singing in four languages.

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Polish artists are still "undiscovered" by world standards though many of them are potential international stars.

Two of them—Nieniem in Italy and John Mike Arroll (known in Poland as Michal Burano) in France—have a good start on their careers.

The past year was again dominated by the younger generation in pop music. At the Polish Song Festival in Opole the three major groups went to young groups (Czerewie Gitary, Skal- dowie and Ali-Babki).

The most talked about has been a Slavice-flavored soul music. But more conventional and professional artists like Irena Santor and Jerzy Polomski are also very popular here.

Bands are only now gaining in popularity, as evidenced by the tremendous success of the song "Mowily mu" (They Used to Say to Him) by Maryla Rodowicz. After she sang the song with her two accompanying guitarists at the Opole Festi- val it shot to No. 1 in the charts and attracted the interest of foreign publishers. Robert Kingston of Southern Music offered to buy the copyright and later recorded Miss Rodowicz in London.

Gold Record

The Polish Gold Record is an increasingly effective stimulant in the recording industry here. Nieniem and Czerewen Gitar recently received their second Gold rec- ords for their respective LPs, and first awards went to the group No To Co and Jeremi Stepowski, singer of Warsaw street songs.

There is now an official chart in Poland. Organized by Polish radio, some journals and fan clubs, it charts popula- tivity of the tunes and not on sales. Some "hits" are available on tape but not on records, but with proven popularity they are immediately released on disks by manufacturers of "music postcards." These companies produce singles in which Polskie Nagrania, the official state-owned company has no interest.

Polish Tours

Many Polish artists made tours in the USSR, Hungary, Roumania and other East Euro- pean countries, and in several western countries including the U.S. and Canada. The Polish Jazz Federation, in co-operation with Pugart, organized the greatest tour in the history of Polish jazz and pop. The Nova Singer, now one of the strongest of European jazz vocal groups, and the Namy- sowsky Quartet appeared in New Zealand, Australia and India.

Film Music

The industry was saddened this year by the death of Krzysztof Komeda, the best known Polish film composer and recording artist. He often collaborated with another fa- mous Polish-film director, Ro- man Polanski.

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Heinie Simons, John Woodhouse, Herman Van Veen, Lenny Kuhn, Golden Earrings, the Cats and the Mouskros were the most successful recording artists in Holland in 1969.

Heinie (CNR Records) was also a big success in Germany, with a sale of ten million records claimed. He receives his first Ed- mission Award in March, 1970. Woodhouse (Philips) plays elec- tric accordion and developed an "old favorites" style that proved successful. Within the year Phil- lips said he had sold over 100,000 albums.

Van Veen (Polydor) was suc- cessful in the singles and album market and also as a stage per- former. He was named special ambassador for UNICEF. Dutch girl, Kuhn, was one of the win- ners of the Eurovision Song Con- test with "Twinkle Twinkle" (Philips) which also sold well in other European countries. The three remaining pop groups produced Top 10 singles and were also successful in touring the U.K. and the U.S.

Poland Younger Generation's Year

By ROMAN WASCHKO

There are, however, signs that the Polish school of film music will continue. In addition to Top Polish jazz pianist and com- poser Andrzej Trzaskowski, who works for Polish and foreign directors, another talent has emerged in the person of An- drzej Korzynski.

Korzynski has written the music for director of the Rafal Maji- da's two most recent productions, "Everything for Sale" and "Hunt Up," and Warsaw Broth- ers' "Mondo Candel," Part II, which was produced in Rome.

Philippines See Major Local Talent Surge

By OSKAR SALAZAR

Local groups popularized soul music in the few discotheques in the Greater Manila area. Broad- cast exposure of soul music was first confined to a few ra- dio stations with Hot 100 pro- gramming. Later, other pop sta- tions followed, but despite good exposure, soul records have not surpassed the sales of standards, especially in the local market. Produced cover ver- sions seldom make use of soul material. Mostly in English, lo- cal cover versions basically make use of two types of U.S. prod- ucts—the sentimental standards and the type carried on the Buddha and Roulette labels. Local productions also use com- positions in English by Filipi- nos (foremost are Dannie Subi- do, George Canseco, Joe Mari Chan and Jessie Saito) and it is here where foreign artists find competition with Filipino artists in regard to sales.

In no other year of the local industry has the public witnessed the emergence of a big batch of new Filipino recording artists, mostly soloists, than in 1969. Recording sessions at 4-track studios have been at fever pitch. The 8-track studios will start operations next year.

