Now we are 75. . . .

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

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

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

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

In a sense, looking back over old issues is unfair to a newweekly; Billboard is published anew each week, fresh and gleaming, and as full of hard news and essential 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

5
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 schooners 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 monopoly, a 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 7, 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 the publication to all newsstands, news agents and train agents.

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

In February 1912, Billboard moved into a skinny, six-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 know what was going on in the business. 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 The 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 shall never make it, hence the victories of vio-

lence are vain. We hope and trust, however, that none of our readers will overlook the opportunity of beating up a procuring pimp whenever and wherever chance offers."

Or consider this message which ran in 12 point boldface type in the September 1, 1907, edition: "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.

"You haven't the guts to father your own stuff, stick it. We won't touch the dirty bible—not even with the tongs.

"In our estimation, a man who will not assume re-

sponsibility for his words is not a man; a man only a little—a very little—better than the cowering cur who resists anonymity or the fictitious signature."

From its first editions for any publication.

Looking through old files of Billboard it is obvious that the editorial stance was well taken. 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."

Late 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 September 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 field renders this necessary. We shall continue to sell space at the present rate and derive an adequate profit. Without an adequate profit we cannot go on. The present rate is the lowest price you ever paid for copy and will be the biggest bargain in the advertising world obtains only up to and including April 30, 1907."

The Billboard's ad director, George Richard, made the announcement on the front of Billboard. like a vivid violet where his product was concerned. Once he appropriated two columns in the middle of the first page to announce his goals for the future.

There is a place in the world for the tiny parakeet
"Yellow neck 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 for 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 is now.

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

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

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

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

Littleford's two sons—Roger Jr. and William Donaldson—found Billboard a more interesting career proposition than their father's manufacturing company. The brothers began working at Billboard in the Cincinnati composing room during 1934. Young Roger 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.

(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 grandchildren—William Donaldson Littleford—was named general manager of the company. Bill Littleford started learning the publishing business in 1934 when he was a child and then began working 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 devoting more and more editorial coverage to the record industry. The introduction of the long-playing record in 1948 changed the focal point of the music-record industry from sheet music publishers to the record manufacturers, and Billboard was on its way to becoming the international communications center of the recording industry.

Billboard looked much the same until November 4, 1950, when it changed from magazine format to five-column tabloid newspaper format. In tabloid, Billboard was able to get the news to its readers faster, and able to present the news in more interesting, more exciting newspaper makeup. These elements were of course important factors in establishing Billboard as the communications center of the dynamic, fast moving music-record industry. To give the reader a better looking product, Billboard on January 5, 1963, went from tabloid newsmprint 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 stick paper monthly, called Funspot. In those days, Billboard had a sizable, prosperous department devoted to traveling show business—the "outdoor" market for which the publication was originally created. Funspot was designed to serve the needs of the non-traveling, permanent amusement enterprise. It continued to do this until 1960 when the company faced up to one of its most difficult publishing decisions—the need to split Billboard into two magazines in order to better serve the music and the general amusement industries. That split occurred in January, 1961, at which time the "outdoor" department was stripped

(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 AstroStereo. The Company is now actively at work engineering a more sophisticated music programming service for the Jumbo 747 fleet.

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

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

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

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

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

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

"There's a place in the world for the tiny parachute 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 small manufacturers.

"The Billboard has not annihilated any of the diminishing 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—1955-1969

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. Hennegan, founded Billboard in 1894. The story of the Billboard's birth has been told on numerous occasions in the past, but the afterthought, which gave Donaldson sole control of the publication, reads even more interestingly.

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

The first issue was put out under the date Nov. 1, 1894, under the name of Billboard Advertising and as an eight-page monthly. The name was changed to the Billboard with the issue of July 1, 1895, and it became a weekly with the issue of May 5, 1900.

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

It was then that the two publishers again hied themselves to Wiert'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 bottles of Liebfraumilch, the partners, without a bicker, ironed out their difficulties, with Hennegan agreeing to sell his interest in the venture to Donaldson for the 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 perseverance, and the love for show business and show people, he soon had the sheet paying its own way. New departments, covering both the indoor and outdoor facets, were added as The Billboard progressed under his guidance. Thus the publication soon gained the reputation of covering everything from a flea circus to grand opera. When motion pictures first made their impact in the early 1900's, The Billboard carried page upon page of ads from movie pioneers who were then striving to bring their product before the operators of the nickelodeons which were then springing up all over the country.

Many of these movie ads were "on the cuff," Donaldson's way of helping the pioneers in the field to get started. Unfortunately, in later years, when the movie industry began flourishing, many of these so-called pioneers who benefited from Donaldson's generosity passed him up like a plague. But he took it philosophically and it never stopped him from aiding countless other showmen with cash contributions to
keep their shows going when adversity hit. His generosity won 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 grand opera. But to think of 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 entertainment field 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 white cities. Also, starting with this black tablet 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 His Start**

What is not generally known is the fact that The Billboard was the first to offer columnist Walter Winchell the opportunity to write his first column anywhere. At the time, Winchell and his wife were working the major vaudeville circuits in a song and dance act billed as the Red and White. Winchell had just started to dabble in column writing and in the early 1920's, 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 free to go sign, and that kicked off Winchell's career.

A number of years ago, when another newspaper man wrote me to enter the field, Winchell started this columnist, 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 '90's (or was it the early Twenties) I might never have lasted a job on a gazette. I want you to know that the last column that was published was the Bill- board and you that first published my stuff as it was called 'Stage Whispers' and signed 'By the Bus- boy.' Only once--the last I did for Billboard--was signed W. W. I'm deeply grateful to you and Billboard for helping so much to give me the start I hungered for when I was 'looking for next week' in the vaudeville that hardly anybody went to.

While Winchell was writing his column, W. H. Donaldson was writing in Sarasota, Fl. Upon his return, he went to the office of Hartmann: 'Is this guy doing the column and signing it W. W.?" Hartmann explained that it was an actor named Walter Winchell who wrote his stuff. And Mr. Donaldson's reply, "Fire him."

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

**When Tabs Flourished**

One cannot write of old-time show business without bringing up the era of the tab shows, which flourished in this country from around 1915 until late in the 1930's, at which time the advent of talking pictures had taken its toll and knocked many tab shows out of the business. As the name implies a tab show is a tabloid version of any-type of stage presenta- tion. The average tab was actually a cross between 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 soubrette, an ingenue, one or two specialty acts and a line of girls. These smaller units usually confined their activity to towns of from 20,000 to 50,000.

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

In their heyday 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, Springdale, Ohio; J. W. Chamberlain, Hyatt, Minne- sota; Lawrence Leon, Chicago, Emesley Barbour, Mus- kogee, Okla.; Amy Cox, Kansas City, Mo.; Bentley & Corrigan, St. Louis; and Joe Spiegelberg, Atlanta. Book- ings were usually on a week or split-week basis. The grandaddy of them all was the veteran showman Gus Sun, who at one time booked some 180 houses, largely

**Middle West, South and East with tab units and what was considered minor league vaudeville.**

Many of the vaudeville stars of bygone days got their start on the old Gus Sun tab. Among them such names as Chic Salo, Bob Hope, Joe Penner, the Marx Brothers, Sophie Tucker, Ted Lewis, Eddie Cantor, Morrie and Jack E. Brice, Mae West, Burns and Allen, Eva Tangays, and count- less others. The tabloid field also nurtured its share of stars. Anyone who has got their start in tab shows were Rae Samuels, Bob Hope, Joe Penner, James Bar- ton, York and King, Roberta Sherwood and Marie Drosser.

**Hope Started**

All biographies we've ever read on Bob Hope would have him starting his showbiz career as a comedian in vaudeville. Such was not the case. His first show in business was less auspicious than that. Hope made his pro debut with Fred Hurley's tab show at Luna Park, Cleveland, back in 1923. He was 20 years old at the time. Prior to joining Hurley, Hope had been a part of a number of small club dates in the Cleveland area with a bus he had met at a local dance school. On the Hurley opry, Hope was cast as a hoofing, sax-tootin' juvenile.

**BOB hope is snapped here with the man who put him in the business. Fred Hurley, veteran tab and burlesque manager, and his lead composer Edward L. George. Fred is in the center, hired Hope as a hoofing, sax-tootin' juvenile at $4.25 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 Cantzon and Hazel Hartmann, 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. Cantzon and Hope are the only ones still living.**

Following the stock stand at Luna Park, Hope continued with the Hurley company on the Gus Sun tab circuit. It was in his second season with Hurley that Hope realized his life ambition—to be a comic. His idol with the Hurley tab was Frank Maley, a potty- mouthed barker with the company. It was a job he heard, was still alive and kicking in Sebring, Ohio. Hope got his first opportunity to display his comedy talent at a theater in Lebanon, Ohio. The attraction was a presentation to the tab show and a movie, many theaters on the circuit featured a country store, wherein lucky ticket-holders were awarded groceries. The show's comic usually drew the winning tickets and awarded the groceries. On this occasion, comic Maley decided to show Hope into the brick, and the latter ad-libbed 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 talked into it. The next tab he worked, in Dayton, Ohio, was the Gus Sun tab. Hope, whose real name was Fred Funkhouser, in a reception for Bob at the Wright-Patterson Air Force Base, Dayton, Ohio, many years later wrote: "I paid Hope $40 a week and still think the guy was vastly overpaid." Following tourings two units over the Sun Circuit for many years, Hurley operated stock burlesque in Louis- ville, Ky., and Columbus, Ohio, until his retirement some 20 years ago. Following a stint with Hurley Hope went on to tour the Gus Sun vaude circuit for a season and then left the circuit where he was an immediate click. His achieve- ments from then on are universally known.

**All Under One Roof**

This touring with nondigging rekindles fond memories of the days of 40 years ago when we used to trapeze around every flooting theater that tied up at Constany, Ky., just across the Ohio River, Billboard's Cincinnati Plant, of any- thing when Reader's Digest."

Vic Bussard, a veteran showman who, when he was 50 and 60 years of age, came to America from Australia with his family as the Faust Family of Swan Bell Ringers. Vic, himself, was a swiss bellringer on his own, and no mean fiddler to boot. Even in those old days, Vic tuned his violin and old hat enough to be branded a distinct novelty.

When Faust's family returned to Australia after seven years of playing the lyceum and vaudeville circuits in this country, Vic elected to stay behind to cast his lot in this land of opportunity. Our first introduction to the Vic Faust Family was with his show, "Daddy Bear Girls Revue," tab show, backstage at the old Hippodrome Theater in Newport, Ky., back in 1926. We became engrossed in the Racing Record, while mulling over numerous newspaper race selections, tips sheets and a little black book which I found later contained the code to his latest secret to beat the bagels. It was still later that Vic could cook up a new system at the slight- est provocation. He even had systems to beat systems. Vic was strictly the lone-wolf type. He lived simply, dressed simply, and women held no attraction for him, or vice versa. He'd take a tip occasionally but never to the extent of interfering with his liking to beat the ponies. Vic didn't make friends easily and it was only after someone had told him I was a 50- cent beater of better than 60% and he had already become bowly pale. It was shortly thereafter that Vic confided to me that he was homesick for his native Australia and that he was going to take a trip to his home town. In that trip the finance to the trip to Down Under, Vic was taking the easy route—beat the bookies. He had set his sights at $50,000, and once he had taken the first $2,000, he was taking off.

**He Never Gave Up**

From Bill Leicht's tab, Vic shifted to other shows of the Gus Sun vaude circuit. He rendezvous joined Capt. J. W. Menke's Golden Rod Show- boat for an extended engagement in Pittsburgh. A bit later he shifted to another Gus Sun tab circuit. It was by Capt. Billy Bryant, and for years up to the beginning of World War II, Vic divided most of his time between the Gus Sun tab and the Detroit tab. It was after two or three 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 would into firming up a bet, he'd take something up with new outfit to beat the nags to put him back into the running. At one time he suc- ceeded in amassing something like $504. With 60 some- odd years, I had visions of applying for a passport, when-

(Continued on page 12)

DECEMBER 27, 1969, BILLBOARD

75th Anniversary Section

11

Billboard's Cincinnati Plant, Home of the Magazine
A Personal View
(continued)

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

It was while Vic was with the Bryant boat in Cincinnati around 1940 that we spent many hours together at the book shop. I had fixed extra for him at a bookie emporium just across the street from The Billboard's old quarters on Opera Place in downtown Cincinnati. He could be seen there any afternoon in quest of his travel money. But, alas and alack, 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 bookie parlor, the latter hailed me and, pulling open a drawer, heaped a pile of cheap jewelry upon the desk and inquired as to what had become of the old showboater. The bookie had taken the slum jewelry piece-meal from Vic for small wagers after the latter had run out of ready cash. "The whole stack isn't worth over a two-buck wager," the 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. TreBnett, Harold J. Ross, S. M. Fox, Ray C. Alvin, Harry Fitzpatrick, Guy Schwartz and countless other promoters in the era from the mid-1930s to the late 1930s. These shows which run on location anywhere from two weeks to several months, depending upon the traffic, enjoyed a bonanza over the years. The walkathons chalked up some of their biggest years during the depression days of 1929 and 1930, when show business as a whole was suffering box office cramps. By the late 1930s 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, 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. Bills 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's 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, Huberhorne and Denton, Blackface Eddie Ross, Gerber Newton, Charles (Slim) Vermont, Hi-Brown Bobby Burns, Norman Brown, Al Tin, Roy Francis, Charles Van Ruska, Billy Adams, Jack (Jiard Face) Kennedy, Barton Isbell, Ken Bennett and Johnny Heasley. The last named was 84 years old at the time and had been a member of the original Al G. Field Minstrels.

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

En route to Luna Pier, Erie, Mich., to visit show friends over the weekend, I stopped off in Toledo to catch the Field cork opy. Arriving at the theater, I found the show's paper down and the house dark. Inquiry brought the information that the show had been doughted 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 dispensed of finding any of the stranded show members when, quite by accident, late that afternoon I spied Al Tin, the show's tenor, walking down a country road toward Luna Pier some 15 miles west of Toledo. Tin, 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 batting 1,000. The stranded minstrels, Tin advised, had been rescued by one of Toledo's leading bookers, who had bought the boys $25 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 'ti' you win. Nocturnal visits to neighboring garden patches and hen houses kept the wolf from the door for the nearly two weeks the boys huddled there.

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

Charles Van Ruska, Billy Adams, Jack (Jiard Face) Kennedy, Barton Isbell, Ken Bennett and Johnny Heasley.

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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 just refused 1 offers to appear in vaudeville, have finally decided to heed the call and open 2 a two-day, and will open 3 week engagement next Monday at the New York. 4

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 Carlisle. George Maxwell was elected president, Victor Herbert, vice-president; Glen McDouglas, secretary, and John L. Golden, treasurer. The Board of Directors will be elected 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

Oct. 28, 1915 Pg. 3

BILLIE BURKE'S CAPITULATION TO THE LURE OF M. P. CAMERA

As Engineered by the Indefatigable 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 1,000 man 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 scorned 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.

April 2, 1938 Pg. 3

Siamese Twins Panic Union as Membership Raises Big Problem

SIOUX FALLS, March 26.—The APA had a tough time signing up the Hillwood Siamese Twins, now appearing at the Club Tivoli.

When asked to join Daisy said "yes" but Violet said "no." 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

April 29, 1924 Pg. 9

AMBROSE, TRICK DOG, DIES

Ashville, N. C., July 26—Ambrose, famous English bulldog, which has appeared in many motion pictures, died here today. He was known to thousands having performed in the training camps during the war and at one time was the mascot of the Wilmington National Band, a football team. He was ten years old and was the companion of Clarence Scott, former national teams champion.

Aug. 7, 1915 Pg. 6

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 condiments of the record. It has long been known that a greater length of track was needed for the phonograph than the inner creasing at the rate of 30 turns to the minute for an average phonograph record, and the British device is designed to make a given length of track pass under the needle in the same

Dec. 16, 1922 Pg. 29
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 could 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 single-mindedness of purpose deserved it.

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

Their grit and determination deserved it.

Their sacrifices deserved it.

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

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

But the theater must prove itself a sensitive and highly efficient safety valve. Americans are self-restrained, but if they have small patience with the prehistoric and 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 Producers Managers' Association.

Committees representing the opposing factions met in the private library of the St. Regis (Continued on p. 5.)

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 the cast 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 on the matter be left to arbitration.

All lawsuits growing out of the strike shall be dropped. All shall be an 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 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 regular salary rate. Full pay for the week prior to Christmas and for Holy Week, herefore treated as "half pay weeks." Costumes to be bought by manager, from shoes to wigs.

Last Week's Issue of The Billboard Contained 1,004 Classified Ads, Totaling 1,631 Lines, and 605 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
25,000 PEOPLE PAY HOMAGE TO THE MEMORY OF BUFFALO BILL

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

Many Prominent Men of West and Showmen Present

Boys Placed in Crypt Until Decoration Day Next

Denver, Colo., Jan 16.—The West shed a reluctant farewell to its beloved citizen today, Colonel William Frederick Cody (Buffalo Bill), who

March 9, 1935 Pg. 8

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

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

NEW YORK, March 4—Columbia Broadcasting System's Artists' Bureau did a gross business in 1934 of approximately $3,500,000, of which sum a little over $2,000,000 was strictly commercial program bookings, an increase of 50 per cent over 1933. The Bureau, which is owned by the Columbia Broadcasting System, set a record by booking over $200,000 worth of advertising, the best year in its history, according to its success with the business this year.

March 4, 1940 Pg. 3

Trombone Succeeds Clarinet as Swing Emblem of College Youth

108 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 stethoscope to the musical heart of college America and finds out what makes it tick—what puts Joe and Jane College in a fever of excitement, what makes them discuss with joy, and what gives them a pain in the neck, mouthwatering—in a survey that takes in 108 colleges and universities in 40 States from coast to coast. Acting as spokesmen 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 cross section of the musical preferences of young America is to give bands and their management 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, it is in keeping with the purpose of the Billboard, Mr. Wide Pals, and his prime object is to give his unbiased views on established bands, up-and-coming bands, and old favorites; on vocals and the importance of that in their programs; and on the office lure of the orcas with whom they appear, an evening and on event music; on the importance of phonograph records, not only in boosting the popularity of a band but also in what it represents.

April 4, 1940 Pg. 11

COLLEGIATE CHOICE OF ORCHESTRAS

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.

May 4, 1940 Pg. 3

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April 4, 1940 Pg. 11

COLLEGIATE CHOICE OF ORCHESTRAS

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

Orchestra First Choice Second Choice Third Choice TOTAL

CLEMM MILLER 219 36 34 251

KAY KYSER 36 4 12.5 82.5

TOMMY DORSEY 36 12 12.5 60

BENNY GOODMAN 18 24 7.5 49.5

DORIN TUCKER 6 12 12 30

JAN EVANS 12 0 7 19

GUY LOMBARDO 9 4 4 17

SAMMY KYAS 6 12 3.5 21.5

PAUL MUSSEL 6 12 3.5 21.5

JIMMY DORSEY 7 5 7 19

ARRIE SHAW 10 12 12 34

GEORGE AYERS 6 4 4 14

DICK JURGENS 6 1 1 8

JUDE WINTER 4 4 4 12

BOB CROSBY 3 4 4 11

RUSSELL MORGAN 3 4 4 11

DAN COURTNEY 4 4 4 12

LORIS ARMSTRONG 3 3 3 9

ORACO HAVIT 2 2 2 6

CAE BANES 2 2 2 6

SIXTY DUCKINS 2 2 2 6

DORIS DUKES 2 2 2 6

DUKE ELLINGTON 2 2 2 6

WALTER HANSON 3 3 3 9

IMMIE ENCAYDI 3 3 3 9

JIMMIE HAWKINS 1.5 1.5 1.5 4.5

RAY NOLAS 2 2 2 6

MATT BOUTTEN 2 2 2 6

WAYNE KING 2 2 2 6

ANDY KIRK 2 2 2 6

SHIRLEY BARNET 1.5 1.5 1.5 4.5

CHUCK FOSTER 2 2 2 6

VICTOR LOPES 2 2 2 6

TED WEEMS 2 2 2 6

GENE KRUPA 2 2 2 6

FRED WARD 2 2 2 6

NO CHOICE 2 schools 2 schools 3 schools 7 schools
Endeavors ever to serve the Profession honestly, intelligently and usefully

March 13, 1920 Pg. 5

FIRST EFFORT

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

SPLENDID PORTRAYAL

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

New York, March 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 the actors. Mr. Barrymore's originality and his convincing interpretation of the man of originality was an achievement that riveted the audience in its seats and evoked a storm of applause at the end, which was not until nearly one o'clock in the morning when the audience was finally convinced that the play was over and would not have been dissuaded from giving its approval if the play had been continued for an additional hour or two.

New York, March 8—Helen Keller, who proved to be a great success in her appearance the other day in the New York Palace the week of February 18 and was held over the 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, and announcing that the best they could do was $1,750.

George Alfred Lewis, Miss Keller's manager, told The Billboard today that:

APPALLING DISASTER BEFALLS SHOW FOLK

Scores Killed and Injured

Fire Adds to Horror

Empty Trop Train

Running at High Speed

Cuts Thru

Coaches on Rear of Show Train Entering Siding—No Attraction Paid to Warning Signals by Engineer of Trop Train

Since time immemorial there have been train wrecks and serious accidents of all descriptions in the amusement world, but never in the annals of circus, carnival, nor all branches of the stage, has there ever been such an appalling, horrible, sickening and nerve-racking catastrophe as that which befell the unfortunate showfolks of the Hagenbeck-Wallace Circus. Early last Saturday morning as the train was passing thru Gary, Ind., on route from Michigan City to Hammond, the next stop. Just as the first streak of morning light was creeping thru the black of night, when all was sound asleep in their berths, the blare of horn of death swept down and "with his sickle keen he reaped the beard of grain at the breath of an eastern breeze." The first section of the circus train east away all right, and the second section was just on the outskirts of Gary, Ind., when a hot box was discovered. The section was stopped and circus trainmen went back along the track and set up warning and danger signals. Despite their warnings an empty equipment train came tearing along at fifty miles an hour. Ignored signals, and tore completely thru four circus cars, and demolished the fifth, filled with the sleeping showfolk unconscious of the horror fate that awaited them. More than 85 of our professional brothers and sisters were either hurled into eternity or burned to death in the fire which almost immediately broke out and consumed the wrecked coaches, while nearly 150 others sustained injuries of a more or less serious nature.

There seemed to be absolutely no doubt as to what caused the disastrous calamity. Both officials and employees of the road agree that the engineer must either be asleep at his throttle or too tired to hold the brake, for he hurled the heavy train of steel Pullman cars into the waiting circus train. This supposition is borne out by the statement of a flag man at Gary, who stood horrified to see the troop train dashed by while all danger signals ahead were set properly. He threw the lantern into the engine cab in an effort to attract the engineer's attention, but without avail. Also by the statement of the towerman at Hammond, a suburb of Gary, who witnessed the entire wreck. Less than a quarter of a mile away from the scene of the wreck he saw the circus train stop to look after the hot box; he saw it switch off to the main line of the Michigan Central to the Gary & Western, as that road would place the show closer to the hot box. He noticed that the black signals had been properly set, many employees 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 troop train, to which the terrible crash and loss of human life did comparatively little or no damage.

Late Saturday afternoon the engineer was apprehended at his home in Jackson, Mich., whither he had fled after the accident. He was arrested upon a charge of manslaughter and bound over to await the findings of the coro...
May 4, 1944 Pg. 15

New Acts

IRVING MILLER

Duke Ellington

Cotton Club Orchestra

NEWTHEATER HONORS ITS OWN

May 4, 1944 Pg. 16

April 7, 1944 Pg. 3

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

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

By Robert Frances

NEW YORK, July 3.—The official returns are in. Leg's own poll has chalked up its first winning slate for outstanding achievement in the theater. By the time this issue of The Broadway reaches your home you will likely have heard the results when the “Donaldson Awards” are presented to the winners on CBS's “Fin” With Dumph” program, Monday (8) and Tuesday (6), over a Coast-to-Coast hook-up. However, ladies and gentlemen of the theater, in case you missed the broadcast, here are your choices for 1943-1944 season, the final list in every branch of legit.

According to showbiz's slant, John Van Druten's "Voice of the Turtle" is the best play produced during the past season. The Donaldson Awards, of course, go to only the best. In the Best Comedy category, "The Voice of the Turtle" is the 1944-45 season's winner.

Moss Hart is named the season's top director for his hit "The Voice of the Turtle." Margaret Webster takes second place for her Othello and Charles Friedman takes third. John Van Druten rates third for the staging of his own "Voice of the Turtle.”

Oddly enough, two groups divided the honors for both outstanding lead and supporting performances. Paul Robeson's Othello is voted tops among the actors, while Miss Ferrer's Iago carries off the crown for supporting roles. In the fest department, Turtle scores again, with top honors awarded to Margaret Sullivan and supporting "the Donaldson Awards on page 5"

First Annual Donaldson Awards

For the first time in the history of the theater, the 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.

Go, miss, celebrities, agents, critics, stagehands, producers, treasurers, ticket sellers and managers who worked on the Main Stem during the past season.

Play Division

CLASSIFICATION

FIRST

The Voice of the Turtle

Moss Hart

Margaret Webster

Joe Ferrer

Robert Givot

SECOND

The Searching Wind

Charles Friedman

Paul Robeson

Margaret Sullivan

Montgomery Clift

JOYCE VAN PATER

JENNY CHANEY

ALICE BERNSTEIN

THIRD

Tomorrow the World

Edward Van Doren

Elliot Nugent

Russ Cohns

William Wadsworth

George Burke

Nina Corcoran

Robert Edmond Jones

Musical Division

CLASSIFICATION

FIRST

Carmen Jones

George Gershwin

Hassard Short

Bobbi Clark

Martin Marlin

Marilyn Perlman

SECOND

South Pacific

Abe Burrows

June Havoc

June Havoc

Dean Jollay

Frank Cady

Ogden Nash

S. P. Mayn

THIRD

Merricks Hayride

Charles Kopp

Kenji Baker

Marilyn Perlman

George Giroff

George Giroff

Van Dathan

Vera Ellen

Val Vardinoff

Merricks Hayride

A Conundrum Yembe

Cole Porter

Jack Cole

Violet Besly At Liberty

Song and Dance. Changes: Acts. Arr. 4 inst. 2 instr. with 2 voices. Address 511 East 70th St., Cleveland, Ohio.
SMITH FIGHTS CENSORSHIP AS HAYS UNANGLES SNARL

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.

Governor Opposes New York Film Board
Arbuckle Rumpus Muddled at Movie Mentor’s Meeting

THE SMITH FIGHTS CENSORSHIP AS HAYS UNANGLES SNARL

Governor Smith has revealed the framework upon which the three directors of the committee for the reorganization of the motion picture industry for the state of New York have been printing their plans to meet the disaster threatening New York showmen which the attempt to retain the picture "The Little American," by means of an order of the United States Circuit Court to enjoin the showing of the film in that state, has threatened.

According to the account given to the Associated Press, the tentative plan to meet the situation was discussed in the committee meeting held at the Hotel Astor on Saturday afternoon.

It was reported that the administration of the state of New York was determined to require every film to be screened by the state censor before showing in the state.

If such conditions continue it is, of course, impossible for the industry to operate under such legislation. It is reported that there is no way of avoiding the situation.

The committee has determined to make a final effort to avoid the necessity of meeting the censorship problem and to try to secure a temporary restraining order in the courts.

If such an attempt is successful, the committee hopes to be able to continue the operation of the industry without the necessity of meeting the censorship problem.

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Revolutionary Disk Marvel
By Columbia

30-Minute High-Fidelity

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

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

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

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 revolutionizing the field and equipment, radio is fast reaching the magnitude, world 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 promising branches. Five years ago a hybrid form of entertainment and programing of the show business in general, the radio industry has grown within record time to the point where today it is second only to motion pictures as a gigantic industry in the entertainment business. And it is growing bigger all the time.

During the past year the strides made by radio have been more forward than those made by any other branch of show business in the beginning of its branches. With most other branches of the amusement industry reeling with the exception of motion pictures, which radio owes its renewed strength to the mechanics of radio, the radio business is rooster than ever before.

Besides the advances made in programs over the air, radio is stepping ahead in equipment, with 1930 likely to offer new inventions to the screen-grid tube forces of entertainment. Both are already big monopolies.

WANTED AN ATHLETE
For Motion Pictures

Previous experience in Pictures not absolutely necessary. Must be six feet tall or o'er. 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 ART work guaranteed.

Call or write immediately.

When writing send full particulars, with photo.

NATIONAL FILM CORP. OF AMERICA
Storer Building, Chicago

OR

MR. W. A. SEITER
The Billboard
841408 Broadway, New York City

Radio Entertainers
By JOSEPHINE M. BENNET

(Communications to 1560 Broadway, New York)

Jan. 4, 1930, Pg. 37
RCA TO PRESS ALL SPEEDS

RCA 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 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 censors but it is now the sole property of Uncle Sam.

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

Entertainers returning from the all-trench circuit have reported considerable GI popularity for Lili Marlene, which has not become hot in this country because of the cloudy origin of the piece. It is authoritative reported that Lili Marlene is around the top of the hot 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.

Diskery Goes 33 in March To Service Entire Market; 45 Promotion in High Gear

NEW YORK, May 27.—National Broadcasting Co. has been unable to purchase feature films from any of the major film producing companies for use on NBC's television programs, according to reliable sources. While the network has not been given a flat no, film firms are said to be playing cagey, and by demanding more than the same as the Music Hall would pay, place the costs of the films far beyond NBC's allowances for film 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 the tele; among them are that it would help and another that it will hurt. Most agree, however, that the required mass production will be Hollywood's strongest lever to force Rinco Courland 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, para producers have been very cagey.

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

NBC Can't Buy Film for Tele

Hobi, Hobi, Hobi, on the Water, Now

June 3, 1939 Pg. 7

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 City, as an amusement and commercial center, the Rocke-

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 Machine our patrons can offer a larger variety of selections, songs by grand opera stars, etc., which are in demand, but cannot be satisfactorily produced on a 7-inch record.

The case is made of quarter-sawn golden oak, fine hand polish, and trimmed with massive fittings, highly nickel plated. The top and front are fitted with bell plate glass, showing the mechanism underneath, which is fully nickel plated and greatly improved, also fitted with a larger and much more powerful motor than the 7-inch machines. It can be operated by coins or fitted with a large horn, and arranged to play at a record automatic.

Mills Novelty co.

II-23 Jefferson St., Chicago.

MUSIC

Communications to 1884 Broadway, New York 18, N. Y.

April 6, 1940 Pg. 4

April 6, 1940 Pg. 4

June 30, 1906 Pg. 35

March 13, 1920 Pg. 32

The Billboard

THE BILLBOARD

Jan. 7, 1950 Pg. 11

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THE BILLBOARD
Hill Billies' Air Popularity

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

NEW YORK July 17—Indications are that the fastest growing type of entertainment is hill-billy music, making a comeback after a few years of obscurity. The vogue may be at its peak now, but it shows no sign of letting down. Hill-billy acts have been selling the break lately, none of them losing vogue for a much warmer welcome in the studios. Stations that did not have a single hill-billy program a few months ago now run them several times a week.

Mountain ballads have been enjoying increasing sales, while step and report heavy fan mail as well as for the hill-billy boys. WMCA reports hill-billy stuff making the biggest gains in fan mail, while WINS is using three such programs weekly—George Grunell, Dwight Butcher and Bob Allen's Mountaineers—although it did not have a single one a month ago. John McCormick, WINS program chief, says the increase in requests for mountain ballads has been remarkable during recent months and that hill-billy acts have attained a popularity equal to that of a few years ago.

Most of the hill-billy programs are sustaining, but a few few have landed sponsors. CBS and NBC have both been giving increasing attention to mountain music.

Bob Hope

Renowned as Keith's Jefferson, Style—Comedy, song and dance—Setting—In one 7" Program

Discovered here recently by Lee Stew- art when he was with the WLS Showboat Review, Bob Hope, youthful entertainer, showed great promise to the RKO booking, who promptly signed him to the circuit for a year, with an option on his services for two years more. And certain it is that they were not wrong in their judgment of him, as his stepping into the show-stopping category here with a consistently appealing line of chatter, warbling and eccentric stepping. The way he puts over his material with

--continued on next page--

Decca Takes LP Plunge; MGM, Capitol and Mercury Flock Into Spree 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 23, 1933 Pg. 13

"Today's Sensations List"

JANE FROUMAN

FRIDAY NIGHT PROGRAM

March 21, 1914 Pg. 54

THE GIRL WHO PUT "POP" IN POPULARITY

FRANK C. WESTPHAL

Accompanist

MAX E. HAYES, Agent
NEW YORK, Sept. 10.—Decca Record Co., operator of 444 radio stations broadcasting its disks, is now the only broadcasting company to catch stations which are not abiding by a Federal order. Decca is the only one, last February, ordering broadcasters not to play deeks. Suite when filed may throw a monkey wrench into the music industry and clog the machinery set into motion by the Federal Communications Commission and 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 contains "unique services" in the manufacture of the disks.

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

Much of Decca's evidence is gathered by a monitor system, members of its staff going about on Decca disks—such notes including date, time, title. Representatives for the company claimed that broadcasters throughout the country are using Deacs materia-

With APM licensing broadcasters and using the disk threat to bring recall to last was instructed to proceed with every move taken on added significance. With the APM sanctioning radio's use of disks under controlling conditions, the Deacs gesture is regarded in some quarters as indicating its belief that such a step is not within the province of national law.

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

New Acts
"Kate" Smith


"Kate" Smith has had other qualifications that are more substantial, but there's one feature of her act which places her in vaudeville soloists. She party on in that it's falling a common bundle with some of our best singers. At this June, it comes as a great surprise to the "Kate" Smith fans, but that's hardly enough for a girl booked at the Palace. The song and surprisingly graceful figure of Honeymoon Lane and the Eastern company of that line. This popular song is one of the most remissful deliveries it has been heard. Such a song will suit Miss Smith. She's the topnotcher of the corn-shouting mammas. She's not a reproachable instance from a voice of...-

Miss Smith has a great method of singing. When reviewed, she opened with "Can't Help Might" with the music. In the next song, she sounds like the hit of hits, which we know it isn't, having formed our system when hearing it put over by Better N. of Mis. She next carried "The Stull of the Night," with Betty Furness and Phillips City, the former's vaudeville trip. Miss Smith walloped a Homer with her version of "Peggy Miss恃." [illegible] Smith out with. Miss Smith walloped a Homer with her version of "Peggy Miss恃." Smith out with. Miss Smith walloped a Homer with her version of "Peggy Miss恃." Smith out with.

Can She Play, Too?

SEATTLE.—Out to break his own record of 238 hours continuous piano playing, Eddie Carter has been en-

sum-

walk lines as he keeps going night and day, with 15-minute breathing spells each hour. He has a nurse at-

Dec. 6, 1941 Pg. 3

Allen, Benny, Crosby Not Interested in Vaude

NEW YORK, Nov. 29.—In mulling over the Paramount Theater's 15th anniversary and six years of a name, band and attraction policy, Bob Wolterfelt of the most efficient bureau, revealed that of the three top radio attractions, Bing Crosby and Fred Allen refuse to play vaude, and Jack Benny wanted too much money. Time for a Paramount date, wanted $20,000 a week, which, A. B. N. and the Odd-Coin retired. Jung Crosby was untouched, despite the fact of every Paramount hit. Bing Crosby is apparently making too much money in radio, pictures, records and vaudeville. He refused all of his time to his program and refuses additional work. To get him to make one appearance in connection with the Bing-Crosby picture, Paramount's headquarter had to work on him for three days.

D. W. GRIFFITH SIGNS PARAMOUNT CONTRACTS

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

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

NEW YORK, Dec. 5.—George M. Cohan and Howard Harris, legit producing team which operated successfully from 1904 to 1919, will again function as a unit beginning with the presentation in January of Parker Penney's Fulton of Oak Falls. Play, which has been rewritten by Cohan, goes into rehearsal soon to be held at the "Two-Per-Cent" at the Plymouth Theater, Boston. Direction will be handled by Sam Porret, who acted in a similar capacity under the old Cohan-Harris partnership, Penney, author, is a radio and stage actor who had a couple of plays tried out last summer at the ABC studios.

Last production of Cohan-Harris, the Royal Posophon, ran head-on into the competition and Cohan retired shortly thereafter from the partnership. Harris, the favoring of the managers of the other show, nevertheless fell in with the group which came to terms with the producer and remained friendly.


July 22, 1933 Pg. 12

Morton Downey Returns

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

CHAPLIN SUES ESSANAY FILMS TO PROTECT HIS NAME AND FAME

Of the Funny Feet Invokes Aid of Law

Asserts "Paddling" of Carmen Burlesque Injures Reputation

Contends Had No Right To Release Without O. K.

New York, April 22.— Alleging that the photoplay burlesques Carmen, in which he is featured, and is re-leased two weeks ago by the Essanay Film Manufacturing Company is not of the funny feet invades Aid of Law

March 18, 1939 Pg. 17

Reubern Socks "Story" In Philly; Others Fair

PHILADELPHIA, March 4.—Katharine Hapgood was supposed to be in London on Friday's legist business. The Philadelphia Story, catapulted by rave reviews, turns in a stringing 262 for the second week at the Chestnut with a $3 top. First week garnered $1,302. The play closes tonight because of previous commitments' union.

Groses at other houses are only fair. The Yiddish community turned out to pay $750 to the Locust to see Three Cities, Maurice Schwartz's drama play in a one-week stand, with a $2 top. Engagement closes Friday.

Estimated groses for Golden Boy, with Betty Furness and Phillip Holmes, was $1,000. Made $1,250 in sales of Being Earnest, with Clifton Webb, which was reopened and Hope Williams, opened Monday.

The Women of the floor, also with a $1100 through the house, closed a nine-week stint here with an estimated $8,000. It was preceded by 'The Man Who Played God' and Sullivan repertory opens Monday.

A 75-cent top netted Sprockette, the WPA offering at the Walnut, $3,000.

April 29, 1939 Pg. 14

Rooney's on Fox Time

NEW YORK, April 15 — The Pat Rooney family is taking on one of the choicest Fox Time. It opened in Detroit this week and is due next week in Brooklyn, and Philadelphia the following week. The Rooney III are included as per usual.
Mutual Sues NBC for 10 Million Under Sherman Anti-Trust Act; NBC Divests Itself of Blue Net

NEW YORK, Jan. 10.—Mutual Broadcasting System and six affiliated stations today filed suit in Federal court for $10,000,000 against the Radio Corporation of America and the National Broadcasting Company. The action, taken under the Sherman Anti-Trust Act, follows by only a few days the announcement by the NBC Roi and blue networks and formation of a new company, Blue Network, Inc., announced yesterday by Pres. David S. Sarnoff of National Broadcasting Company of America.

The mutual suit, filed in the United States District Court of Chicago by MR., WGN, Chicago; WOR, New York; WOL, Washington; WUEC, Louisville; WHBF, Dubuque; and WRK, Louisville, charges RCA, NBC, and its officers with engaging in "tender conspiracy amounting to a conspiracy in restraint of trade," with third persons, to injure, oppress or annul and restrain unreasonably, freely and fairly to compete in the transmission in interstate commerce of nationwide network programs. The suit claims damages of $1,000,000, and a total of $10,000,000 from all defendants.

NBC To Report Piccadilly Trade

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

Tido 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 he might feature on a manpower concern's program.

July 22, 1933 Pg. 13

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—towards 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 television from studios in the new sets this September. Receiving sets are to be priced in the neighborhood of $250. Firm is a subsidiary of the Sissle Broadcasting Company, together with Arcturus Radio Tube Company and World Bestos Corporation. Arcturus is one of the largest in its field. NT has a complete transmitting unit assembled ready for television flesh acts, stills, and films. At WILAM, Chicago, formerly the most active in the East, production has already started. It is planned to use all kinds of show material, will be in a good spot to develop television. Sending and receiving equipment has been developed by NT. Image is about six inches square.

Said of receiving sets will be the chief source of income to the firm. According to another source, advertising was banned by the late PHC, while the new Communications Commission had set aside $250,000 to send off the sets. One model to be marketed is of unusual size, and has already had some to test this point yet. The image, which is entirely of picture, is centered in the set, is focused on the correct ratio, and has been found, and enables a large group to see the flying picture. Nor is the lawyer one of the most revolutionary features of the set, the ability to receive in broad blue wireless to a brightly lighted room. Previously that set for general all-viewing commercial Cabinet also includes an all-wave radio station, which can be operated independently. At first both flesh and films will be used, later either of the above by C. E. S. to be produced by NT. A separate studio for flesh programs has been started, and will be beamed in with a program resembling a combo of radio and vaude.

Technical aspects includes mechanical synchronization. All RCA's thru its chief television engineer, Dr. Vladimir K. Zworykin, has expressed confidence in his side ray television. NT prefers mechanical synchronization as being practical. At first. Fine pictures using a mirror drum will be

Ink New B-VH Deal; Setting Morris Angles

NEW YORK, Dec. 31.—The attorneys for Johnny Burke and Jimmy Van Heusen and E. H. Morris stated emphatically that conditions of the severance of the writers from the bankruptcy had not yet been settled. The definite word as The Billboard said, is press was that the team had made a deal with Famous-Paramount. A spokesman for Famous-Paramount admitted that the deal had been clinched, the same last-minute details had not been ironed out. He did say that the writers were not bringing any of the copyrights they had with Morris into Famous-Paramount. From all indications, Famous-Paramount is not setting up a special subcommittee to handle. The writers' present, but will publish future scores by them. First of these will be a musical for Bing Crosby titled "Riding High."

Jan. 1, 1942 Pg 4

New Blue Network Board, Personnel Set Up Completed

NEW YORK, Jan. 10.—David Sarnoff, president of Radio Corporation of America, yesterday announced formation of Blue Network, Inc., a wholly-owned subsidiary of RCA. Papers of incorporation were filed at Denver, Del. This company will operate the Blue network and will own and manage W2E in New York; WEMT, Chicago, and KBOO, San Francisco. Affiliates will total more than 150.

Blue Network, Inc. will continue the programs and business of the Blue network division of NBC, and will be super- vised by much of the same personal. Mark Woods, herebefore vice-president and treasurer of NBC, will be president of the Blue Network Company, Inc., with Edgar Kobak, previously NBC vice-president in charge of the Blue service, as executive vice-president.

Wills Tranum, president of the National Broadcasting Company, continues in that capacity, and is also chairman of the Blue network programming committee, which also includes Woods and Kobak.