Except for classical and spo- ken language types and albums able to Filipino taste—country music (shown by the success of "Harper Valley P.T.A." here), soul music, jazz, soul-rock, folk, etc. Releases of classical and spoken word are sparse. The buying public has been swiftly oriented to the Hot 100 programming. Licensees use the chart as an important guide in releasing singles. There have been occasions when singles were released in the Philippines simultaneously with the U.S.

The use of native material has been limited to the Villar Mahabang Bulunan and E.P.'s (the company specializes in EP records in a teen-age record series). Only by the groups, including the country music group Rangers and Pet Novak with George and the Beatovens who offer soul music, sung in Czech. Some Supraphon LP's by rock groups sold well too—especially those by the Olympic and The Rebels, the group which disbanded soon af- ter the release of the record.

Their success was to a consider- able degree also due to Vlacal Zacobiski, singer of Warsaw, who is the No. 1 of this year.

Gott—A Czech Talent

Continued from page T-99

His LP had fair success, but Pan- nax and Mahabang Bulunan and E.P.'s (the company specializes in EP records in a teen-age record series) were not successful. By the groups, including the country music group Rangers and Pet Novak with George and the Beatovens who offer soul music, sung in Czech. Some Supraphon LP's by rock groups sold well too—especially those by the Olympic and The Rebels, the group which disbanded soon af- ter the release of the record. Their success was to a consider- able degree also due to Vlacal Zacobiski, singer of Warsaw, who is the No. 1 of this year.
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ALLISON, BILL (Syco). BA: BMG.
ANCHIDI, CARLOS (Syco). BA: BMG.
ARAIZA, ALFREDO (Music Hall). PM: Silvio Rodríguez.
ARAYA, MARTIN (RCA). BA: BMG.
ARCE, JULIO (FMA). BA: BMG.
ARCE, LEONARDO (Disc). BA: BMG.
ARMIÑO, JUAN (FMA). BA: BMG.
ARRAU, DANILO (Music Hall). PM: Silvio Rodríguez.
ARTURO, ROBERTO (Syco). BA: BMG.
ARTURO, RICARDO (Syco). BA: BMG.
ARTURO, RICO (Syco). BA: BMG.
ARZPINO, ANGEL (Music Hall). PM: Silvio Rodríguez.
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Billboard, on its 75th anniversary, looks not back on its past achievements, but forward to the continuing challenges of the future. To NARM, the challenge of the 1970's is as dynamic as the exciting industry which it represents. Through NARM's history, it has demonstrated great sensitivity to the challenges the industry has presented: to changes in marketing, in distribution patterns, in product. From its once limited function as the trade association of phonograph record rack peddlers who represented a few million dollars in business, NARM stands proudly today as the trade association representing the entire spectrum of wholesale activity in the phonograph record and tape industries. NARM literally represents a business which enters the 1970's well past the billion dollar mark. The opportunities which this decade will bring to our industry can only be speculated upon. Whatever they will be and whenever they will come, NARM and its membership welcome the new challenges these opportunities will bring.

Amos Heilicher
President

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1. Provide financial and technical help in establishing the National Institute of Broadcasting Science.
2. Help break down racial quotas in journalism, radio, television, and film departments of university graduate schools.
3. Provide incentives and methods for black and Spanish-speaking persons to become station owners.
4. Aid in the racial integration of all production unions and guilds.
5. Open jobs on all levels to qualified black and Spanish-speaking persons on the same competitive basis as occurs with whites.
6. Disband the “token system” of job integration.
7. Equalize the salaries of all persons of similar training and experience who work on the same jobs.
8. Eliminate the need for over-qualification of black and Spanish-speaking persons for jobs occupied by whites with less training.
9. Consult with university journalism, radio, television and film departments for new ideas in management, programming and production.
10. Establish graduate school training scholarships in journalism, radio, television and film for eligible black and Spanish-speaking people.
11. Introduce more “personal revelation” programs centering on black and Spanish-speaking persons as human beings.

In 1970 managers of black and Spanish-speaking stations should:

1. Initiate programs other than jazz, rock and roll, folk and gospel music, religious services so as to meet the special needs of the black and Spanish-speaking middle class, and for raising the educational and cultural level of the scholastically handicapped lower class.
2. Awaken their programmers to the fact that there is no such thing as a black or Spanish-speaking audience, but different special appeal audiences within any ethnic group.
3. Disband the use of “naked exploitation” commercials.
4. Provide daily news programs, through a national network hook-up, which centers on subjects of particular significance to the black and Spanish-speaking audience.
5. Cooperate with university FM stations in programming and broadcasting.
6. Increase creative experimentation in programming.
7. Help in establishing a monitoring system for program quality determination.
8. Confer quarterly with representatives from the ethnic community to evaluate programs that have been previously broadcast.
9. Meet periodically with black and Spanish-speaking social scientists and educators for advice concerning future programs.
10. Increase investigative reporting, documentary production, editorializing, and citizen complaint reporting concerning city, state and national government.
11. Make their stations a truly open forum for persons representing varied viewpoints within the community.