After a conference of exodus today (10), the board of directors and the operating personnel of the new company were announced. Board includes Woods, Kobak, Lindegard, F. Nagle, Edward J. Dunne, John Hayes Hammond Jr., Joseph V. Bultman and Charles B. Jolliffe.

Personnel of the new company includes Phillips, Cullin, vice-president in charge of programming; Edward J. Dunne, vice-president in charge of the stations; Lindegard, F. Nagle, vice-president and

Feb. 22, 1919 Pg. 3

ACTOR LOSES

Suit Against Dramatic Critic

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

NEW York, Feb. 15.—The suit of Geoffrey Stein, actor, against Heywood's campaign dramatic critic, The New York Tribune, has been decided in favor of Stein. Slu for $1,000, alleging that radio listeners of his acting in The Awakening of Spring contained libelous statements. The jury, after hearing evidence for three days, returned a verdict for the defendant.

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

Feb. 18, 1922 Pg. 36

PROFESSIONAL COPIES FREE

To Professionals Mentioning The Billboard

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

SONGS HEARD IN NEW YORK VAUDEVILLE LAST WEEK

Famous (W-B); That Ever Love, On Town (W -B); That Ever Love, On Town (W -B);

COLUMBIA BURLINGTON CIRCUIT

"WORLD OF EFOLO" 


NELLY NELSON — "The Story Won't Let Me Alone," "It's Perfect for You." 

BOB WILLIAMS — "Sunday, When the Church Bells Toll," "Sings of the Past," "Our Beautiful Girls." 

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THREE STRONG

THE WOODPICKER SONG. (11th Week) Glenn Miller Andrews, Better, W.B. Clyde, Kate Smith.
PLAYMATES. (10th Week) Ray Kyser, Mitchell Ayres.
MAKE BELIEVE ISLAND. (8th Week) Mitchell Ayres, Dick Todd, Dick Jarmans.

NEAR

SHAKE WHERE I WAS

WHERE I WAS (1st Week) Barnet, Scranton, Kate Smith.

SILVA SUE (1st Week) Sling Crosby, Glenn Miller.

COMING UP

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

LOW MIGHT. Glenn Miller.
POOLS RUSH IN. Glenn Miller, Tommy Dorsey.
SHAKE DOWN THE STARS. Glenn Miller, Elf Ferguson.

HEAR MY SONG, VIOLETTA. Glenn Miller, Frank Masters.

WHEN THE SWALLOWS COME BACK TO CAPITOL. Ink Spots, Glenn Miller, Larry Chance, Irv Capell, Jack Leonard.

PENNSYLVANIA 6-5000. Glenn Miller.
SIX LESSONS FROM MADAME LA ZONGA. Jimmy Dorsey, Charlie Barnet.

National and Regional List of BEST SELLING RETAIL RECORDS


National and Regional List of SELLING MUSICIANS

This compilation is based upon reports received weekly from Sheet Music Best Sellers, Inc., Ashley Music Supply Co., of New York; Lynn & Reilly, Carl Plowman; Chicago: Rangel Music Mfg. Co., G. D. Moore, of Chicago; Western, Inc., of Philadelphia; Southern Music Co., of San Antonio, Tex.; and the various record companies in the country.

National

SHEET MUSIC MENTORS

This compilation is based upon data supplied by Accurate Rephas I Service.

National

List of Songs With MOST RADIO PLUGS

Songs listed are those receiving 15 or more total pluggs (WLS, WMA, WBC) between 5 p.m.-1 a.m. and 9 a.m.-1 p.m. Sundays for the week ending Friday, July 26, 1940. Film times are those reported on WLS, WMA, WBC, WOR, WABC, WLS, WMA, and WBC. Film times are designated as “F.” musical production numbers as “M.”

WEEK ENDING JULY 20

July 27, 1940

Page 25
D. W. GRIFFITH—THE THINKER!

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

By ELMER J. WALTERS

AFTER David Wark Griffith first had
were honored his apprenticeship to a country
in the early days of film making, he was
thereafter started by the panel of men who
saw to it that the Violated Act would not recognize as legal.
Cooper-Hewitts Were Yet Un-

"We worked in the sun, artificial lighting being unquestionable. All the sets were decorated by hand painted, with paintings in a green style, prodigal, word to word. When we paid the actors by the day, no allowance was made for the day another "scene palter" from one of the theaters we tried, instead of being honored on criminal.

"There you did that same story in the

we received a shot from that dead fel-

low of pushers, before whom Griffith's character and a delightful recreant. He died, Griffith, was a sort of tourist. Toward every one we bought Lube's pictures to see Lube's white room hey or feed in the

matics, and on the feet boys and girls making love, and no one cares about Lube's home. You are killing the business, Griffith."
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 plaintiff in the case of Mooney v. Shubert Brothers Theatre Owners and Managers, following the publication in The Times of an order for the release of the prisoner. Taking Chances, the Shuberts attempted to exclude Mr. Mooney from their theatres, but the court upheld the verdict of the jury in favor of the publisher. The decision is expected to clear the way for the publication of the complete text of the case. The trial is expected to begin on Monday, May 22.

Judge Hendrick Decides Theaters May Not Exclude Critics

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

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April 27, 1935

Fibber McGee and Molly

Reviewed Tuesday, 10-10:30 p.m. Style—Comedy, orchestra and vocalists. Sponsor—General Motors Corporation. Station WEAF (NBC network).

Fibber McGee, aided by his wife and partner, Molly, contributes a funny and enjoyable program to his audience. It is likely to send the name of the team into the higher bracketed radio field. The mixture of comedy, music and radio Fibber isn't actually a new wrinkle—he is sort of a combination of a good comedy and music show with a touch of well paced and liberally sprinkled with laughter. Character development ventures into such things and his propensity for making fun of his own story about Ermintrude, the camel, is not new.

Supporting are Uderico Marcelli's orchestra, a good group, and Bonnie and Van from the grand old Reliable Radio Network, while on the first show handled her two numbers nicely. No fancy tricks or boom-boom rhythm tricks, but straight singing. Voice is pleasing. Harold Wilton, announcer, dosed into form for Fibber, while the latter also delivered some gag commercials on the auto wire.

May 4, 1930, Pg. 15

Al Jolson

Reviewed Friday 10-10:30 p.m. Style—Comedy, orchestra and vocalist. Sponsor—General Motors Corporation. Station WEAF (NBC network).

Colossal. And should anyone by chance question the gags, the singing is still the light of the theatre. The other day, Jolson was playing into Jolson's mitt for the talk about the comedian being nervous. All past references in the press of similar nature should have meant to all who know Jolson and his art, that he would be doubtfully sure to put on a good show, was he really "nervous." For Jolson had his shortcomings when he first hit the stage in that he was not a naturally well-pitched actor, and foresaw that very reason used to take the bite into his voice and give it that raspy part that is his own. It soon became a regular part of his act, and his songs sung in this fashion and paradoxically make him famous. There are many who, with or without his art, imitate his style, which is a sort of thing for many well-known artists. But the quality of his comedy makes him a starmenter of the world on that which convinces his auditors that here is a really great talent.

Broadcasting the first few programs from San Francisco, Jolson, of course, appeared before his lone audience at 7 p.m. Judging by the tremendous ovation and applause, the show was welcomed. Ted Fiorito and an augmented orchestra, aided by Lou Silvers, Jolson's former music director, drew an attractive assignment and the band's only fault seemed to be a too ambitious drummer. Opening talk with his straight man dmwale on closed the program. Howard Clancy handled the announcements and the numbers as well as the short, dignified commercial credits. A sock program from start to finish.

Fred Allen


Fred Allen's comedy may have been the highlight in intimate stage of type, but he has yet to feel his way in handing out the required punch in radio entertainment. There is no doubt that Allen is clever and has every possibility to build. However, his first radio venture is very disappointing, at least to this reviewer's way of thinking. Altho he tried to be different, the show is too much along the lines of a vaude revue, and when it comes to such things then the idea is far from new. The judge or jury propositions cannot be classified as unique and extraordinary by a long shot. Thus it receives itself into a question of material. More programs such as these

July 22, 1933, Pg. 13

The Macomb papers say that the night closed the program. Howard Clancy handled the announcements and the numbers as well as the short, dignified commercial credits. A sock program from start to finish.

May 29, 1915, Pg. 3

The Supreme Court, New York City, May 19, Judge Peter A. Hendrick handed down a decision for the plaintiff in the case of Mooney v. Shubert Brothers Theatre Owners and Managers, following the publication in The Times of an order for the release of the prisoner. Taking Chances, the Shuberts attempted to exclude Mr. Mooney from their theatres, but the court upheld the verdict of the jury in favor of the publisher. The decision is expected to clear the way for the publication of the complete text of the case. The trial is expected to begin on Monday, May 22.

May 26, 1932, Pg. 15

NVA Librarian Is Television Pioneer

NEW YORK, March 21—Alice Remsen, the NVA librarian and radio coproducer, is the first librarian to become a weekly television feature in the East. The show broadcasts from WZKO of Passaic, N.J., every Saturday at 8 p.m. Her first program was last Saturday, having been chosen as a result of a contest because of her expressive face.

Radio May Influence Show Business Soon

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

Philadelphia, July 19—Radio is destined to have a marked influence on show business, according to Edwin A. Howie, radio editor of The Philadelphia Inquirer, who was interviewed a few days ago by the local representatives of the Bell Telephone.

He says that the influence will come largely through the recent invention of Dr. Lee DeForest, radio pioneer, which makes possible talking motion pictures, and contends that the producers of the DeForest-inventions are on an extract and greatly different from those.

Bob Hope Signed For Three Years

NEW YORK Nov. 11—Bob Hope, youthful Cleveland entertainer, who was "discovered" by Radio by a leading studio executive, has signed an exclusive contract with RKO radio pictures for three years. He appeared in the WLS Showboat Review and his recent appearance with RKO brought him an offer from his own act, which had its showing the first half of last week at Proctor's 69th Street Theatre. With Arthur Blondell acting as George A. Godfrey, Hope has been signed to a year's contract with an option on his services for two additional years. It is reported that the first year Hope will receive a salary of $400 weekly, with a raise scaling provided in the option clauses.

The act that met with such high favor has Hope working as a breezy tailor.

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Edison Manufacturing Company

Main Office and Factory: ORANGE, N. J. - NEW JERSEY

New York Salesroom, 133 Fifth Avenue; Chicago Salesroom, 144 Washington Avenue.
Metro pictures are the pictures of today and tomorrow.

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

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

Metro's word to exhibitors is: “MAKE US PROVE IT”

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

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

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

It is reported that Pathé in London, the last feature picture, was completed in 11 days, while The Doctor's Secret took but nine to finish.

LEYELO, RKO Ask Acts To Take Salary Cut

NEW YORK, March 13.—Loew and RKO have called a meeting for this afternoon at the RKO office, at which branch managers will be requested that all acts holding written obligations for dates should take a 25 per cent cut. This move follows the cute 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 report that vaudeville is due for a wholesale return.

Fanchon & Marco, on the other hand, has recently been ordered to take cuts at their own discretion so as to keep the customers away in droves.

NEW YORK, March 13.—Vaudeville agents, particularly in the outlying districts, are making a killing at the present time. Many owners are being driven to pay higher prices, its higher admission charges. Reports of major circuits claim that they have had to raise prices.
Some people like the hard driving sounds of rhythm and blues; others would rather sit back and let the gentle guitar strains of a folk song float over them. At times, many rock people get the urge to listen to that good old rock and roll music; then again, they may just feel like listening to the latest jazz laden rock that is opening new sound experiences. That's what popular music is all about: many different musical moods and experiences, each offering a different exciting something to the listener.

When you walk into a record store, you notice that some record companies specialize in one type of music, be it blues or progressive rock. Other companies, such as Buddah, attempt to give you three hundred and sixty degrees of high quality music on one set of labels. Buddah Records is in business to fill your mind with hard rock and make your feet want to get up and dance. Naturally, these two opposites can't be accomplished by the same music, which is why you'll find The Isley Brothers and their T-Neck Records, The Impressions and their Custom Records, Eddie Holland and his Hot Wax Records, Vic Damone and his United Talent Records, The Smothers Brothers and their Smobro Records, Super K Records and their good time music, plus Melanie, Barry Goldberg, Motherlode, The Ohio Express, The 1910 Fruitgum Co., and The First Generation: Rock/Blues. 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 Cacchi, and Mike Gregorio, each from different groups, wanted to create a totally unique musical organization. Tom Sullivan, who had formed the first rock and roll group in the history of West Point Academy, had finished his military obligation and had just put together a seven piece band. On their very first audition, the band caught the ears of the four vocalists. "With a lot of work we would create a great group," said Johnny Maestro to Tom Sullivan.

Today The Brooklyn Bridge smile at the thought of all the hard work they put into making their band a reality. "The important thing was the music," says Johnny who 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 good music. 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. Formed in Toronto, Canada, less than a year ago, Motherlode is a combination of the best musicians of several local groups. Their first hit, "When I Die," was written by them and with the exception of Junior Walker's "What Does It Take", their first album is also a highly original, and personal creation. Using an amplified sax, lead guitar, organ, and drums, Motherlode is attempting to meld 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, Smobro, The Sound Foundation weaves astonishingly hard vocals into even harder instrumental work, the result is a strong, tight sound fabric that assaults the listener. "Songs on our album like 'Morning Dew' and 'Bruised' are meant to carry the listener 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.**
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 about to sing. In London, Paris, New York, San Francisco, Los Angeles and all the space in between. Her name is Melanie, her music is the kind of personal expression that's meant to be shared with a hundred thousand people in a crowded arena or a lonely tear. Just a girl and her guitar, best friends, and then an audience and soon Melanie, the guitar, and the audience are all old friends parting at the end of her set sadly but knowingly they will meet again.

Melanie is family to many people across the United States. These people know her, her songs, her thoughts through her first album. “Born To Be” Some of these people met her at Woodstock and gave her a standing ovation. Now her second Buddah album, “Melanie,” takes everyone on a journey of discovery and mystery. This album is her own personal statement, a reflection of her own experiences and emotions. Through her music, she expresses her soul and invites her listeners to join her on this journey.

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, "Streetman".

"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

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 world, the album also featured recruiting the famous arranger, "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 even come close to that figure. His latest album "Peace, is Blown in the Wind" is one of the most inspiring albums you'll ever hear. The 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 you an insight into exactly what made up rock and roll. You'll hear Richie Valens and Jimmy Clanton, and Frankie Ford and Harold Dorman, among others, rocking out their hits.

On the soul side, "The First Generation Soul" is an album that contains classic performances by performers 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 together to influence artists like The Rolling Stones and Steppenwolf. Like "Blues Jam" which is an album of some of the greatest blues ever heard, 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.

Advertisement
The means music presented the Fabulous Speaking of rock and roll, Chuck Neil Bogart, Richard Robinson, Cynthia Christie. And A Wishes Christie. BACK ROW: ...Merry Christmas A Happy Chanukah And A Happy, Happy New Year
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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 disreputable 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 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, bought copies of the latest hits, rolled up the rugs, and danced. Record companies vied with each other to sign up popular bands. Victor featured Paul Whiteman and Fred Waring, Columbia had Ted Lewis and Fletcher Henderson, while Victor's rival 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 1925, 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 (sublimes, 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 reverbération 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—that under the dynamic leadership of Louis (later Sir Louis) Sterling—that initially made the most of it. On March 31, 1925, 15 glebe clubs—850 voices in all—assembled on the stage of the Metropolitan Opera House to give a joint concert. High over their heads hung a microphone that picked up the entire proceedings for relay to Columbia's newly installed electrical recording equipment. A 12-in. record, Columbia 50013-D, was swiftly processed and demonstrated to the trade. The disk went on sale in June with an all-out promotion. Advertisements trumpeted customer reactions to 50013-D, such as the joy of the lady who exclaimed: "I thought I was tired of phonograph music—but that was because I never really heard anything." To its dealers Columbia gloated: "This one record alone is bringing back customers who haven't bought records in months." It was staggeringly loud and brilliant (as compared to
THE DISK SURVIVES

Continued from page 35

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

Electrical recording gave the business a potent push for a while, but the effect turned out to be short-lived. Soon the scene darkened. Radio broadcasting was metamorphosing the country’s listening habits. 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 American 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 definitive 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 Victorolas on which they had been played. The talking machine in the parlor, an American institution of redolent
"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
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 goal was to offer the big band 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 to announce exclusive contracts with Bing Crosby, the Dorsey Brothers, Cary 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 it had gone into a serious decline during the early years of the Depression. They came out of retirement —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 talk of record best sellers. In 1936 a record of “This Old Man, round and round” sold more than 100,000 copies. Nothing like that had happened since AI Johnson’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 being the first casualties, and the basic ingredient of phonograph records—shellac—came principally from India. In April 1942 an order from the War Production Board cut the nonmilitary use of shellac by 70 percent. At about the same time, the nation’s manufacturers of electrical goods turned out their last radios and radio-phonographs for civilian consumption and converted to war production. The phonograph, which was just on the threshold of its greatest triumphs, had to dig in for the duration.

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

It is still climbing, thanks to racks and record clubs, to rock music and miniature soundtracks, to stereo sound and his-playing 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 75 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.

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 principle. 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 bitiqued 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 “phonographograms,” comprising readings, 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.

EMILE BERLINER

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

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

BY ARNOLD SHAW

“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, Thess (Alhambra) and Huber’s Prospect Gardens Music Hall.

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

Like other publisher reps, Berlin was not on the bill. Seated in the balcony or in a box, he would rise at a pre-arranged moment and sing the song while an associate handed out chorus slips. E. B. Marks improved the technique by investing in colored slides. These contained illustrations of times in the song—“The Little Lost Child” of 1894 is remembered in this con-
The Great White Way
in the early decades of the century.
The Palace (center) was the "Topmost rung of the ladder"; burlesque was a thriving entertainment, as indicated by the glowing signs; Erich Von Stroheim's "The Merry Widow" played nearby at the Embassy, and Lon Chaney was starring in "The Phantom of the Opera."

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

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

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

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

Gold Rush
"Talkies" and the major radio networks both emerged about the same time in the late '20s. The former led to what became known in pop music circles as the Hollywood Gold Rush. Through the '30s, movie themes and monster movie musicals yielded some of the 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 Kalmar & 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, evaporating until June 7, 1958, spanned the careers 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 invade music business.

Statistics Arrive

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

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

With more than 500 live big bands to contact, publishers printed “pros” (professional copies) and “stocks” (orchestration), 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 49th 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 disc jockey show, was launched in 1935, platter spinners like Martin Block at WNEW, Bill Randle at WERE in Cleveland, Ed McKenzie at WJBK in Detroit and Eddie Gallagher at WTOP in Washington, etc., did not come into their own until the 1950’s.

Importance Shifts

The importance of recordings now shifted the focus of publisher enterprise to A&R executives at the major record companies, and record plugs replaced live performances as the means of developing a hit. The reign of an all-powerful group of seven or eight key A&R men came largely to an end with the rise of 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.
How far must one dig back to trace the astonishing growth of American popular music?

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

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

What's behind the startling spread of the modern pop music profession that extends from New York's archaic Brill building to Muscle Shoals, Detroit, Memphis, Nashville, Houston, Los Angeles and even Saucy City? Research reveals that almost every song enjoyed by those happy pioneers of our nation's first 150 years was 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 ever 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 syncopation of the black man as crude but intriguing. In 1843, the Virginia Minstrels (Dixie, Emmett, Frank Brower, Dick Podham, Bill Whitlock) formed the first regularly organized band of black musicians and gave a gratifying premiere performance in New York at the Chatham Square Theater. They then spent two years in England. Pellham 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 more not more than the price of a Delmonico's dinner and by 1848 both tunes were hits. He was then 22.

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

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

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

Yet all the Gilbert & Sullivan English music did. They were the rage.

Familiar Names

The turn of the century brought changes.

Names familiar today took over. Shapiro, Bernstein & Von Tilzer published a brace of hits. So did M. Witmark & Sons. T. B. Harms was growing. Charles K. Harris, Sol Bloom (later to become a New York congressman) and Chappell all became successful. Witmark owned all of Victor Herbert's classics. Everything he turned out scored. Later, trait because 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 Shalney'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 uncounnted 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 bulishly 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, Horsna, 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, Stacchi's, the College 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 become hits. Vaudeville and burlesque were immensely popular but neither was considered a valuable plug by publishers. Girls and guys demonstrating new songs in the Kresse 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, while Elder 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 hazzles, then, just as there are today.

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

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

Victor's Dog

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

In 1909, Congress belatedly passed a bill requiring that record firms pay 2 cents for each pressing of a song, and that's all the publisher gets precisely 60 years later. The writers still receive one-half of the publishers' income and must divide the penny among each other, but they cheerfully accept it. They know a small check for a 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? Panatrope? 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 5¼-inch Little Wonder, single faced and with a line drawing of a magician imprinted on the label. The original Little Wonders were issued in 1915 and sold mainly in Woolworth and Kresge outlets coast to coast. Brunswick made its debut in 1916 under theegis of Victor Emerson, a Columbia exec who had daringly branched out on his own. The Aeolian-Vocalion line appeared that same war year. It wasn’t until May of 1917 that the first 4-4 music was recorded. Victor gambled on the Original Dixieland Jazz Band of New Orleans, which was creating a sensation at Reisenweber’s plush restaurant off Columbus Circle (although drummer Anton Lida’s Louisiana Five and the all-black Original Creoles had been playing the new "jass" in New York even earlier). The ODUB 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 OKeh laughing disk, Al Jolson’s "Sonny Boy," Gene Austin’s "By Blue Heaven," Wendell Hall’s "It Ain’t Gonna Rain No More," and Vernon Dalhart’s "Wreck of the Old 97" and "The Prisoner’s Song." We vividly remember several hit versions of a tearful ballad eulogizing Floyd Collins, who died in a cave. The October stock market crash of 1929 changed everything. Every record company faltered. Griggsby-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-Trion ballrooms operated by Andrew Karzas, the Chez Paree, the Blackhawk and a dozen palatial theaters all regularly featured record artists from the twenties through World War II.