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Top International Artists
(>Country

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ARGENTINA
Top ARTISTS

PAB (Apple) (1)

CARLOS (Philips) (1)

BASLER (Polydor, RCA) (1)

FRANTZ (EMI-Columbia) (1)

SUEN (EMI-Columbia) (1)

TOP PRODUCERS

PAB (Apple) (1)

CARLOS (Philips) (1)

BASLER (EMI-Columbia) (1)

FRANTZ (EMI-Columbia) (1)

SUEN (EMI-Columbia) (1)

AUSTRIA
Top ARTISTS

AL (EMI-Columbia) (1)

BAYER (CBS) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

AL (EMI-Columbia) (1)

BAYER (CBS) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

BEELZEBUB
Top ARTISTS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

BELGIUM
Top ARTISTS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

BRAZIL
Top ARTISTS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

DENMARK
Top ARTISTS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

FINLAND
Top ARTISTS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

FRANCE
Top ARTISTS-NATIONAL

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

GERMANY
Top ARTISTS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

ITALY
Top ARTISTS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

JAPAN
Top ARTISTS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

UNITED KINGDOM
Top ARTISTS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

TOP PRODUCERS

BEL (EMI-Columbia) (1)

FRANK (EMI-Columbia) (1)

GUGL (EMI-Columbia) (1)

HEIN (EMI-Columbia) (1)

PETER (EMI-Columbia) (1)

(Continued on page T-134)
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Bilboard's International Recording Talent Directory

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Top entertaining organization in Japan
### Holland
**Top Artists**
- Pos. **Artist** (Label) (No. of records on chart)
  - T-134 1970
  - MICE-(6)
  - APOLLO-(2)
  - EL VD P-(3)
  - RITMI NINO
  - KAHOONA-(1)
  - SUBAR-(3)
  - MINA-(PDU)
  - NADA-(RCA)
  - EQUIPE APRIL-(3)
  - NORTHERN-(5)
  - VERONICA-(3)
  - ELVIS BEATLES-(Apple)
  - BELINDA-(6)

### Japan
**Top Artists**
- Pos. **Artist** (Label) (No. of records on chart)
  - T-134 1970
  - MINE-(10)
  - PINKY & KILLERS-(King)
  - SODA MINA (King)
  - TIGERS-(Philco)
  - HITOMI BYODO-(Philco)
  - HIRO & ROSANNA-(Columbia)
  - GILLESPIE-(Philco)
  - OSAMU TOMODZ-(Philco)
  - KIU NAKAO-(Philco)
  - FRANCIS RAY-(Sony)
  - TOSHIYA-(Philco)

### New Zealand
**Top Artists**
- Pos. **Artist** (Label) (No. of records on chart)
  - T-134 1970
  - BEATLES-(Apple)
  - Patti RYAN-(Philco)
  - NOEL RIVERS-(Imperial)
  - D.O.B.-(Imperial)
  - BEATLES-(Apple)
  - SLEDGE-(Atlantic)
  - GIBB-(Polydor)
  - GIBB-(Polydor)
  - MELLIN-(Trutone)
  - SLEDGE-(Atlantic)
  - RIVERS-(Imperial)

### Top Publishers
- **Publisher** (No. of records on chart)
- **Total** (No. of records on chart)

### Top Producers
- **Producer** (No. of records on chart)

### Top Producers (with Records)

### South Africa
**Top Artists**
- Pos. **Artist** (Label) (No. of records on chart)
  - T-134 1970
  - ARCHIE-(EAC)(3)
  - CHICAGO CLEANER REVIVAL-(EMI)
  - BURGESS-(RCA)
  - VOGUE-(RCA)
  - MARBLE-(Columbia)
  - NOEL RIVERS-(Imperial)
  - BEATLES-(Odeon)
  - MIQUEL LEDESMA-(Gema)

### Top Publishers
- **Publisher** (No. of records on chart)

### Top Producers
- **Producer** (No. of records on chart)

### Top Producers (with Records)

### South America
**Top Artists**
- Pos. **Artist** (Label) (No. of records on chart)
  - T-134 1970
  - SIORI-(EMI)
  - PHILIPPINES-(EMI)
  - HUMPERDINCK-(Apple)
  - SHELLEY DUNN-(EMI)
  - D. KIRSHNER-(1)
  - LAVIN-(EMI)

### Switzerland
**Top Artists**
- Pos. **Artist** (Label) (No. of records on chart)
  - T-134 1970
  - CHICAGO CLEANER REVIVAL-(EMI)
  - AMOS-(EMI)
  - MIQUEL LEDESMA-(Gema)
  - MIQUEL LEDESMA-(Gema)
  - MIQUEL LEDESMA-(Gema)

### Top Publishers
- **Publisher** (No. of records on chart)

### Top Producers
- **Producer** (No. of records on chart)

### Top Producers (with Records)

### Billboard's International Recording Studios Directory—

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BERNARD NESS
managing director, RCA, U.K.

I should like to confine my remarks on the record industry to the U.K. and Europe. In the U.K. we can expect to see the U.S. pattern develop very rapidly. Merchandising and distribution systems are going to gain strength from the lessons learned in the distribution of budget lines. Rack jobbing in one form or the other will become a major factor but, as I have said before, good competitive dealers will always be there.

In pricing I can foresee that records will get cheaper but I want to make it quite clear that this is not synonymous with reducing prices. After all, records have been getting steadily cheaper over the last few years, purely because: the pricing has remained static, the income per capita has been increasing and the purchasing power has been increasing. I think it is likely that the industry will in fact have to increase certain prices before long but the gap between the rate of increase in the standard of living and the rate of increase in the price of gramophone records will widen. Therefore records will get cheaper.

The future of singles is a fairly uncertain picture. They are at their best promotion material and appear to be an endless source of material for radio programs. It is well known that many artists have their so-called "singles image" and their " LP image." I think it is a pity, both for the artist and record companies, that radio and television that the LP image is the one that receives less attention in the promotional channels.

Tape must come, whether it be cassettes or Stereo 8 or, God forbid, something else. I believe that in England the rate of growth of this market will be slower than that which has been experienced in the U.S. and the reason will probably be the price of the equipment.

The record industry's movement into Record Merchandisers and EMI, Pye and Philips participation in retail chains is also indicative of the pressures on the record manufacturers to maintain profits and their willingness to adapt to new conditions. It is impossible to make any forecast or prediction about talent or the music that will be performed. The only thing that I can guarantee is that taste will not remain static.

As far as continental Europe is concerned the changes that I have mentioned as probably being likely to happen in the U.K. are in fact happening faster in some countries than in others. Spain has to be a boom market. Germany is going very very fast and is introducing budget lines and merchandising techniques that even until two or three years ago were considered to be unacceptable. In Germany the price trend must be down and volume must increase substantially.

The major operators in Europe are actively rationalizing their manufacturing and distribution organization and, looking to the end of the ten year period, it is likely to become a truly Common Market as far as records are concerned.

Tape is already going fast on the Continent and will keep going and I believe that they will switch from records to tape some few years before the same thing happens in the U.K.

Artistically, the market is going to develop and there will not be so many international barriers holding back promising talent. In terms of a generation, I believe European tastes will also become very similar.

JOAQUIN ALONSO
artistic manager, Belter Records, Spain

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BILLBOARD MAGAZINE, BIRTHDATE: APRIL 19, 1894. BIRTHPLACE: CINCINNATI, O. BIRTH SIGN: ARIES. GEMINI ASCENDING. SUN IN ARIES, MOON IN LIBRA. Ascending Gemini establishes Mercury as Ruler of the chart; in company with Sun in Aries gives pioneering thrust toward goals. Gemini is the sign of communication, journalism, publishing and advertising. The moon in Libra is in the fifth house, indicating success in dealing with the public in areas of amusement, entertainment, music and pleasures generally. Conjunction of Moon with Saturn, opposition to Sun implies severe financial crises, probably during the depression, with disagreement between aggressive and conservative elements in management. A wide Jupiter-Neptune conjunction in Gemini suggests a fortunate resolution of problems, sometimes through unexpected breaks and happy coincidence. Relations with employees harmonious and friendly, even with occasional "family" squabbles. Occasional need for change of residence (quarters) required for expansion (4). Venus and Uranus gives successful dealings in recording field. Some loss through fires, accidents and lawsuits. The latter overcome successfully through triple conjunction of Jupiter, Neptune and Pluto rising in Gemini outperforms competition. Majority of astrological signs point to "All systems go" for another seventy-five years.

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