Chicago had its own publishing firms (Forster, Weil and Cole were powers, with numerous hits) and hundreds of aggressive agents, bookers, publicists and trade paper writers. All the major New York publishers maintained offices in the crowded Loop. Jimmy Pettrillo’s musicians’ union was almost as large as New York’s 802. Look back now and the toddler’s town’s importance as a music center at the time Charles Lindbergh flew his little silver Ryan Brougham from Long Island to Paris is indispensible. Isham Jones composed a long string of hits that became standards and his famous band was one of America’s most 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, Muggsy Spanier, Joe Sullivan, Frankie Trumbauer, Earl Hines, Art Hodes and later, Lionel Hampton.

The Aragon -Trianon ballrooms operated by Mike 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 curry. 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 nighting. 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. Chicago was one of the last centers to catch the big attractions working in and out of the Windy City included Ruth Etting, the Dionne Warwick of her day; Ben Bernie, Abe Lyman, Zz 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 walla 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, Ebbert Van Aistyn, Abe Olman, Milton Ager, Will J. Harris, Joe Howard, Charles K. Harris, the Von Tiller brothers, Johnny Black, Wendell Hall and J. Kiern Brennan all worked out of Chicago. It led as a fabulous radio center (WBBM and WGN beamed out the most popular big band broadcasts) until World War II.

The Illinois metropolis never mothered much in the way of a record industry until the post-war years when Mercury, first, and then the spectacular Chess partnership (the late Leonard and Phil) won immediate recognition in the trade. Mercury lifted off in the strictly popular market like an Apollo rocket blast; Chess with its Chuck Berry, Gene Ammons, Willie Mabon and 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 1940’s and into the Fifties, the Ohio city was tagged as the easiest in which to break a hit with the decis.

Philadelphia

Which city gave music Sigmund Spaeth, Jack Norworth, Joe Burke, F.A. (Kerry) Mills, Gus Arlheim, Marc Blitzstein, Jan Savitt and Irving Mills (although both were born in Russia), Mamie Sacks, Cork O’Keefe, Mike Nidorf, Eddie MacHarg, Joe Venuti, Eddie Lang, Harry Lux, Elliott Lawrence, Mario Lanza, Eddie Fisher—now you’re catching it—Al Martino, Frankie Avalon, Buddy Greco, Kitty Kallen, Jimmie Darlen, 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
Music Cities, U.S.A.  • Continued from page 45

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 be a dominant center. It’s a lively enough theatrical town for music—films, drama, films, dance bands and choral—but like the old lady attending a Red Sox game, it fetches 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 Cassa Lady 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 waxtunes 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.

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, Margarete Whiting and Delia Reese grew up there.

Memphis is somewhat like Detroit, record-wise. Sam Phillips probably started it all with his Sun label. Until Sam came along, Memphists 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 doesn’t belabor his own 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.

Jim Stewart’s Stax-Volt operation in what was once the Capitol Theater on McMicken 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 Stylle Woonen’s five labels are still other Memphis-based waxtunes. Quinton Clanchie 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 Gatemouth Brown, hit the charts and branched out to gospels. Bobby (Blue) Blind is another of Robey’s aces. Houston also houses the Almanack label.

King and Queen

Cincinnati is the home of Jack Adkin’s Adco firm, but it was the late Sydney Nathan’s King and Queen marks that boosted the Ohio village onto Billboard’s charts. Nathan found James Brown, Earl Bostic, Little Willie John and a host of others who repeatedly cooked with his 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, Sr., for more like Al Bell’s “Dial,” like Dick Clark’s Hickory, Starday, Spar, Sing, Stop, Elf and Shelby Singleton’s recently expanded complex have concentrated on Nashville action. Jerry Crutchfield makes majors as an indie selling to the highest bidder. 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 nears 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 "Somewhere 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 Garrenet label there during World War I. Midway through the 1920s, a number of extraordinary jazz records were made, and almost a half century later they are prized among discerning collectors of ancient, original shellacs. Today, Tommy Wills still keeps Richmond alive with his Airtown sessions.

New Orleans
New Orleans is recognized as the home of jazz and as the site of Cosimo Matassa's 32 labels—count 'em—but fewer tapes are being run through the combined Crescent City Ampexes today than did in 1950, when for a short period the Mardi Gras borough reigned. With the Crescent Matassa's Angels failed in 1961, the same Spikes brothers, their Gennett label having been taken over by the Fabulous Four, a number of extraordinary jazz records were made, and almost a half century later they are prized among discerning collectors of ancient, original shellacs. Today, Tommy Wills still keeps Richmond alive with his Airtown sessions.

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 trveled 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 fistfuls 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 five and six ways. Remember "Intermezzo" from the Ingrid Bergman and Leslie Howard, David O. Selznick film of the same title? The Kapps agreed it had worldwide smash potential. Before the picture ever opened, America's jukes were spinning Decca versions by Woody Herman, Victor Young, Guy Lombardo, Harry Sosnik, Hildegarde and Dick Robertson's Decca house band, if memory serves.

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

Up in Seattle Heights, Gary Seibert concentrates on music that will specifically appeal to Alaskans via his Alkon International operation. Even in Saucy City (and have you visited rural Wisconsin lately?) Jim Kirkstein fills a territorial demand with his Coka 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) lugged portable equipment out into the boondocks trying 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.

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Norris Wilson, Mgr.
1920-1969 THE RISE OF THE POWER STRUCTURES

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

Thinking back nostalgically, one cannot help parroting a well known Yule song. "From the tables danced at Lindy's and the cotillion room..." 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 these were merely copies of the scene 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 ad men or creative producers, and they tried to produce merchandise that would enjoy the promotion offered by powerful publishers.

By the time the roaring Twenties and the terrible Thirties had modulated into the postwar Forties, a curious thing happened. The publishers had become the tail of the 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 their own course for the making of music. In short, they selected the songs that were to be recorded and they picked the artists who 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 a&r men.

Music Movement

A number of developments inside and outside music business contributed to this shift of power. Two wars had brought a movement of people from rural, and from the South into large urban centers. There was a growing taste and demand for two types of music, country and R&B, that once had been regional manifestations and that now began to flow into the mainstream of pop, affecting the character of pop music itself.

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

Paralleling the growth of a&r power was the rise of the personality disk jockey. Suddenly, it seemed, there were key platter spinners in every major music market whose ability to make or break 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 "discothque" type of show—Dick Clark's out of Philadelphia was the prototype and most powerful—where the kids frugged, waaasted and danced—apart to the spinning of platters and the lip-syncing of singing groups.

At this 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 shaking 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 blacklist came in the form of the Payola Investigation of 1959, a development that was also ostensively 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 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, in which the station was to have them ad nauseam.

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

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 the self-contained artist groups but among their independent producers.

The indie producers, once the purveyors of new products of the Sixties, have found that they could not talk the language of the new generation of artists, and frequently had no stomach for it. They were content to turn a bushy-haired group of young people into another bushy-haired youngster, who was in rapport with its members. For a time, the major record companies added at least one house hippie to their a&r staffs.

But beginning with Phil Spector, and even earlier with Lieder & 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 & Rubel, Stone, Garfunkel, etc., and have become a 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 indigenous status, the major companies are now part of the third, new power structure of the Sixties: the conglomerate. Buddah, once a small company, is the largest company in the U.S. devoted exclusively to the design and manufacture of audio-visual equipment, a company also that manufactures aerial cameras, electronic training devices and missile electronic control sub-systems. Bell has become a subsidiary of Columbia Pictures. And Stax is a part of the far-flung set of enterprises known as Gulf & Western, originally manufacturing and distributing auto parts.

A study prepared and released last year by the American Guild of Authors & Composers, revealed that 12 conglomerates had absorbed the catalogs of 119 music publishers and 59 recording companies. A few of the absorbers, like MCA, Seven Arts, Metromedia and North American Philips, were relatively small, consisting of men whose original orientation and interest had been in the entertainment field. But most of these conglomerates were built up by industrialists who had suddenly discovered that there was gold 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, Leeds Music, Mills Music, Harms, Wittmark, Paramount-Famous and more. The man who knew the music-business development, Edward Eisie, 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 accuracy of the dreamer, rather than the man who must have died— and they were always men with some of the genius of the golden age of musical comedy, from Kern to Youmans to Cole Porter to Kurt Weill, and all the way to A. & Loewe.

"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, as I have since died—and they are friends of mine. I was 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
The Sounds of Music

In the early Fifties a publisher who was short of cash tried to negotiate a bank loan. The banker scanned a flaccid, browned telephone book, nodded each time his eye lighted on a familiar name, and then rejected the application.

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

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

But in the beginning, in the 1980's when music publishing began to take the shape of a business, it was built on a tangible. In those days, a music publisher was a music publisher 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, turned the work of printing—selling—shipping—and billing to an outside, independent company.

The great catalogs of the old-time publishers, M. Witmark & Sons, Jos. W. Stern & Co. (later Edward H. Marks Music Corp.), Jerome H. Remick & Co., Charles K. Harris Publishing Co., Shapiro, Bernstein & Co., Mills Music, Inc., Witsonen, 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 chorale size and songwriter royalty had dropped to one cent a copy.

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

After the Ball

"After the Ball" was during a rarity, an "overnight smash" (to use an overworked expression), a "rocking-chair hit" to use a colloquialism of the era of the No. 1 Plug. All Charles K. Harris had to do, after it was interpolated in the extravaganz "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 advertised $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 Isaac Bernstein. Richard Whiting's "Till We Meet Again" passed the 3,500,000 mark while "I'm Forever Blowing Bubbles" of "The Passing Show of 1919" reached the 3,000,000 mark. 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—were the factors that caused them to war—had 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 high 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 "track 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. 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 Story 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;Yes! We Have a Dream!&quot;</td>
<td>70 weeks</td>
<td>78,102</td>
<td>148,709</td>
<td>860,790</td>
</tr>
<tr>
<td>&quot;You Can Depend on Me&quot;</td>
<td>65 weeks</td>
<td>63,919</td>
<td>123,091</td>
<td>675,810</td>
</tr>
<tr>
<td>&quot;All By Myself&quot;</td>
<td>71 weeks</td>
<td>1,053,493</td>
<td>161,650</td>
<td>1,225,800</td>
</tr>
</tbody>
</table>

Piano Rolls

Two new items figure in this tabulation. For the gals 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, sideline.

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 $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 therapeutically in the music business. During the 1920'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(ny) 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 Gereshwin, Harris, 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 Shanty's (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 went 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 collect in excess of $70 million.

Of equal significance is the fact that the ability of performance income has been able to assuage particularly to the larger companies. Whereas in the 1950's banks hesitated to make loans on copyrights, in the '60s they were ready to accept them, or at least their performance income, as collateral. When a Utilities company purchased Mills Music in '65 for $5,300,000, 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 $42,700 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 Alpert brothers bought the Joy catalogue 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.
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.

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In any language
EMI means
record business

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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 Ananias," produced on Broadway. George M. Cohan was a 16-year-old kid touring in vaudeville as a member of The Four Cohans. Jerome Kern was nine and living in Newark, Irving Berlin was six and living on the crowded lower east side of Manhattan, and Cole Porter was three and living on a spacious 750-acre farm in Peru, Ind.

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

In 1894 the Broadway musical as we know it today was also yet unborn. The theatrical offerings then were mainly based on Gilbert and Sullivan revivals, a few imports from London, the first attempt at a revue, called "The Passing Show," and the return of the Tuley hit, "A Trip to Chinatown." If Billboard is a youthful septuagenarian today our musical stage must be considered little more than a toddler. Actually, the true beginnings of the modern Broadway musical are less than 40 years old, dating back roughly to the decade between the Wall Street crash and the outbreak of World War II.

Maybe it was the influence of the depression. Maybe it was the darkening world situation. Maybe it was Florenz 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 time-worn 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 also "Flying the Music," which had Irving Berlin and Moss Hart going after such topics as the depression, politics, high society, and even musical comedy itself. There was another Berlin-Hart effort, "As Thousands Cheer," which used the format of a daily newspaper to let loose on matters newsworthy, gossipy, theatrical, meteorological, and, in the song "Sippin' Time," even tragic. Then in 1937, the satirical musical took aim at its ultimate target, Franklin D. Roosevelt, in "I'd Rather Be Right," by Rodgers & Hart and Kaufman & Hart. For the first time in a book musical, national leaders were being impersonated and identified by name, an occasion that prompted many an editorial writer to comment on the unique freedom then enjoyed in the American theater.

**Social Significance**

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

The season of 1937-38 saw, in addition to "I'd Rather Be Right" and "Pins and Needles," the anti-war "Hooray for What!" in which Ed Wynn's lauging gas saved the world from destruction, and the militantly anti-capitalistic "The Cradle Will Rock," by Marc Blitzstein.

Of all the writers of the period, however, the most restless innovator was Kurt Weill, whose "Threepenny Opera" (with Bertolt Brecht) was first produced on Broadway in 1933—at about the same time the composer himself was escaping from Nazi Germany. Once in New York, Weill was devoted to creating a musical theater that would not only have something to sing but something to say about the world in which he lived. His first American work, "Johnny Johnson," written with Paul Green, was a fantasy about the follies of war, and his second venture, "Knickersbocker 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 reviews of the decade, sparked by those two Dietz & Schwartz sparklers, "Three's a Crowd" and "The Band Wagon," achieved new standards of artistry and sophistication. To replace heavily mounted artificial operettas, Jerome Kern, first with Otto Harbach on "The Cat and the Fiddle" and then with Oscar Hammerstein on "Music in the Air," conceived a modern form of operetta that was contemporary and believable, with stories completely dependent upon their scores. As for dance routines, long arbitrarily inserted simply as applause-catchers, George Balanchine in "On Your Toes" paved the way for their use as an integral part of a musical comedy plot. The decade also found both form and content given new direction with two memorable Broadway operas: "Four Saints in Three Acts," the Gertrude Stein-Virgil Thomson surrealistic view of heaven, and the monumental saga, "Porgy and Bess," by the Gershwins brothers and Dubose Heyward.

These were the musicals that made the difference. That set the pattern for the future. My fearless hunch is that this will still hold true when Billboard 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."
Throughout the world... the symbol of creative music publishing and exploitation for composers, authors and publishers

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1930-1945

**DISK JOCKEY: Origin Of The Species**

By DAVE DEXTER, JR.

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

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

AL JARVIS, creator of "Make Believe Ballroom."

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

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

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

Throughout those gloomy years, consumers bought the song. Who played or sang it wasn't as important to them as the music and the 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 Texas 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 waves in exposing new pop music to the masses. Vitaphone dominated the musical flicks for years with its memorable Dick Powell, Ruby Keeler and Al Jolson productions. Later, Vitaphone became Warner Brothers. MGM, Fox, Paramount, Columbia and Universal fell into step. Check the hit lists through the '30s and there is no doubt about it. Most of the glittering standards emanated from Hollywood's sound stages. Audiences watched Ginger Rogers and Fred Astaire dance on the broad wing of a giant airliner in "Flying Down to Rio" and were impelled to buy a disk of "The Carioca." There were perhaps three or four versions. Yet there was not any specific hit on the song.

**Top Writers**

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

As times improved, so did the record business. The big band came in. And with the bands came the jukes, the bulky, coin-operated mechanical boxes that glowed with wildly radiant 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, Mills, Rock-Ola and Seeburg, were located in Chicago. The fourth, Wurlitzer, was based in North Tonawanda, N.Y. The first coin-operated phonograph was made in 1908 (capacity: eight records) by J. P. Seeburg.

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

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

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

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

Did we finally mention radio?

**Enter Jarvis**

It was strictly nocturnal network time that mattered in the formative period of 1925-1935. There were about a fourth as many AM stations in those days, and FM was yet to be perfected. Daytime programs were, by 1970 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 innumerable lectures on cultural and scientific subjects by boring local academic figures ate up the clock from sign-on to disk. Records were played, too. The same staff player who read poetry announced each disc solemnly, im-

(Continued on page 58)

75th Anniversary Section

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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 be, the record makers got to work and with every bank in America and every city street corner had its World War I veteran selling apples three for a dime, the depression was breaking up.

Al Jarvis had migrated to Los Angeles from Canada. He had worked in a bank, but with Canucks were making deposits in that perilous panic period of the early 1930s. Al's voice was like the guy's next door who 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 gasped his steady salary of $15 a week right from the start by gabbling, briefly, about the song he was about to play. He would say, "Here's a swell new orchestral from England," he might add. "It has a big sound like Paul Whiteman and the Jack Hylton. The song is a big song in Germany and we think we will soon be up on the Lucky Strike Hit Parade now that they've put English words in it that you think of Jack Hylton's brand-new Victor recording of... Just a Gigolo."

Jarvis got his information about song and artists from Harry Voss, Variety reporter, as the mail flew into in KFWB he learned that none of his colleagues ever read trade papers. "I told them I ac- quired my facts straight from the horse's mouth, right in Canada," Jarvis laughs. By the time other "staff announcers" began to emulate his chatty, friendly man-ner, Jarvis had founded 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 "gober" boy at KFWB in those days abruptly quit, moved to New York, and started his own version of "Make Believe" on WNEW. The late Martin Block was to become a far more publicized—and wealthier—radio personality than Jarvis, but the origi-nals of both were on the air before the profitable. Years later, Block returned to Hollywood to broadcast his show over a national network (as did Paul Whiteman) but needed to have his "Make Believe Ballroom" program. 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 sued the radio industry for spinning his records without giving him any royalties, and we'd put a label on every record specifically carrying the warning that the disk was not to be broadcast. And so I had to purchase my own and gamble that the Supreme Court would throw out the Waring suit. Victor and Columbia and the new Decca company never came near me with a proposal.

"Thus the jockey was born. Gradually, other independent stations boosted their listening audiences. Personalities like cities in towns broke through and dominated their markets just as did Jarvis. KLOO, Block's "Make Believe Ballroom" in New Orleans, and Columbia, through their distributors, occasionally sent out a free box of records to selected stations. The Waring suit was ruled against him, and many stations began to pay royalties. Petith had ordered all professional musicians to cease making records of any kind as of midnight, July 30, 1942. Radios became vastly more popular with the war. The stiff announcer faded away as singable, catchy little musical jingles dominated the commercial spots instead of the low-brow and often unaccept-able poetry, a solo piano, farm reports and the station own-er's son trying to imitate Bing Crosby. Hundreds of records for airplay were made, "the disks," as they were called. Of those plates they chose to play were the only ones—that became big, profitable sellers. From the absurd low of eight million disks sold in 1932 the graph had accelerated to an all-time high of 140 mil-lion in 1942.

Capitol’s chairman of the board, Glenn E. Wallach, today has an optimistic recollection of the rise of the jockey, and his overwhelming influence on the sale of records.

Sample Records

We released our first product in the summer of 1942," Wallach says, naming each song, each artist and the numbers on the five disks. "At that time Co-lumbia had revved the Okeh label, and Victor had Glenn Miller and many other sizzling attractions on its 35-cent Bluebird. Decca was a giant, although only eight years old. Commodore, Blue Note, Liberty Music Shop and Decca’s Brunswick were all swinging. Capitol was fighting to stay alive. We couldn't make money, but I believed in the concept behind its . . . marketing philosophy."

"And so we devised a personalized sample record for about 50 of America’s most influential jockeys. We had the jockeys sign the releases at the top of the disk, along with the songwriters and the artists. And finally, Block said, 'he heard the record itself.'

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

pressured on luxurious, lightweight vinylite. It embraced a 30-minute radio program within itself and featured dance bands, singers, solo accordionists, singing en-sembles, Dixieland jazz combos—a variety of talent varying in quality. Hundreds of radio stations paid a monthly fee to record companies for use of the vinyl disks that supplied them with new pop tunes and a program which was pre-commed; no announcer was necessary so long as the disk was playing at the then-revolutionary speed of 33 rpm.

Ben Selvin knows more about these now-forgotten transmissions than anyone alive.

"Most stations could not afford the orchestrations and production that went into the network radio shows on CBS, Mutual and the other networks," Selvin says. "And so we supplied more than 300 stations with transmissions that frequented—but not always—those most popular bands and vocalists.

"I remember the last top a hit made on Decca, transmissions under phony names, because of their contracts with record firms. Tommy Dorsey was Harvey Twee Times, and the crooner Johnnie Hart- man with K. D. O. was a library assistant. Ray Noble became Reginald Nick. Dan Humber was Ross Huywood. And Russ Morgan played his wah-wah trombone as Al."

Union scale for transmissions was high in those days, $18 an hour with the leader getting double, Selvin recalls. A man (and it was usually a man) who was known on radio for his barrelhouse shave cream commercials, earned about $80,000 annually just from his transcription work, and he flew into New York from his Indiana farm twice a week to wax 40 songs. Selvin, the lanky musical boss of Musak in New York, once paid a band singer, Joey Nish, $1,100 for one day. He was a hit maker.

The only hit record ever to be dubbed off an ET was "Twelfth Street Rag" by Pee Wee Hunt, which I had to produce some songs for Capitol. The Cap transcription service was short-lived despite its roster of Hunt, Duke Ellington, the Gene Krupa band and other great artists. Hunt's single toppled the million mark only four weeks after release. But, as Gillette opines today, it was "one in a million."

Lang-Worth

Several other record companies eagerly entered the transcription field, yet over the years they failed to don a leadership role. Master Sound (now a part of Capitol) was a New York company, among the first to sign up the major labels. It set up a state-of-the-art facility in Orange County (featuring the best David Rose music ever recorded) from quarters on Hollywood boulevard in the film capital. And Selvin himself, who got his start as a master transcriptionist for the Radio City "Big Band" under the best-forgotten 300, was long affiliated with Associated Music at 25 West 45th St.

Brilliant Past

For all his efforts and skill, the tireless Selvin proved to be something less than a modern Nostradamus when, in late 1942, he rashly predicted: "The transcription business had a brilliant past, but progress must not stop now. The future augers even a brighter outlook as technical advances are made both in radio and the recording of music. The possibilities will be so vast that it may offer a new field for transcriptions. The war impeded progress just as it did with television experimentation, but between the war and the post-war period there is great opportuni-ty that was halled at the outbreak of World War II."

And so the disk jockey killed off transmissions. Ho-hum. The industry had forgotten that the jokkers were the jockeys. As long as there were radio stations, and that was for more than 40 years, there were the nation’s tastes. The jockey reigns on his throne as all-knowing, all-powerful; every songwriter, every singer must bow down to him. He must make sure that the listener must lie back and wait for the whim of the Top 40 Croissels much as breeding, exhausted gladiators pitilessly sexual, to test the virility of a Roman emperor in some 2,000 years."

No matter that the jock studied animal husbandry until last Friday, no matter that some of them eagerly accept offers to endorse their favorite, no matter that the egoist blabbing his mouth over 250 or 50,000 watts doesn’t know a Fender from a fender, no matter that the bandleaders Johnnie Hart-man and Gregg Tull is that half-sired comic on the "Beverly Hillsbilles" CBS sitcom series.

The jock rules the roost. He is unbeatable. He is, in short, the Caesar of the World’s Entertainment as the suck-em-up ‘60s slip away. Live with him or join the Merchant Marine. That’s the way it is and will be until smarter, hipper types something better.
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Like the Roman empire, the Big Band Era started slowly, expanded spectacularly and expired incompletely. Few were aware it had died.

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

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

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

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

Benny Goodman also was Top Man for several years, blowing great, almost unbelievable solo clarinet against reed, brass and rhythm sections that borrowed heavily from Fletcher Henderson's driving band to achieve a jazzy-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 poisoned chilli in 1947 on an Oregon one-night stand). Andy Kirk, Benny Carter, Earl Hines, Louis Armstrong (fronting an orchestra that was as dull as his trumpet) was brillianteau. 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, Jimmy Dorsey, Tommy Dorsey, Erskine Hawkins, Tony Pastor, Les Brown, Woody Herman, Hal Miller, Claude Thornhill, Larry Clinton, Ben Pollack, Lionel Hampton, Bob Chester, Cab Calloway and Glen Gray's Casa Loma. These were the "swing" bands. They all jumped. They all made records that sold well 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 discs.

Then there were the "sweet" bands. They emphasized showmanship, and vocals by gorgeous chicks and handsome boys with slick, oiled-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, LeRoy Joe Sanders, Clyde McCoy, Jan Garber, Frankie Masters, Alvino Rey, Sammy Kaye, Blue Barron, Grey Lombardo, Isham Jones, Orrin Tucker, Noble Sissle, Mitch Ayres, Xavier Cugat, Ted Weems, Charlie Spivak, Al Donahue, Will Osborne, and Shep Fields.

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

Many of those men are gone now. The Dorseys died a year apart. Tommy choking after a meal and Jimmy a victim of cancer. Webb, Scott, Pastar, Gray Henderson, Kemp, Himber, Bernie, Duchin, Ayres, Weems—gone but not forgotten, like the period in which they all flourished together.

Dead, too, is the portly, personable Paul Whiteman, who more than any other musician launched the Big Band movement far back in the turbulent twenties. His "Whispering" and "Three O'Clock in the Morning" plates sold more than a million at a time when a hit was pegged at 55,000 copies. And although his music never truly enticed him to wear his much-publicized "King of Jazz" crown, Whiteman was wise enough to later em-
play Bing Crosby, the Dorseys, Frank Tatum, and the gang. Tommy Dorsey, known for his ability to "swing" from the vocalists, was the rage. Bing and Goodman regularly flew to New York to lead their respective orchestras, and their fans were delighted.

The Remotes

Recordings (for record companies, the "remotes" and "wires") from the studio to the air were the rage. Musicians, such as Tommy Dorsey, used this technique to broadcast their music to a wider audience.

The Trademark

Weems and Dorsey's appeal was persuasive, and the fans responded. Weems sold more than $750,000 in records in 1945.

The Film World

Most every aggregation made movies in Hollywood, and those that didn't could always get a short two-reel feature at Universal. Bands played to sell certain "class" locations like the New York Pennsylvania Hotel and Paramount Theater, the Palace, and other venues.

The Popularity of the Big Bands

The popularity of the big bands continued to grow, with the rise of television. Many bands had their own shows, and the public was eager to see and hear their favorite musicians.

The Impact of the Era

The era of the big bands saw the development of new styles and techniques. Musicians experimented with new sounds, and the public responded with enthusiasm. The era of the big bands was a time of great innovation and creativity in American music.
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 shellac.

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 webs. He is a Gene Krupa band alumnus with a background of singing in Europe with the late Glenn Miller's unit. Bob Eberly, too, has just resumed civilian life after an endless stretch in khaki. He is still popular from his Jimmy Dorsey days—and his duets with Helen O'Connell—and many in the pop music profession tag Eb as the "next No. 1 boy."

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

Ray Eberle

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

Still another Tommy Dorsey grad, Jack Leonard, has paid his dues in full in the army and is seeking a career on his own. Dick Todd is another. Phil Brito from the Al Donahue group sings in Italian as well as Russell 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 Babbitt, Frankie Lester, Skip Nelson, Billy Williams, Buddy Moreno and Tony Dexter. Recognize them today?

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

Jo Stafford ruled, abetted mightily by expert counseling on songs and accompaniment 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" someone 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 Shore." But nothing sidetracked her. A driver, and intensely ambitious, La Belle Dinah tromped the streets of New York until she hooked on with a Sunday afternoon sustaining (non-sponsored, poor-paying) NBC program known as "The Chamber Music Society of Lower Basin Street." That led to weekly broadcasts with Eddie Cantor. Then came chart-making records, the best supper clubs and theaters, movies and her own...
radio and TV shows. No girl singer has earned more money than Dinah. And she is an unbeatable tennis player as well. Dinah will be a grandmother in 1970.

Peggy Lee

Peggy Lee (Norma Egstrom) was singing in the Pomp Room in Chicago just 30 years ago when Benny Goodman dug her looks, her sound and her potential with his phenomenal dance band. Peggy was, well, simply hopeless at first. Somehow she lacked confidence and ease at the mike; her short-comings 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 Petrollo ban on making records ended, Peg came back at our urging, resumed her recording chores and has swung like a gracious blonde pendulum since.

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

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

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

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

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

Noisy World

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

The Forties faded. And now Tony Bennett, Rosemary Clooney, Johnny Ray, Teresa Brewer, Frankie Laine, Fran Warren, Eileen Barton, Vic Damone, Eddy Howard, Pati 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 Ivory Jo Hunter, Earl Bostic, Jimmy Witherspoon, Joe Liggins, fats Domino and Bull Moose Jackson, men who were ignored as obscure rhythm and blues people with miniscule appeal.

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

Time changes everything. It inexorably 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, particularly, roughly lasted 10 years.

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

A whole new thing was happening again. King Presley swiftly led the way into an astounding, indefinable conglomerate of country, rhythm and blues and pounding rock, and the fusion tripled the music business' 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 busines
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★ 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
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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 all-star Technicolor extravaganza, “Till the Clouds Roll By.” In one album of four 10-inch 78’s, Judy Garland, June Allyson, Kathryn Grayson, Lena Horne, Tony Martin, Virginia O’Brien, 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 star in “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 the exact version of the songs, as Jolson performed them on the soundtrack.

Similarly, when Fannie Brice made her screen debut in Warner Bros.’ “My Man” the next year, it was the Victor versions of her songs, not the soundtrack, which reached the record stores of the nation.

Full Glory

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

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

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


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

Souvenir Disks

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

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

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

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

Swing Bands

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

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

By MILES KREUGER

Dick Powell and Ruby Keeler, the sweethearts of Warner Brothers, in the “Shadow Waltz” number from “Gold Diggers of 1933.” He recorded for Brunswick and later Decca, but Ruby never made a commercial recording.

Ginger Rogers introduced the celebrated Gold Diggers Song “We’re in the Money” in “Gold Diggers of 1935,” but no record company ever invited her to cut a disk of this classic.

Ethel Waters introduced “Am I Blue?” in “On With the Show” (Warners, 1929) and recorded it for Columbia Records.
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 Dandridge, 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 slightly child stars include Mitzi Green, June Withers, Baby Rose Marie (except for one Brunswick), Linda Ware and Susanna Foster. And yet, Decca did record another child star of lesser stature, Sybil Jason, in quite a few movie songs.

Strictly speaking, the first soundtrack albums were not those from MGM musicals, though the MGM series initiated the current trend. In the late 1930’s, Victor, on its Bluebird label, issued two sets of soundtrack children’s records from Walt Disney Silly Symphonies and Mickey Mouse cartoons. In 1939, 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 Bushy Berkeley girls. In 1937 Bobby Breen’s Bluebird disk of “My Campfire Dreams” from “Make a Wish” was dubbed from the track to take advantage of the St. Luke Choristers, who backed Bobby on the number. No mention is made on the labels of any of these records that the movies themselves are the sources, for the phrase “soundtrack recording” simply did not exist at the time. In 1938, Victor used “songs and sound effects from the original Walt Disney film” on the Snow White collection, and, in 1940, “recorded from the original soundtrack of the Walt Disney production, ‘Pinocchio.’”

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

The enormous popularity of Fred Astaire and Judy Garland (here seen in “A Grand Night for Singing”) (MGM, 1949) helped to launch the current trend for soundtrack albums.

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

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

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

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

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

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

By LARRY NEWMAN, president, ABC Records

By 1975 the recorded music industry was bringing in 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 videotape 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 a real sense of affluence.

If we analyze present distribution and marketing patterns in the music industry, it becomes apparent that the manufacturer will be under increasing pressure to become more selective in turning out product. Space is at a premium and opening the thousands of outlets which handle recorded music...inventories tend to grow larger both in records and tapes...there must be a day of reckoning and an end to the buck-shot philosophy of producing records in numbers the hope that some will be hits.

The dogs, the inferior product, cut into the profits insufficient as a cost of handling is entailed.

We all must face reality and put out fewer and better records which can be more adequately merchandised. It will be necessary for the record industry's problems will multiply.

Let us stop kidding ourselves and stop hyping ourselves.

In line with this point of view I foresee a further practice of "cherky picking" on the part of the wholesale record buyer and a tendency is being buttressed by the recent trend towards multiple independent record buyers. While many of the independent record buyers that traditionally "cherky picked" have achieved distributor status here is interesting to reminisce about 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 toward sales reviews what and the dealer structure began to revolve. An important step in this review was the creation of American Decca in 1934.

Made possible by Sir Edward Lewis and British Decca. The new company not only helped to create to help create an increasing demand for records.

In the early years there were authorized dealers who carried a manufacturer's full line and sold their products by these dealers. These dealers had standing orders on specific artists and it was not until perhaps 5,000 copies were sold did the manufacturer and his distributor talk. It was at the moment when many of the record growth of clubs and mail order sales generally.

This, and the growth of record chains boosted the distribution volume of the industry enormously. Another industry development-particularly the manufacturing upon whom more of the responsibility was imposed by the recording industry as more and more people began to grow more selective in creating product.

Distribution: The Great Expansion

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

By JERRY WEXLER

At drummer Sammy Cressam's Halloween party in Memphis, his new boss, singer Tony Joe White, heard a good country band, and the real relief, removes a block in the hope that some will be hits.

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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 1934. 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 weakening 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 circularizing locations, objections to manufacturer advertisements in non-trade magazines, opposition to pay-off pinnacles 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 bill in 1948. Thus, a national problem caused operators to unite, whereas earlier attempts by such operators as Ohio's Ralph Young had been centered 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, circularizing 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; Hirsh de La Vie, treasurer, and executive officers Les Montooth, Ben Ginsburg 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.

Growing Prosperity
The growing prosperity of the jukebox industry in 1954 was reflected in record export figures released which showed increases eight times the totals achieved in the late 1930's and was additionally reflected in a record MOA crowd of 1,995 paid admissions and 55 exhibitors. Although the four major jukebox manufacturers did not exhibit they displayed cordially toward (Continued on page 74)
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• Continued from page 72

MOA at a cocktail party in the Conrad Hilton. Bill-
board commented editorially: "Although the relation-
ship between the jukebox manufacturers and MOA is not as
intimate as the relationship between the phonograph
operators and operators have learned that they can pull together."

Then of the convention, a three music publishing
organization for jukebox operators was debated.

Changing Pattern

Sparked by the presence of four major phonograph
manufacturers and the dual theme of the Kilgoe
Senate bill and the Thompson House bill to end juke-
box reissue in 1964, over 3,000 delegates attended the
1955 convention. MOA, which had prepared its new set
of organizational bylaws were drawn up by Miller and
Levine with the main object aimed at defining membership.
Delegate were saddened to the dues base
flared in the early '58. Delegates were saddened
as歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌歌词

the dues were

announced that ASCAP President
L. O'Mahoney had been forced
the recent death of Sidney Levine. (Miller had
found in the minutes of industry leaders.

By the end of 1965, Miller had
received a curious parallel
much recounted

Ratajack's

MOA managing director,

peer record, disk jockeys, who used the
occasion to exchange ideas and organize promotion.

The most surprising record manufacturer was even more
the 1958 when the representatives from an estimated 155 record
firms approached Decca, RCA and Columbia in the late 1958
these causes, and Miller could not

least of others. Aspects of the report
were conducted under the guidance of the
was its admission that the
MOA case in Congress. While ASCAP president Denny
Levine's response as bill sponsor and chairman of the
Senate Commerce, Science and Transportation Committee had never

"there are forces who want to see MOA collapse."

Attendance Drops

Attention at the Miami show dropped by 50 per
1,600 exhibitors from 60 to 44. Seemingly,
reasons were noted. Many record managers and trade
group that some of the exhibitors, such as the
National Association of Rack Merchandisers had met
recently there is a curious parallel to a situation that was
to develop in MOA. Nonetheless, Miller, the
managing director, E. R. Ratajack made an impassioned
statement, "we the members and then Levine's replacement, Chauncey
Hoffman, died in early '58. Meanwhile, Nicholas Allen and Merril
Armstrong had been hired as counsel to plead MOA's
interests. While the recent death of Sidney Levine
Miller had been forced to

the development of the jukebox, Granger quickly eliminated
the secrecy that had surrounded much of the organization's
activities, starting a "press conference" with release press
encouraged interviews with MOA leaders, and

the greatest number of phenomenons in the entire
16 year old national organization of jukebox operators with his
and presided over by an organization that wasn't all that
the organization's members and executives by surprise.

Granger's initial interview with MOA's executive committee in early 1964 was
recounted by Billboard's Ray Brack. Granger suggested on the spot that he
would ignore the fact that some members of the
"the share of the pie"

MOA's members to build business
outside Chicago.

1964-69 New Outlook For MOA

When Frederick M. Granger, Jr. was hired as man-
ger of the Music Operators of America (MOA), the
organization was 25 years old, with membership numbers of the then 16 year
old national organization of jukebox operators with his
candid attitude toward the trade publications. An
experienced frontier man, Granger knew that turning
his attention to the jukebox business, Granger quickly eliminated
the secrecy that had surrounded much of the organization's
activities, starting a "press conference" with release press
encouraged interviews with MOA leaders, and
"the pie"

the organization's members and executives by surprise.

Granger's interview with the trade press and his out-
look in general on MOA's membership and business
policies was not all that the organization's members and
executives by surprise.

Granger's initial interview with MOA's executive committee in early 1964 was
recounted by Billboard's Ray Brack. Granger suggested on the spot that he
would ignore the fact that some members of the
"the share of the pie"

MOA's members to build business
outside Chicago.

telephone, made numerous trips around the country
and wrote letters to hundreds of industry leaders. By
May all the major jukebox manufacturers and
game machine operators were holding hearings. Granger
saw the opportunity to show the world that ASCAP
was just another record company as MOA persuaded
the other players in the game. The MOA's one-stop
organization had to model the NAMA's
universally known as the Supreme.office of

the success of this year's annual show and the
early changes initiated by Granger and the new leadership
under Snodgrass. Los Casilda and Clive Pierce, among
others, was dramatically represented by a steady in-
crease in membership even though the dues were as
much as $75 and $100 for larger operators. Among
other changes, Black have at the Chicago's two
quarters at LaSalle and Wacker Drive in Chicago, a legis-

ative information clearing house was established and the
management of MOA's insurance program was
shifted from California where MOA founder George
Miller had adverse economic conditions had kept
MOA's insurance policies had been discontinued by a couple of compa-
nies because of lack of support and MOA began a com-
plete restructuring. The reason was that the
1964 show caused some industry people to wonder
if it could be matched the following year when the
huge and successful Chicago (NAMA) vender's group went to Miami Beach. Through the
years, MOA had sometimes held its show concur-
rently with other major trade shows, but the presence of both shows
in the same city always assured a
full house. Seeburg, a stupid idea

On the heels of the revitalized, modern MOA. The trade group
emerged as the new hope of jukebox operators and MOA was

(Continued on page 76)

75th Anniversary Section
DECEMBER 27, 1969, BILLBOARD
74
ASK THE RASCALS ABOUT MIKE...

THE UNIDYNE® IS THE OFFICIAL MICROPHONE OF THE RASCALS


Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204
NEW OUTLOOK FOR MOA

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

BOOKKEEPING BOMBSHELL: This enormous pile of papers represents the bookkeeping required for just one phonograph record under a proposed new bill. The new bill, according to sources of the Congress of America (MOA) President Bill Cannon compiled and this stack of paper was brought to a Congressional hearing. One of the committee members looked at the pile and then at the MOA witnesses and said: "I don't think your new 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 not interested in a release date for its new model and Seeburg had had a practice of refusing to show its new models at distributor events rather than at MOA.) Commenting on the fact that for the first time a foreign manufacturer of jukeboxes would show alongside domestic makers, Granger pointed out that MOA had steadily taken on more of an international flavor. "I am sure our directors and our exhibitors would not consider it fair to exclude an exhibitor on the basis that he represented a foreign manufacturer or product," he said, in reference to Leyser's 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 much speculation about the eventual merging of the music and vending industry exhibits. Some of the largest vendors had during the past two years commenced acquiring music and game routes, thus creating a kind of bridge between what had been two separate industries ever since the 1930's. At the same time, Granger acknowledged that many MOA members were involved in vending where it concerned public locations.

MOA's directors, Granger said, "emphatically favor joint dates because of the convenience of the operators who want to see both shows. However, I don't know of any of our directors who favor a merging of both shows. I have been asked by more than one exhibitor about a possible merger and my answer is always the same." In a letter to the MOA board, he said: "I just returned from a state convention where an operator told me in no uncertain terms that plant and industry take MOA and NAMA as separate organizations. In comparison to operating music and amusement and vending equipment in public locations. The thinking is that even when the same was the case a dual membership would have had much more value to separate companies maintained." Thus, he pointed out, the obvious need for separate vending and music operating organizations.

On its own separate merits, and confronted with several challenges, the 1969 MOA opened. Attendance went to 2,037—more than in 1967 when 2,000 attended and when NAMA also met in Chicago. The MOA had finally become the hope and at the same time the reality that so many of its members had worked so long to achieve.

GEORGE MILLER, founder and 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.

DECEMBER 27, 1969, BILLBOARD
A Super-Star for the 70's

ON DAYS LIKE THESE

ROUVAUN

Didn't We
My Way
The Windmills of Your Mind
A Time for Us (Love Theme from "Romeo & Juliet")
Core'ngrato
This Is My Life
The Soul of a Singer
The Lonely Ones
Delilah
On Days Like These

Rouvaun's Fourth RCA Album—"ON DAYS LIKE THESE"—LSP4246

INTERNATIONAL FAMOUS AGENCY, INC.
A SUBSIDIARY OF MARVIN JOSHPHN ASSOCIATES, INC.
LOS ANGELES • NEW YORK • CHICAGO • LONDON • PARIS • ROME
Speaking of Anniversaries

By LEONARD TRAUBE

An alumni of Billboard in two hitches, 1931-36 and 1938-46, and in the last half of the latter period its Managing Editor and Assistant Managing Editor also had alumnus status with Variety, 1951-60 and 1966 to the present.

Anniversaries are always coming around to remind us of our age. In this case we have arrived that 50th that we talked about in the previous issue of Billboard. It seems that our typewriter always has a ready sense waiting for the milestones to pop up on the horizon.

Wasn’t it only yesterday that BB was celebrating its 40th? I remember that one well. Each editorial staff was assigned to plough through each 10th year of the publication’s bound volumes to unearth the real and vignetted pertaining to its particular branch of show business, or components thereof. That approach not only provided splendid and even inspiring text for one over-lit issue. It was also an education in showbiz for members of the staff. The economic depression notwithstanding, the 50th anniversary was a successful payoff for nostalgia.

A couple of years earlier, within a year or so after I had joined BB in New York as executive editor, I got my first taste of the power of memorabilia for publications. A dynamic space salesman had been hired as an alumnus of Billboard—Erv Bendickson. A quick study, it took Andy Anderson only a few months to “discover” outdoor booking impresario George A. Hamid. Andy must have been covering. He came up with the concept of releasing a trade magazine with a special size catalog to fit the BB format, arranging for its printing on the outside (in Louisville, Ky., as I recall) and inscribing it as an “official” in BB. As a selling point, copies of the issue were guaranteed to distribution to all of the company’s clients and prospective customers. (That was, of course, before Andy sold out.)

As the one most familiar with Hamid’s operation, I was tapped as a sort of envoy to explain the idea to him. Never in my life did I promise back-up editorial support for the publication, nor did Hamid request it. Nevertheless, I wrote perhaps a page of biographical and company material. The magazine was arranged to be taken out by the local BB publications at the fair’s 250th anniversary. I think it was around a year later that we first did a “50th” banner, which seemed only logical when P.T. Barnum premiered his “100th” as a sort of sense of the year in which we were all to be celebrated. In 1973, the “50th” banner, 1970 would make the show’s title. Each issue has been added. Apparently the ballyhoo boys have been thinking about it for some time. By 1978, the “50th” banner, 1970 would make the show’s title. Each issue has been added. Apparently the ballyhoo boys have been thinking about it for some time.

The “50th” banner, 1970 would make the show’s title. Each issue has been added. Apparently the ballyhoo boys have been thinking about it for some time.

In 1941 the BB was getting loaded up for another significant “50th,” that of the International Association of Broadcasters. The reason for the celebration, as we all know, was the 50th anniversary of the Great War. Many recollections are made of the war years, the great growth experienced in music, and the music industry. The 50th anniversary was the occasion of the fair’s 250th or maybe 250th anniversary. Some of his new friends, after being “dug up” by a “charter” granted by the King of England, were also exempted from the fair’s 250th anniversary. Thus, many of the Ringlings were now members of the King’s Court, as it were. The magazine was also turned over to the Times, the “50th” banner, 1970 would make the show’s title. Each issue has been added. Apparently the ballyhoo boys have been thinking about it for some time.

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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 things as business as carnivals, circuses, fairs, etc., and the indoor editor supervised those departments dealing with the legitimate theater, radio, nightclubs, vaudeville and music (there was no television then, of course). The legal editor was Eugene Burr and the radio editor Mertt (Jerry) Franken. Gene, now producing and writing, and Jerry, presently with a fine public relations firm known as AESE (it still lives, although it is now in New York), live about 100 yards from each other on a mountain overlooking the smog, which over looks Hollywood in which 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 master, but quite a few of us called him Shap or Mouseie.

We broke into the record business through what might be called the back door. The then-publisher's paper (and still thriving) Coin Machine Department. We started a little feature in the center two columns of one of the four columns pages there in the back of the book in the Coin Machine Department.

It was designed to help jockeybox operators buy the records which would pull the maximum amount of play on their machines. We called it The Record Buying Guide. And we sold a 52-week advertising contract for the left-hand column on the page to RCA Victor and NBC. Both were in the process of building up a national or blanketing the Guide to Columbia. The column cost each of the companies S87.50, less of course, the maximum annual discount.

RCA Victor and Columbia were really only the two record companies of any consequence at the time, although, very shortly thereafter, the other, hard-driving man named E.F. Stevens and a shrewd, creative one named Jack Kapp (both now dead) started Decca Records (39 cents per record and became a factor, big and fast.

A fellow named Milton Rackmil was sort of office manager of the new company.

Preface

My brother Andy, who joined the paper some time later than I, is still with it, and my other old friends there, tell me today that they frequently get lured, vehemently, to various recording company executives, questioning the authenticity of the several charts in the paper.

But it's not memo time yet.

1940-1950 TELEVISION BIRTHS

By CY WAGNER

Executive, Central Sales, NBC-TV, Chicago

It was such a venerable journal, but I can not refrain from saying, "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 refer to this axiom and say, "Nostalgia is just great." This was the period when television was going through its birth pains, when there was very little advertising, when some of the people who are now upper echelons, under the leadership of Captain Bill Eddy, had the temerity to establish a rate card—in unheard of things in those days—and were trying to get a grandsum of S300 per hour to reach an obviously minuscule audience.

The grunting and groaning wrestlers were on every night. A variety show with one set was an expensive masterpiece, and drama was in its crude video form.

This was when Kakula, Fran & Ollie got their start, and when WBBK still had women behind the camera, and 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.

In this venerated journal, Victor Gies, director of advertising, and Ralph Ellis, account my friend and erstwhile colleague Lee Zito called and told me it was diamond jubilee time at the old homestead. I can’t take it all in during these 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 Doorknob," as I know Eli never got one box of 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. A month after, I was more than happy to agree to do another one when I was an influential force behind the gum company. The unbelievable growth of TV in such a short time has been recurred in limitless ways, but much of it of all started here and, that is pleasant nostalgia in anybody's book, even for someone who was a Billboard midwest editor more than 25 years ago.

Let it be known that these proponents are following a time-honored tradition. In the first days of the Record Buying Guide, a brilliant and tough Irishman named Pat Dolan was Columbia's Advertising Manager. Almost weekly he would call from Bridgeport, Conn, where he was headquartered to denounce us imbeciles who were stupid enough, and indeed, venal enough to list an RCA Victor record higher on the Record Buying Guide than on the Columbia record. It is possible that the three decades which have passed have distorted my memory slightly, but I would swear that Pat once scolded Columbia's advertising sched-ule at least 12 times in the first six months of the Record Buying Guide.

Simultaneously with the drive on the record phase of the music business, we strove valiantly for a toe- hold in the live side of the business. The golden era, as the poets say, of the big band business was dawning. The Billboard was in a magazine format, glossy, heavy-stock cover and all, and one of our earliest advertising gimmicks to attract handlebar space was this deal.

If theandleader bought a one-inch, one-column advertisement in the music department every week for S7 consecutive weeks at a cost of S7 (seven dollars) per advertisement, or an annual total of $364, we ran his photograph on the front cover of the magazine, one week, free of charge.

The deal caught on quite well. Irving Mills at that time had an artists' management company (as well as his Mills Music and other activities) which hand- outed such bands as Duke Ellington, Count Basie, Lucky Millinder, Wingy Manone, Ina Ray Hutton and perhaps a dozen others. I sold Irving the "front cover deal" as an outgrowth of Columbia's advertising sched-ule. And I was a fellow Sunday paper editor and became sort of office manager of the new company.

Preface

My brother Andy, who joined the paper some time later than I, is still with it, and my other old friends there, tell me today that they frequently get lured, vehemently, to various recording company execu- tives, questioning the authenticity of the several charts in the paper.

We started the program for a reason which is lost in antiquity, but it was carried via WJRT, Buffalo; WTMJ, Mil- waukee; WSJP-TV, Toledo; WWJ-TV, Detroit; and some of the most successful stations in the country. Nile Trammell, who was then NBC's president, ap- peared on the air with the first of NBC shows that aired in the east. This, of course, was before the days of the transcontinental cable.

The first of the Buck Bond Bubbles, the Art Van Damme Quintet, Jane Pickens, and Jim Falk- enburg was on the air.

"Super Circus" was the midwest hit originating in Chicago for the ABC Midwest television network, and Mary Hartline and Claude Kirchner were among the biggest names in TV.

The list could go on and on, but the point is to be made that in those embryonic years, the midwest was not producing programs that became national favorites. Most of these stars were working out of the east coast. However, the direction and production talent like Bob Hooper and Greg Garrison, who are at the very top of the heap these days, were in the Midwest, in those years, the talent which later made them names to be reckoned in all facets of show business in New York and Hollywood. They and the others of NBC shows like Garvey—were establishing the "Chicago School" of production techniques and writing forms.

Going further, when the WRIG- ley Company, during the war years, was spending as much as $3,000,000 yearly for network radio public service programs, about half of its product was going to the armed forces overseas.

Wrigley's Gum

Single most influential gum and the gum com- pany's public service thrust was Philip K. Wrigley, who started the "First Line" series in 1942, which was an excellent public relations vehicle used to build moral asides. The two other armed force pro- grams Wrigley sponsored were, "Service to the Front" and "America in the Air." Service to the Front

started on CBS in 1944, and "America in the Air" on the same network in August of 1943. All three Wrigley shows were aired from Chicago and were considered to be the backbone of this city's nighttime network radio.
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 about the campaign that founded this leading amusement trade publication. And the only way to know this unique and extraordinary man was to work directly with him. One of the other former 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 not what I was cut out to be, the Cincinnati headquarters and printing plant tree.

In the earlier interview, The general manager ushered me from the door with a loud voice and a broad show business hard expression on the gm's face gave my newspaper work. The general manager ushered me out loud voice and a broad show business hard expression on the gm's face gave my newspaper work.

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 vacate this roadblock, I ran into S. L. Rothafel, the de luxe movie theater impresario-approacher better known as Roxie, a fellow Marine in World War I.

Roxie knew of my interest in writing and tipped me off that publisher Bill Donaldson was looking for a cutting-edge cartoonist. Donaldson occupied a big billboard on Putnam Building, where the New York Paramount Building now stands, and was thoroughly quizzed by the general manager, who was impressed by the eagerness and enthusiasm. When the question of salary came up I mentioned $30 weekly, the grim expression that crossed his face gave my hopes a jolt. The pay job paid only $25 to start, and the duties included miscellaneous reporting assignments plus typing Donaldson's editor's copy—he did not use a typewriter and hated to see me write. I told Donaldson, and he was happy to see his career take off.

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 knot in my stomach, and a dream of going into the New York Public Library and therefore had a fairly broad show business background; that I had sold silent films scenarios and my first short story just came out in Top Notch Magazine; that I frequently worked as an usher in order to see legit and vaude shows free and learn the business—what I was in business college I had led the class in composition, spelling and punctua-

tion.

Still staring at a stone face, I offered to work a week as a $15 a week cartoonist. So far as I could do I did not prove worth $30 a week I would exist without any hard feelings. But because of family obligations I needed desperate help. The only way I could do this was to write 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 dragged 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 sud-
denly that this door had been open all through my ear-

lier interview, so the publisher must have heard every-
thing I said to the gm.

Donaldson occupied a very simple office with linoleum floor, a big roll top desk, swivel chair, two or eight plain wooden chairs, small bookcase and cot-and-table.

Not a single "status symbol" was in evidence. He had more movies in his office than I could have looked at from the paper's Cincinnati headquarters and printing plant tree. He was nearer the pulse and major activity in the fields of legitimate theater, vaudeville, music publishing, bur-

dap, etc. Donaldson had added to its original outdoors amusement coverage.

His sole aim was to be of service to show business rather than to make money. Donaldson did not put Any on any, but lived in unusually modest circum-

stances for a man of his importance, giving all his entertainers what he called "a little money to buy tickets" a month. 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 up— 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.

"You'll find me a rather odd number, but I think we'll get along."
international career consultants inc. illustration kyle garrahan** orpheus

in association with Magna Prod. Inc.
Barry Wolf, president

in association with Bernie Miller**

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

While the forerunners of the modern jukebox were being perfected the automatic piano boom was well underway. Over 55 patents for automatic pianos were issued between 1879 and 1902. Other developments during the period included the Bell and Tainter wax cylinder graphophone of 1886, the Berliner disk record graphophone 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 1889, an automatic version was shown and when the second convention was held a year later, 16 of the 19 firms exhibiting were in the coin operated phonograph business.

Entrepreneurs soon realized that the one-cylinder machines had to be grouped to furnish patrons selectivity and soon there were parlors where people could listen to several machines in succession. Such parlors eventually included scales, strength testers, kinetoscopes and so forth and became known as penny arcades.

In 1893, the disk music box was imported into the United States and by 1896 Gustav Brachhausen was successfully marketing penny and nickel Regina music machines. The same year the Regina company developed an automatic selective coin-operated music box that used a 27-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 Hawthrone & Sheibe Co., Callie Bros and the Rionfeld Co. all produced versions. The first of the picture and music machines to use disk recordings was Discophone made by the Valliquest 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 Regiaphone, developed in 1905, held six cylinders which revolved around a common center and came equipped with ear tubes or speaker horn. 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 industry.

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 phonograph device of the same period was the Concertophone developed by Skelly 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 Wiltner were producing disk phonographs. The most successful of them was the John Gabel machine made by theAutomatic 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 continued to be manufactured. The Hollywood Phonograph Co. and Julius Wiltner, which manufactured the music operator as the Depression loosened. 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.

DANCING DOLL machine (above). This old music box, manufactured around 1870, featured a dancing doll that twirled as the music recorded on nickel plated cylinders played. It cost a penny to hear a song. Detroit collector Arch Rankin is shown here adjusting the unit.

REGINA music box (right), often referred to as “king of the automatic music machines,” and utilizing 27-in. metal rolls. Up to 17 different disks of prerecorded music was accommodated on the unit patented in 1897 by Gustav Brachhausen and manufactured by the Regina Co., Railway, N. J.
Wherever you find coin-operated vending, you find Seeburg first with the best.

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

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

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

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

Wherever you work or play, nationwide or worldwide, Seeburg serves you ... first with the best.
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 phosphor-bronze record 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 Hurd wrote:

"It is generally agreed that the depression had a lot to do with the rapid rise of the pin game. 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 talking about 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 showed 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 Simper 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.

Belgium Fair Coin-operated Organ (left) from Arch Rankin's collection dating to around 1898 but now operated electrically.

Seeburg Orchestra

manufactured in 1911. This unit originally returned for as much as $1,500 and contained over 3,000 individual simulated sounds of a six-man orchestra. It has a nickel slot.

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 presence of its 20,000 listeners. 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. Nurnman, 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 3,000 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 Symphonola 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 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 then reporting good acceptance of their "20-Selection machine". The firm was exhibiting a 20-selection machine, too, and Wurlitzer had introduced a small counter top machine that proposed to introduce the jukebox 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 Kelson of the Mills or Novelty Co. said that his firm's new machine liberated the jukebox from the name "nickelodeon." He said: "For no longer does the machine have a slot designed 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 impetus of production with machines totalling 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 commercial possibilities had not been demonstrated at the end of 1939."
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.
Many changes confronted the jukebox operating industry in the early 1940's even before the world was plunged into a new, catastrophic war. The legality of pinball had been under scrutiny in the courts and in Congress. Chicago's City Mayor had already banned both pin games and cigarette machines as the amusement game manufacturers sought to establish new standards of conduct. As a decade unfolded that was to see a ban on the manufacture of records, more than a dozen firms entering the jukebox manufacturing field, the emergence of network radio and television, the 100-select jukebox and the birth of vending as a separate industry, the 1940 coin machine show was a new breed in terms of creating more unity among all segments of the industry. A year before a tobacco distributors show and a refrigeration equipment show had been held simultaneously and in conflict with the coin machine exhibit. A new organization, the Coin Machine Industries, Inc. (CMI) sponsored the 1940 "trade show and its publicity chairman, Herb Jones, created much interest and a better industry spirit.

The jukebox operating industry, confronted by labor union problems, was weighing the promotion of various new concepts such as the Cinemateon Corp. Penny Phone machine which played 20 hit songs recorded on a 12-in record. Jukeboxes were becoming larger and more colorful: the Mills Empress was available in a cabinet and color combinations and the Herber Corp. Moved O-Tone and the John Gabriel Kuro machine prophetically indicated the numerous brands to be introduced during the '40's.

The importance of the jukebox in the record industry was chronicled constantly and such publications as Phonovision, Phonograph, and the journal of stores with having contributed to the success of company distributors. On February 11, 1940, it was on most of the nation's 300,000 jukeboxes. The Chicago Daily News estimated that jukeboxes would use 50,000,000 records in 1940.

A new phenomenon of automated music was supplanting jukeboxes and offering patrons as many as 250 selections from a central library that "piped" music over telephone lines and night clubs and restaurants. The limited selections on jukeboxes caused a Chicago Sunday Times cartoonist to capture a picture of a record operator with his ears with the comment: "Bah! That's 26 times we've heard 'Hold Tight!'" The jukebox manufacturers, aware of the limitations of the single phonograph, were emphasizing more methods of merchandising music.

Remote Selector
Several firms were promoting wall boxes such as the Kenney 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 1960's was born.

An issue that was to haunt the jukebox operating industry all through the '40's and into the mid-century grew into crisis proportions as operators began to recognize the energetic efforts 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 Producers Association (MPPA) and the National Association of Performing Artists (NAPA). At the same time, the American Federation of Musicians was organizing jukebox operators into departments of free radio stations from independence on ASCAP-licensed material.

As jukebox operators wondered how their income would be affected by efforts of ASCAP and a rumored ban in the manufacturing of records, the threat of continuing operation movies and telephone music service also caused concern. At least 12 firms were involved in movie machines of one kind or another. The jukebox industry did not want to become a place where there was concern, also, over the use of the term "jukebox" but its favor with the public made the term a fixture.

AFM Ban
The prominence of the jukebox was even more emphasized as the recordings became a reality on Jan. 1, 1941, and jukeboxes became a medium for the mass exploitation of popular music. The penetration of movie machines continued as eight different models and two other combination machines were exhibited at the coin machine show. Jukebox operators discussed the "music war" between ASCAP and BMI, many accessories for jukeboxes were displayed, and in the games field the ray target gun games were gaining much attention because of the interest in defense.

As the specter of World War II shadowed over the jukebox operating industry, record manufacturers were enjoying a boom period with over 120,000,000 produced during the 1940's. The number being sold to jukebox operators. Billboard's Harold Humphreys wrote: "Many top-name bands went on record in 1941 according to all the time they could get." The ASCAP-radio network controversy ended but not before BMI started building an impressive library. One such hit is "Frenesi," "Amapola" and "Piano Concerto" and signed contracts with many new songwriters and publishers.

Moral Help
Although jukebox operators enjoyed increased earnings during the war, the shortages of labor and materials took their toll. Many distributors found it difficult to keep on operating in order to stay in business and manufacturers were nearly completely involved in defense production with a resultant shortage particularly in amusement games which always enjoyed a relatively light traffic. Jukebox operators were credited with helping the country's morale and the U.S. Treasury Department produced jukebox records to advertise War Savings Bond purchases. Record manufacturers were hard hit by the ban on recording during the war, an important war material and in August 1942 the AFM initiated another short-lived ban on making recordings. AFM presidents felt that producers could put thousands of records on the radio and jukeboxes had contributed to 60 percent unemployment among the 138,000 musicians in the union. The AFM also tried to keep more and more state and local governments trying to define amusement games, enact tax laws and ban gambling devices.

New Locations
As the war drew to a close, jukebox operators were hard pressed to keep equipment in repair and thousands of new locations had been opened up. Some operators used one jukebox as a central source of music piped into other locations over telephone lines. Industries estimates were that there would be a need for as many as 800,000 new jukeboxes in the U.S. alone. As many as 10 manufacturers were producing jukeboxes.

New design possibilities included for a period the speculation that wire recorders might be used in jukeboxes because of the widespread use of wire recorders during the war. As the industry prepared for its first coin machine in six years, Williams was planning a Export project to launch 10 cent and three-for-a-quarter play pricing while Seeburg wanted to hold the line at nickel prices.

The 1947 CMI show brought together 12,000 operators and industry businessmen eager to renew friendships and discuss war and depression experiences. Organizing the exhibit were Joseph & Company's F. H. Parsons, Buckley Music System, Inc., Lou Gennaro, Genco Mfg.; William Rubkin, International Mutoscope: R. W. Fink, H. C. Evans, Walter Tracht, A.B.T. Mfg.; DeWitt Eaton, AMI, Inc.; and John Creast, Exhbit Supply Co. A glimpse at the jukeboxes shown included the Aireon Super Deluxe 24-selection machine, AMI's 40-selection Model 5, the Mills Constellation jukebox offering 40-selections, the Packard Plu-Mor Model 7 24-selection unit and such other machines as the Pantages Maestro Hollywood wired music system.

The increasing national command of attention of jukebox operators was the Tile-at-Operated Radio Operator, who were to later wonder about the threat of television in their jukebox locations, also learned about such new developments as the National Association of Radio Station which offered a half-hour program on either a 5- or 7-in. screen for 50 cents.

Still another development later in 1947 was the change in marketing of jukeboxes initiated by Homer E. Casehart, Packard Manufacturing Co., whereby Packard jukeboxes would be sold direct to operators and distributors could only act as salesmen. The move by Packard climaxed a year of upheaval among distributors as franchises were switched, territories were enlarged or split and changes in distribution management were managed five per cent. One of the problems encountered was the oversupply of new equipment as the pipelines for new jukeboxes following the end of the war became clogged.

Another dramatic change late in 1947 was the success of the Automatic Mechanical Association's (NAMA) first convention featuring only vending machine exhibits at Chicago's Palmer House where over 7,000 delegates attended. This event pointed to the eventual popularity of amusement games in the amusement operating field and to the continued growth of the then 11-year-old NAMA organization. The growth in vending and record sales led to the increase in the number of vending machines exhibiting at CMI's 1948 show.

As 1948 unfolded, jukebox operators were again concerned over the Scott-Fellows jukebox bills in Congress which sought to increase the right payments by operators since the 1909 copyright law. The new year also dawned on still another recording ban due to the AFM and an additional three months of round-the-clock recording activity braking for the shut down. Observers said that bootleg recordings would be far more prolific than during the 1942 ban and hundreds of new independent record companies promised to supply jukebox operators with product. While operators petitioned another record shortage, the growing threat of television in taverns and the success of coin-operated television devices were also much discussed topics.

Meanwhile, Seeburg, which had only introduced one new model since the war, unveiled in late 1948 its new 100-select Selection-O-Matic mechanism which played both 78 and 45 rpm records electrostatically. The mechanism had been earlier in the Select-O-Matic Industrial-Commercial Music system called SIMC. Thus, the stage was set for further sophistication of jukeboxes and refinements of the invention in Rock-Ola's earlier introduced electrical selection assembly. Moreover, new record programming techniques for the jukebox were brought into being and the first "one-stop" sub-wholesalers of records began to emerge.

The new trends emerging in jukeboxes were also reflected in pinball games as new pinball machines demanded newer play features. Among new developments were Gottlieb's flipper bumper which gave the player more control, Genco's bumper-less playfield, the contact bumper developed by Exhibit Supply, Williams' one of an animated scoreboard and playfield, Chicago Coin's spinning bumper and Bally's emphasis on simplicity in both scoring and design using numbered bumpers, build-up bonus scores and new kicker bumper which made Carmody's Super Deluxe and many others a hit. The new jukebox innovations were also a throwback to the 1933 Reserve model.

Other games were also becoming more sophisticated and at least one firm in Fayetteville, N. C., was promoting a coin-operated interoffice pool table, a device that was destined to live through the bumper pool table boom of the '50's and become steadily important in the '60's.

A climax to the decade came in 1949 when CMI's $250,000 Golden Anniversary Fund for Cancer Research was presented to Walter Winchell during his NBC show—it was one of the largest contributions from any one single industry.
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-monaural excellence designed to capture the most elegant profit center. 33⅓, 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 STORY

War of the Speeds in Jukebox Industry

The jukebox operating industry, born in the 1930's and shaped by a turbulent adolescence in the '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 respite 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 MOA to hold its own show in late 1950, the solidifying of distributors under the National Coin Machine Distributors Association and the emergence of the 45 recording were just some of the dynamic changes during 1950—as the year ended Congress passed the Johnson Act, ending for the most part the operation of gambling-type amusement games in the U.S.

The subject of 45 rpm records actually came up during 1949 when Seeburg showed a 45 rpm jukebox to distributors. C. T. McKelvey, 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 Select-O-Matic mechanisms will be exchanged for 45 rpm sets at a nominal cost." In early 1950, the Wurlitzer Model 1250 was being used to test both 45 rpm and 78 rpm 33⅓ rpm single. Operators were complaining about being ignored and there not being enough name performers available on 45. The 33⅓ disks were primarily designed for c&k music. At mid-year, the Ristrauc, Inc., company was advertising its small jukebox which played a dozen 45's. Seeburg shipped its first 100-selection 45rpm unit in October. Operators were still patronizing record distributors. 75 percent reported buying from housewives as against only 10 percent from retailers that were actually performing a "one-stop" function. Operators were complaining about being ignored by distributors and Decca Records' appointment of a sales manager for jukebox operators was heralded as a much needed move.

Toward the end of 1950 the Korean War's effect on the jukebox operating industry was greater. The armed forces buildup was to reach 3,000,000 and unemployment was to dip to the point where housewives would be recruited, with the result of continued prosperity. Herb Jones, president, American Coin Machine Manufacturers Association, explained that the association would be a cooperating agency for the clearance of information on relating to purchases made by the defense department and general services administration. At year's end operators were learning that such items as coals, used in the coin mechanisms of jukeboxes, were affected by defense priorities.

Rising costs of materials, the lure of better money in defense industries drained away many employees, and the general atmosphere of the war economy caused many operators to change gradually to dime play on jukeboxes in the early '50's. Although it was shown that time before 10-cent play caught on generally. A precedent for such a change was announced on page one of Billboard (Jan. 13, 1951), when the New York Telephone Co. switched to dime phone calls. Coffee was also beginning to sell for a dime and it was becoming easier for jukebox operators to swing over play pricing.

Jukeboxes were continuing to be more sophisticated and there were more brands, too. For example, Williams Manufacturing, the veteran games firm, started delivery in early 1951 of its Music Mite 45 rpm jukebox, and another long-time games firm, Chicago Coin, had still another miniature 45 rpm jukebox called Hit Parade. The direction of more sophisticated jukeboxes was definitely established when Wurlitzer introduced its Model 1500 in April 1955, a machine that intermixed both 45's and 78's, Rock-Ola's Fireball, introduced later in the year, offered 120 selections (representing a milestone) 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 that 15,000,000 would be used in 1952 and would double by 1953. At this time, Seeburg had been shipping 45 rpm machines exclusively for more than a year. 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 reported an all-time high. Billboard's used price index of the period included such names as Arrow, Filben, Mills, Packard, Williams, Chicago Coin, Evans, AMI, Seeburg, Rock-Ola and Wurlitzer.


Stop Running

The steady diversifiedness of music machine operators was further highlighted in 1954 when MOA for the first time sent vending machine manufacturer exhibits and held its largest convention to date after having held no convention the previous year. Operators were patronizing one-stops in nearly equal proportion to distributors and one-stop owners such as Harry Brockmann, Uptown Music, St. Louis, were admonishing operators to "stop running around in circles!" We ship all labels within 24 hours and 5 percent instead of regular wholesale. Operators were also increasing their involvement in background music although only 11 percent reported offering jukeboxes. Twenty percent had added background music within the past six months and 82 percent reported having background music less than two months. Operators were more aware of music merchandising, too. All-World Title Strip Co. was offering title strips with printed artists' photographs and a service based on Billboard's weekly picks.

Additionally, operators were starting to use increasing numbers of 45 rpm extended play albums and manufacturers were offering special operator packages of EP's.

More Sophisticated

Highlights of 1955 included the sale of the H.C. Evans & Co. a jukebox manufacturing firm established in 1892, to Joe Tashenmik and Abraham Grinberg of Mexico, an increase in the amount of dime jukebox play pricing, the start of the coin-operated pool table boom, which included eight different manufacturers involved and the introduction by Seeburg of a 45 rpm jukebox, plus 200 selections, the V-200 Model. This jukebox featured dual pricing and greatly expanded programming possibilities, alluding to a "Hit Parade" and another 100 titles selections from EP albums. Additionally, the unit had a Tornat Memory system in its价格 grew, listing 100 or more.

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

Another revolutionary development in the jukebox industry unfolded in 1954 as Seeburg introduced a stereo jukebox paying the way for the ultra sophistication of the 1960's and the advent of 33⅓ rpm stereo albums for jukeboxes. The decade closed out another revolutionary note that pointed toward the involvement of large vendors in music operating when Cansen Corp., the nation's largest vending operator at the time, added to its earlier acquisition of Rowe Manufacturing Co. by purchasing AMI, Inc.

TRIO of old timers (from left): a Western Electric, the Mills double violin and a machine made by Nelson-Wiggins.

CYLINDER music box operated by a hand crank with the program listed on the inside of the lid. This machine operated on a penny.
Congratulations BILLBOARD on your 75 years of service to the music and entertainment industry!

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

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

The early pages of BILLBOARD must have noted the era of the player piano and likely carried pictures of William C. Handy, as a young man, and his trumpet which moaned the blues.

Then came the years of the talking machine, when some 300 factories were producing more than 2000 different brands of pianos. There was the jazz era of the 1920's which moved through the depression of the 30's, thence to the fabulous 40's, and on to color television and amplified music instruments of the present electronic age.

Way back then, as now, BILLBOARD served its readers as NAMM serves its members specifically and the music industry generally.

Serving is an endless process. As the 1970's draw upon us, greater awareness is paid to the changing needs of those we serve. Change frequently brings controversy, for it moves people and organizations out of their "comfort zone" which is often disturbing. None the less, when change is right, new "comfort zones" are developed and those who resist it are often prone to remark ... "Why didn't we do this long ago?"

Over the years BILLBOARD MAGAZINE has changed as has the National Association of Music Merchants, which also looks forward to its 75th Anniversary, a brief seven years from now.

Doubtless more exciting years are ahead than are behind. With the lessons of the past and the challenges of the future, the men and women of our organizations look to the future with aggressive enthusiasm.

The National Association of Music Merchants joins with BILLBOARD MAGAZINE in this spirit, and salutes BILLBOARD in its 75th year, not only for what it has done for the music and entertainment industry, but for what it will do in the years that belong to the future.

William R. Ford
Executive Vice President
SRO’d for theater later; angles on the street; Earl Rorke; Proser’s still; N.Y.; accommodate being international; Associated Actors and Artistes of America; the sojourn into the activities of life. Elias of Kansas; Listening for the Boulevard; one low; time;/building; warm; first time heard; a...; Downtown the Follies with Joe Yule, great comic; Betty Rowland on the runway; Joe Faber of the Billmore Bowl introducing a young song...; Tomlin. Rolling Stones, the first great national touring act of the 1960s. Paul Ackerman. When this scribe wandered into the Billboard in 1934 to begin a modest career, the publication had already achieved a unique niche in the annals of trade papers. No other magazine covered all facets of entertainment. But what gave the magazine much of its essential charm and flavor was the grass-roots reportage lavished on pitmen, tent shows, tab shows, repertory, medicine shows, zoos, magicians and myriad byways of an entertainment industry which reflected a population still oriented to the stage.

Broadcasting had already come upon the scene; but communications, compared to today, were relatively unincorporated. Many are the stories of the nation we write about, naturally isolated, and the entertainment forms mirrored this condition. This regionalism was reflected in hillbilly music, race records, small-time vaudeville and many other fields which were still “pure.”

People involved in these segments of the show business were busy with different styles of music, with different views of life. A reader of the Billboard could learn about the outlandish, the crude. This was important to the population still oriented to the stage.

A pitcher could read Gasoline Bill Baker’s Pipes for Pipemen and get valuable insights into the activities of street corner hamlets across the land. Thus one could judge accurately whether it was safe to make a pitch and sell flukum in Arkansas, or whether you would be apprehended or merely chased away.

It was another time and another place.

Indoor Areas

The so-called indoor areas of show business were business within a building, in New York offices which had recently moved to the Palace Theater Building after a sojourn in the old Bend Building. A large part of this commerce was vaudeville, talent the performers in vaudeville, burlesque, legitimate theater, radio, etc. A major source of coverage was the Four A’s—The Associated Actors and Artists of America, the AFL international covering all performers. New labor juridications were being organized and implemented, such as AFTRA (now AFTRA), which began life as a splinter group within AFL; and had the vision to lay the foundations for global operations. And there were the small fry, the local artists, promoters and pitmen who were close to the soil and to the basic necessities of life.

A reader of the Billboard could learn about the outlandish, the crude. This was important to the population still oriented to the stage.

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It was another time and another place.

Replay of Tapes From The Memory Bank

By DEAN OWEN

Hollywood, 1937, initial Billboard press card...the office at 6411 on the Boulevard, one flight up, with mail slot built to accommodate assignments from N.Y....a time when Red Cars still creaked and a dime would buy either a ride downtown or a gallon of hot gas.

Elias E. Sugarman, editor, who for years had a reputation as a humorist, “Love and Kisses.” Vaude and nitery editor Paul Dean, later to become the first New York office of the late Roy Proser’s new club. Opening of Columbia Square, 1938, Hal Rorke in tow, out front to greet early arrivals. Later, across the street Earl Carroll’s opening with Nat Goldstein, Brand and Durante, later Joe Loss and the piano. Trying to get news angles of the Federal Theater Project at El Capitol for the drama editor Eugene Burr. Same theater later so eager needed when Ken Murray’s “Blackouts” SRO’d for years.

Radio Editor Jerry Franken: Catch new afternoon show featuring young stars 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. Four a.m. light in office of Carlton. William scripturing his “One Man Show” in O.K. Olesen Building known as Green Village West. Same building Nelson Eddy looking more like banker than warbler rehearsing with Robert Armbruster, while down the hall John Scott Trotter dreaming musicals for Bing.

Old NBC next to Melrose Grease. The move to big spumey quarters where Hal Bock, major domo of press relations was quartered with Noel Corbett in the most esoteric of studio buildings built to last but reduced to dust, finally, by a few nudges of concrete ball swung from tall crane....Milt Samuel never without a news angle....His right hand, Neil Cleary. Jimmy Sapir always with a word about that man Hope.

Orpheum theaters requesting last minute tickets to Lux Radio Theater. Probably easier to arrange interview with FDR. Lincoln place with Leo Cleary as pillar. Bob Burns and the plumbing is taking this a step past even the most esoteric of gauges, the Duke of Arterbury.

Klaus Landsberg, the real pioneer of television; Lucille Ball in control room watching Desi on monster and saying, “Nothing in there but Desi.”

Downtown the Follies with Joe Yule, great comic, and Betty Rowland on the runway. Joe Faber of the Billmore Bowl introducing a young song...facing a band; Pinky Tomlin. One of the few Jimmy Grier gave up the stand.

Orpheum Theater where Al Lyons held sway for so long with his pit bands. Mike Lyman’s Vine Street water place where after meeting deadlines, the “four corners” enjoyed with waiters grumbling. Kenny Davis and Paul Schweiger who took on ASCAP. Museum a treasure and the first church. Church...appearing in broth, King Cole Trio—the incomparable Nat King Cole. Musicians and Quincy McDevitt synonymous.

Phone tip from press agent: Please catch new Negro player named Liber-aye. In print came Liberto.

Only bands in town were Woolley and Bill Siper of Suspense, latter sometimes perusing mysteries at Alan Williams’ Bookstore where Frank Morgan could be found when in town.

Frank Morgan at agency party in American Grill.
...every man shall eat in safety under his own vine what he plants; and sing the merry songs of peace to all his neighbors.

As The World Enters a New Decade and Elektra Enters Its 20th Year PEACE AND PROSPERITY FOR THE 70'S
Congratulations and best wishes for 75 more diamond-sparkling years, from the Company responsible for the "SINGER presents..." series of television specials.

TV programming *firsts* that strive, as you do, to excel in the field of entertainment.
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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, traces its roots to the two basic U.S. forms of music, C&W and R&B. One need only scan the Billboard Hot 100 to see the strong influence held over the pop market by these two fields.

The Beatles, the Rolling Stones, Cream, Credence Clearwater Revival, Blood, Sweat and Tears, readily admit to the influence of blues artists like Little Walter, Muddy Waters, Sonny Boy Williamson, B.B. King, Bob Dylan, Engelbert Humperdink, 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 Supremes (Mary Wilson, Diana Ross, Lee), Jerry Lee Lewis, the Temptations and hundreds more are in large part due to the effect of R&B and C&W music on the mainstream of the record buying public.

Yet both these forms of music were originally tightly segregated categories and remained as such for many years. Although at various times they flourished, their audiences were highly specialized: R&B and "race and separation" records were aimed at the black rural markets of the south; black ghettos in the industrial cities of the north and midwest. Sales of country music or "hillbilly" music were solely at the white rural areas of the country.

In the Beginning

The public was first introduced to hillbilly and race recordings in the early 1920's. Victor, mainly due to the enterprise of Ralph Peer, formerly of the Okeh label and later founder of Peer-Southern gained immediate prominence on both fields. With folk artists like Vernon Dalhart, whose "Prisoners Song" was one of the first million selling records, Jimmie Rodgers, the Carter Family and Will (Montana Slim) Carter, Victor enjoyed virtual control of the hillbilly field in the Twenties.

In the race field the majors, Victor and Columbia, shared the market with a host of independents who were soon to be taken over by Columbia, Gennett, Vocalion and Brunswick, both to become part of the yet to be formed U.S. Decca Records Company, Emarson, Melotone, Black Swan, Black Pat, Perfect and Arto. There were many important early blues artists. Their early hits on the blue and even pop singles is still being remembered.

Paramount was probably the most active of the independent companies. Much of the credit for Paramount's success as its slogan suggested the "popular race record" company must be given to the labels recording manager, Jack Hykoff, who together with Paramount talent scout Arthur Laitey found and recorded many colored artists from all over the country at the Paramount Studios in New York, Chicago and Port Washing,ton, Wisc. Among the artists to record for Paramount were Blind Leon Jefferson, Gertrude Pringlet, who sang under the name "Ma" Rainey, Alberta Hunter, Tinkie Smith, St. Louis Jimmy Ranolph "Tinpot" Charley Patton, and Walter (Buddy) Hawkins.

During these early days, most records were pressed on 78s and sold through agents. Fewer than one label. Each of the independents, however, had certain artists under exclusive contract for a time. Ida Cox and Alberta Hunter for example recorded exclusively for Black Swan. Crying Sam Collins recorded exclusively for Black Pat, Memphis Minnie, Larry Carr and Jim Jackson were early mainstays of Vocalion, while M.P. Frank Smith and Mississippi John Hurt were in the Okeh fold.

Victor enjoyed its great success with the Lewis Lewin Vocalion star, Victoria Spivey, King Oliver, Sleepy John Estes, Geesy连锁, and many others. Columbia's top artists were Bessie Smith and Peg Leg Howell.

Black Showcases

Blues artists earned the bulk of their income from working the various clubs and theaters throughout the nation. The Theatre Owners Booking Agency (TOBA) organized in 1907 by the Barron Brothers of Memphis, became the largest supplier of black talent in the nation. As the pay was low and conditions in the theaters often deplorable, the initials of the organization were said to stand for "Tough On Black Artists" by many of the performers. TOBA was taken over in 1951 by Maurice Stern and conditions improved under his administration. Among the early show cases were the Cotton Club featuring the Monogram, Vendome, Phoenix, and the Blue Boy in Chicago, the Lincoln in New York, the Beale Art Palace and Pastime in Memphis, Koppin in Detroit, Walker in Indianapolis, Globe in Cleveland, Elmo in Buffalo, Bijou in Nashville, the Lyceum and Roosevelt in Cincinnati, and the Ohio, Fritzi in Birmingham, Zo in Houston, BI in Atlanta and many smaller southern cities.

Country artists received their principle exposure over the airwaves. Many stations during the late Twenties through the early 1940's presented live hillbilly shows daily and the stars of these shows went on to be the leading recording artists in the field.

During the Thirties through the close of World War II, record sales reached new highs sales peal of the Twenties. The Ohio, Fritzi in Birmingham, Zo in Houston, BI in Atlanta and many smaller southern cities.

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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 Ratter”), Hank Penny (“Bloodshot Eyes”), Wayne Kenney (“Why Don’t You Haul Off and Love Me”), Jimmie Osborne (“Death of Little Kathy Fiscus”), Hawkshaw Hawkins (“Sunny Side of the Mountain,” “Slowpoke”), Clyde Moody (“Shenandoah Waltz”), the Delmore Brothers (“Blues Stay Away From Me”), Jack Cardwell (“The Death of Hank Williams”).

Wynonie Harris
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 (“Flamingo,” “Sleep”), Lucky Milinder (“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 Doggett (‘Honky Tonk’), Tiny Bradshaw (“Soft”), Little Willie John (“All Around the World,” “Fever,” “Talk to Me, Talk to Me, Talk to Me,” “Sleep”), Otis Williams and his Charms (“Ivory Tower,” “Hearts of Stone,” “Gum Drop”), Freddy King (‘Hideaway’), Five Royals (“Think,” “Dedicated to the One I Love”).

James Brown
King’s biggest artist ever, James Brown, is strongest 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 Josie subsidiary, made a significant contribution to the early days of rock with the
ROOT FORMS: COUNTRY AND BLUES

Some people think it takes less to produce a cassette label than a record cover because it's smaller.

Until they find out that a big mistake on either is the same size.

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Queens Litho can supply you with just about every kind of tape packaging there is. If you have an idea for something different, we'll even help you develop it. We'll never charge you extra for standard die-cuts because we've got dies for every tape style.

And our round-the-clock operation can give you delivery as fast as you need it, regardless of quantity.

It all means that we make your job easier.

Queens Lithographing Corporation
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Continued from page 97

Hound Dog

Duke, the Houston-based label headed by Don Robey, first hit with Willie Mae Thornton's Peacock recording "Hound Dog." Other Duke artists included Johnny Ace ("The Clock," "Pledging 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"). Duke is also a leader in the gospel field.

Chess, owned and operated by brothers Phil and the late Leonard Chess, 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 ("Ain't Got No Home," "But I Do"), Tune Weavers ("Happy, Happy Birthday"), Jackie Ross ("Selfish One"), Flamingos ("Would I Be Crying," "I'll Be Home," "A Kiss From Your Lips"), Jimmie McGracklin ("The Walk"), Johnny and Joe ("Over the Mountain"), Lee Andrews and the Hearts ("Teardrops," "Long Lonely Night") and the Monotones ("Book of Love").


Atlantic Formed

Atlantic, founded by Herb Abramson in the late 1940's at a time when King, Savoy, Aladdin and others had first 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...
Hard to believe it's 2044 already. And that you've been around 150 years. You've really seen it all, *Billboard*.

The first wax cylinders, phonographs and disc records, and all those different speeds. And tape. That's where GRT came in. Way back around 1965.

We even remember your 75th anniversary, *Billboard*. Back in 1969, GRT was just five years old then, calling ourselves the "Hot Company" or something like that, because we got hit sounds onto tape almost immediately. We'd gone a long way in five years, *Billboard*.

But that was just the beginning of HEB (Home Entertainment Boom). Audio/video-tape systems and interphase cells and in 1981 we knocked the industry batty with GRT's micronized multisensory tapes with dimensional sight, sound, touch and smell. And later those little cerebellum caps; tape induction beanies that played GRT tape capsules, putting you into a total entertainment fantasy world. Remember the Venus vision crystals? Sound mists of Altair III? The nuclear moog and Chen Fu's immortal *Cellular Symphony*? Remember, *Billboard*?

Yes, we've come a long way together. Two of the entertainment giants of Century 21. And the funny thing is, *Billboard*, it's probably just the beginning.

Happy 150th, *Billboard*. And many more.
Great Albums Deserve Great Promotion

like in Billboard

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Heavy On Me
WS 3031

**The Downings**
Sheltered In The Arms Of God
WS 3057

**Reba Rambo**
Realize
WS 3027

**Bill Gaither Trio**
He Touch Me
WS 3017

**Buck Rambo**
Country Boy Gospel
WS 3020

**The Singing Rambo**
This Is My Valley
WS 3022

**The Oak Ridge Boys**
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Bob Darin on Direction label, Lenny Welch, Jay Bolotin, Harlem Children's Chorus,
Cissy Drinkard Houston, Milt Matthews, Inc., The Game,
Rosalie Mark & Lowell, Billy and Charles, Joe Salter and Bob Cotter
Commonwealth United entertainment — Soon to be released The Magic Christian
starring Peter Sellers and Ringo Starr with theme written by Paul McCartney

Look to the Future (and to the present) with Commonwealth United Records
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 Abbati, owned by country music pioneer Fabor Robinson, this company discov-
ered and issued the first disks of Jim Reeves ("Bimbo," "Mexi-
can Joe"). Other hits included Ginny Wright and Tom Tall ("Lookin' Back to See") and Ned
Miller ("From a Jack to a King").

Starday, founded by Don Pierce and Pappy Dailey, today 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, this most phenomenal of Phillips in the early 1950's. Al-
though 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 Pres-
ley ("Blue Moon of Kentucky," "Mystery Train," "Baby Let's
Play House," "I Forgot to Rem-
ember to Forget"). These rec-
ords 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 Per-
kins ("Blue Suede Shoes"), John-
ny Cash ("I Walk the Line.
"Home of the Blues," "Folsom
Prison Blues," "Ballad of a
Teenage Queen," "Guess Things
Happen That Way," "Give My
Love to Rose,") Jerry Lee Lewis
("Whole Lotta Shakin' Goin'
On," "Great Balls of Fire," "Breathless"), Roy Orbison
("Ooby Dooby"), Bill Justis
("Raunchy"), Charlie Rich
("Lonely Weekend").

The Fifties

By 1950, although the three
fields pop, r&b and c&w were
still for the most part segre-
gated, the indie labels had
gained control of the r&b field
and a small foothold in the
country field. Country talent for
the most part was still emanating
from radio. Hank Williams, for
example, began his career on
Radio Station WSFA in his
hometown of Montgomery, Ala.
It was here that he was dis-
covered by Fred Rose and
brought to the attention of
MGM Records. MGM, a newly
formed label, had just been suc-
cessful with Caron Robinson's
"Life Get Too Lousy" and was
anxious therefore to bolster its
hillbilly roster. During the years
(Continued on page 106)
between 1947 and 1953, Williams enjoyed 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," and "Wedding Bells."

Other country artists discovered through radio included Cowboy Copas (WKRC, Cincinnati), Jimmy Skinner (WHOM, Hamilton, Ohio), Carl Story, the Carlisle Brothers and Homer and Jethro (WNOX-Knoxville), the Delmore Brothers (WMC, Memphis), Zeb Turner (WLAG, Nashville), Arthur Smith (WBL, Charlotte), Webb Pierce (KTBS, Shreveport), Ike Everly (father of Don and Phil Everly) (KTBS, Shreveport), Little Jimmie Dickins (WIBC, Indianapolis), Kenny Roberts (WOW, Fort Wayne), Lulu Belle and Scotty and Rex Allen (WS National Barn Dance, Chicago), Floyd Tillman (KTHK, Houston), and the Chuck Wagon Gang (WBAP, Houston).

Among the most important national radio shows featuring country music were WSM's "Grand Ole Opry" from Nashville, WLW's "Midwestern Hayride," from Cincinnati, and WLS "National Barn Dance," from Chicago. During the late 1940's and early 1950's integration between the pop and country fields began. "Tennessee Waltz," a hit for Cowboy Copas and Pee Wee King in 1948, became a No. 1 hit for Patti Page in 1951. Eddy Arnold's "You Always Come Back to Sadie," became a pop hit for Eddie Fisher and Eddy rode the pop charts himself with "Bouquet of Roses." Hank Williams' "I'm So Lonesome I Could Cry" was popularized by Kay Starr as was Wayne Raney's "You 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 by releasing a hit 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 of the tunes especially those by Hank Williams. Miller re-recorded "Cold, Cold Heart" and "There's Be No Teardrops Tonight," as well as "Fool's Paradise."

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- Detroit auto manufacturers use 8 track stereo exclusively, and Motorola is their largest independent supplier of 8 track units.

The world of 8 track is booming!
- 8 track stereo cartridge sales alone will soon reach an annual rate of a half billion dollars.

The world of 8 track is blossoming!
- In America alone there's a virtually untapped market of 95,000,000 cars without 8 track units.
- It's highly youth oriented. The people who are buying 8 track fastest are under 27 years old...and that's over half the population.

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- We're building new 8 track production facilities
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- ...players with such outstanding features as record, fast forward and complete pre-selection of cartridge track and music number.
- The industry is planning creative new programming in 8 track tapes
- ...programming which will include foreign languages, children's stories, briefings for salesmen and doctors, audio digests of current events, points of interest for tourists as they drive along scenic or historical highways, and countless others.

MOTOROLA is out to stay a leader in the world of 8 track stereo...

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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 begs The Inner Soul out of you.

Possible plans for their first Album release are now being completed, says Art Brown (business rep.). First release in 1970. I expect it to reach the Top 10 in no time. Then, "Look Out No. 1. Here They Come."
In the beginning...that was in 1944...Alexander M. Poniatoff, Ampex's founder, was already exploring the concept of magnetic recording tape. Since then, for the past quarter century, no company's destiny has been as involved with tape as Ampex.

By 1947 Ampex had unveiled its first "first"...a magnetic tape recorder of acceptable professional quality for the radio broadcasting and commercial recording industries.

Within a short time Ampex had designed and was merchandising the first home stereophonic tape music systems. By 1955, Ampex had conquered the entire world of tape and people asked, where does an eleven year old go from here?

We went into a whole new area of tape. Ampex added a second dimension to tape...sight. In 1957 we revolutionized commercial TV broadcasting techniques by introducing the first video tape recorder. We won an Emmy for this one.

A year later we advanced the state of the art with full color video tape recording. Having achieved the ultimate in video tape technology, people then asked, where does a fourteen year old go from here?

In 1959 Ampex Stereo Tapes began a whole new industry...pre-recorded tape. Contracts were arranged with many of the music industry's top recording companies to reproduce, manufacture and market pre-recorded tapes from their masters.

Within the past year we've added additional dimension to the Ampex structure. We've introduced the Ampex Stereo Tapes Label, with our own Ampex producers developing our own talent...for today and for the future.

And our latest first, but certainly not our last first...Ampex Records!

Today, a quarter of a century later, people are asking, where does a twenty-five year old go from here? We submit the most obvious of answers. This twenty-five year old goes straight to the unexplored, to the untried, and to the untested.

For Ampex, that's familiar territory.
The post-war economic boom in America, with all the money available to anyone willing to work for it, led to a flowering of rock music across the country. Rock music was developed in various regions, including the Brill Building in New York City, Sun Records in Memphis, and Chess Records in Chicago. The growth of rock and roll, as a musical genre, was not only driven by the desire for profit but also by the drive to express personal and social identities. This was particularly evident in the Southern states, where the blues and country music traditions were combined to create a new sound that was both rebellious and innovative.

Phillips, Presley, Cash, Sun

This chapter examines the role of Sun Records in shaping the early rock and roll scene. It discusses the significance of the company's founder, Dewey Phillips, and its impact on artists such as Elvis Presley, Carl Perkins, and Johnny Cash. The chapter also explores the cultural and social context in which Sun Records operated, highlighting its role in the wider musical landscape of the time.

Phillips began his career as a record store owner and quickly recognized the potential of rock and roll music. He formed Sun Records in Memphis in the late 1940s and early 1950s, signing artists such as Elvis Presley and Carl Perkins. Phillips was not only interested in making money but also in creating a sound that was truly American and reflected the diversity of the country's culture.

Elvis Presley, who signed with Sun Records in 1954, was one of the most significant figures in the development of rock and roll. His records became incredibly popular, with hits like "Heartbreak Hotel" and "Hound Dog." The success of Presley's music helped to break down racial barriers and established rock and roll as a genre that could appeal to both white and black audiences.

Johnny Cash, another Sun Records artist, brought a different approach to the genre. His music was characterized by its raw, emotional quality and its focus on stories of struggle and redemption. Cash's songs often dealt with themes of poverty, hard work, and the harsh realities of life in the South.

The chapter concludes by examining the impact of Sun Records on the broader music industry. It discusses how Phillips's innovative approach to record production and marketing helped to shape the sound of rock and roll and paved the way for future generations of musicians and music producers.
POP CHARTS:
Industry's Measure of Performance

By THOMAS E. NOONAN
former Billboard staff

The Top 10 were handed to Moses on the mountain and charts have been with us 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 see, 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 or RCA Victor, and the Top 10 of Columbia, and Decca Records and that was the sum total of charts.

Then, as the record industry grew and more and more labels entered the business, the factors, the charts changed with the times, as they must always do, and Billboard began compounding 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 tune 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 cassette" or "also available in Stereo" the line in those days read "also available in 33 1/2 rpm," or "also available in 45 E.P." Record companies were producing records in three speeds, 33 1/2 rpm, 45 rpm and 78 rpm and everybody predicted that 16 rpm was just round the corner; and so, that speed too was added to all phonographs. There were also 16-inch singles, 10-inch albums, seven-inch singles and 13-inch albums. There were electrical transmissions for radio, and the question of consumers using wire records as well as the new tape recorders to tape records for the first time became of concern.

In early 1950, Billboard presented the three singles 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. Without 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 taken on increased importance, and with the sales of phonographs spiraling, reaching the cosigners pop albums, and R&B buyers, the "Country and Western" and "R&B" album charts were eliminated; and the three singles charts became one (Continued on page 114)
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A DIVISION OF ABC RECORDS, INC.
Smogtown: The Los Angeles Story

By DAVE DEXTER

Flip the pages of the Los Angeles telephone directory and you'll find 242 pop music publishers, Able through Zapoppin, boldly listed. There are yet others without phones. "Professional managers" with offices in Times Square bars are common in New York. They huff and puff through the irritating smog gloom with their pitifully unproductive "catalogs" stuffed in bulging golf bags.

The land of citrus and Ronnie Reagan likewise serves as the clubs of the city with a record men than publishers. Evasive but enterprising, a legion of scuffling hopefuls operating floating, obscure offices around the city try to manage to acquire tapes on the cuff and huckster their discoveries into distribution facilities. Counting the mobile itineraries, there are perhaps 275 disc outposts. One day - it's never missed - and another comes forth.

As the Sixties slide away the boom-time alcohol of ASCAP and unaffiliated songwriters comprises just too many trends,缩小 too many trends, and "professional managers" such as some of the numerous Angelos who toll full time as ad men. Radio stations in the Hollywood, "P&Ds" and librarians say the same. There are still the hordes of aggressive young pitchers 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 personel and action. London lags despite its six years' prolific birth of rock 'n' roll. Stories about Jones, Humperdink and sundry rock-oriented groups. Trailin' around Los Angeles are the great West Berlin, Tokyo, Memphis and Muscle Shoks, vital though they are in the vast international music mosaic of 1969.

"Hell, man, ain't it like it used to be," we were told last week by a sfoggy-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 Goldstein, Mickey Golden, Ed Shaw, Jack Carlton, Warren Brown, Jack Leonard, Hy Kanter - my time was their time. The a&r guys jumped from their desks to say hello. Snuff Garrett, Jim Bowen, Tom Mack, Gil Rodin, Jim Hilliard and even Carl Englemann all served me coffee and demanded exclusives on my material. I knew the dealys personally and most of their writers. When they like a song, they'd write the song. No one would go to see you, or run a call. All the guitar players, vocalists, drummers and no-talent singers are running it for the rest of us, the pros.

"Man, I may split for Nashville. I hear they're still human down there." He strode away, nervously looking for someone. He's lived in California 28 months.

DeKeyser's Store

Smock on the now-draw-main artery running through Hollywood, the boulevard where Grauman's Chinese, the Pantages, the Roosevelt and the Broadway theater formerly reigned from the glamorous era when hundreds of thousands of tourists annually flocked in hoping to see movie stars rolling by in their gleaming Duesenbergs and Packards, John DeKeyser since 1922 has operated a music store specializing in sheet music and instruments. Nickelodeons, panama hats and self-pumped player pianos were big when he started.

"The most popular place to see the best musical talent 40 or more years ago," says DeKeyser in his pleasant European accent, "was the Orpheum Theater on Broadway between Eighth and Ninth. They played all the big acts and bands. Now it's a department store.

Walter Zamecnik 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 out-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 remembers the past and advises that one Johnny Apple, with small educational catalog, was the only person he knew who founded and ran an LA publishing firm. It was known only in Southern California.

Up on the circular 12th floor of the Capitol solo on Vine, where a visitor instantly notices the queer odor of smoldering incense and a secretary walking barefooted in unshod, faded blue jeans, a slender, gray-thaeted Wilbur H. "Bill" Miller sits in his desk overlooking the Hollywood Palace marquees far below and unceremoniously re- caries his part in the early Los Angeles music industry.

"It was 1923 when I came down to Los Angeles from Idaho and the City of Hugh. Was it? I don't recall. There's a gentleman named Isham Jones. His music was so great that nobody faulted him up front.

"Bill," an excellent saxophonist himself, later blew with a half-dozen name crews in the 1930's. The LaMonica Ballroom on the Santa Monica pier was the big summer place to go and hear music, and I remember 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 arrangements, and solists Henry Bosse and Mike Pingitore, was the number one man.

An expert on Hawaiian music, and the man who for more than three years has dethally handled all the Vik Apple and Harvest product for U.S. release, Miller also recalled Sunny Brooks' crew at the Venice Club and another strong outfit led by a drummer Sunny Olivers. The Redondo Beach Ballroom and the Mission Beach in San Diego are nationally known. Although he has been around for 45 years, Miller says that "luau" songs were foisted on the public then just as now. He cited the 1923 smash by Kendis and Brown, "When It's Nightmare in Italy, It's Wednesday," which Shapiro-Bernstein plugged into popularity. "There were other "luau" numbers," Miller laughed. "There always will 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 ambassador 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 baton. It's the consensus today that Whiteman, who started at the Alexandria Hotel in L.A. in 1919 (see photo) admittedly emulated Hickman's style - they call it "anacreontic" right after World War I. Whiteman's place in history is assured, none- theless. He laid a number of foundations with George Gershwin's "Rhapsody in Blue," Ferde Hooke's "Till You Wipe the Tears Away," Ray Hehans' "Rhythm Boys" and Mildred Bailey. Even "Bix" Beiderbecke, Jimmy and Tommy Dorsey, Frank Trumbauer, Eddie Condon, Bob Mer- cer, Jack Fulton, Jack and Charlie Teagarden and Ramona. That was the beginning. Whiteman also turned out the novels and played piano on several big-selling records with Pops at a time when he was the hottest name on the nation's hand- crankified turntables.

The once-palatial Belasco The- ater at 337 Main offered the world's classiest music when it opened in 1901. Riederowski per- formers and the likes of Jack Teagarden, Mary Garden, Gallit-Curci and Schumann-Heink all sang on its sumptuous stage, however, it swiveled to burlesque, until the depression it offered a cho- rus line, 80, a big house orchestra, great Latin headliners, Joe Yule, was one, and high-salaried ecclesiasts, 타지선. Today, as the Folles, it's a shabby, grubby joint with exactly five "girls" and music from a tape recorder.

Mexicoan Competition

LA faced competition from Mexico throughout the Twenties. Agua Caliente and Tijuana served up spicy marimachi music, as they do now, but they attracted the local California trade with scores of R&B houses. The City of Angels had its gaming places, too, notably the Casbah and a couple of floating spus out in Watts and Vernon, but they were all too often the quirky and the crooks. The Mexican government banned gambling in 1933, Angelena go below the board and 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 successful songwriters and musicians. Then came the depression as the Twenties ended, and many of the songwriters and composers who trained west on the Santa Fe Super Chief so hopefully.wanted their future in New York, several via their thumbs.

Jimmy Dorsey once told us how isolated he and his band became when they glibly expressed what he thought would be one of the finest jobs in America performing every Thursday night on Bill Cullen's Kraft Music Hall—only to gradually become aware that millions of people were tuning in to their brand new, beautiful home in Telouca Lake near Crosby. Los Angeles had its first record firm as far back as 1921, when the New Orleans trombonist Kid Ory cut seven 78s shellacs for the Spikes brothers' "SB" label. They also recorded at least two black singers, Louie and Robert Delados, on indistinguishable novelties and a song they wrote that is still sung by blacks today, "Someday, Sweetheart."

When Ernie W. Wehr retired from his business representatives' job with the LA musicians' Local 47 in the late 1920s, he sparked the ceremony by reminding us that he had played piano in Los Angeles' Great Glier on Washington boulevard with Lou Stepp in 1923. Wehr also was featured in the long-forgotten Loew's and the State and the Alexander in nearby Glendale. But Pete Pontrelli, saxophonist and leader, together with Pete, led his band at the wedding reception of a union couple in 1969 again played at their 50th wedding anniversary bash. That, kids, longevity!

The first noted jazzmen to play in Los Angeles were the Honore brothers. Dick Johnson and the Original Creole Band of New Orleans in 1913 used Red Kelly, Mort. Morton likewise trained out of Louisiana to perform, at the piano and with a piccolo band, at Barron Long's roadhouse in home is now Watts on the city's south side. Movie stars and jazz fans of the world flocked out. Four years later, also from New Orleans, Merritt and Hen- ny Sharp played at the Hollywood Casino in Ocean Park, at the beach, and effected at least a mild music scene. Los Angeles is the only two-beat jazz innovations cribbed from the Original Dixieland Jazz Band. When I heard that kind of music in California," trombonist Jake Flores later said, "it was like having Hal Kemp's big concert charts sound horribly dull." A man named Mike Lyman (born around 1904), a chain of Simon's drive-in restaurants throughout the city) hired his brother and vocalist at Mike's Inn. And this Abbe Lyman's career in music was as- sured. Mike was a trombonist Miff Mole, pianist Gus Arnheim and a trumpet player who later became the rage of England, Radio Fresh from the Earl Fuller orchestra at New York's classy Rector's eatery, the famous "pistol to Orientals" and "tragedian of jazz." Ted Lewis, also enjoyed success with his new orchestra. Musicians beatified the hammy, dramatic Lewis and his clarinet in later years but in his salad days with George Burns and the battered silk hat led a first-rate, and Californians paid top dollar to them. By 1930 the unforgettable era of the big bands was, unlike prosperity, truly just around the corner. At last in Los Angeles.

Earl Burtnef

Earl Brunett came along on the heels of Whitey and soon made a name as a pianist, maestro and showman who appeared in movie shorts and on radio and in the live road shows. He became the saxophone concierge. Earl Burtne called the advent of the French and British in 29 when he plucked up his axe. In a letter, "Someday, Sweetheart."

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Rene first release. When the first pressing came out E. songs, Mike nightly at the Biltmore offered Joe Reich Freddy Martin had Strand's band and Carroll's glittery nitery Across the street Sunset Bob Saturday The state of had become Capitol, and With the Men Eberly were heading the we distinguished uniforms, thousands conceived Philo, On every- when War, there was a war, and that had taken over the Coconut Grove, the Biltmore offered Joe Reich- man's band, Phil Harris held down the new Slapy Maxie's, the King Cole Trio performed nightly at the 331 Club and artists like Moea Lux Lewis, Jimmie: Noone, Wingy Marzone, T-Bone Walker, Harlan Leonard, Mike Riley, Ceille Burke, Poison Gardner, Freddie Fisher and Ken Baker all were local box: office sensations.

Stampele Begins

With the war, there also emerged many more publishers, many songs, more singers and every- thing. Johnny Mercer took time from his songwriting to tee off a new record label with Glenn E. Wallis and Buddy DeSylva that at first was named Liberty. When the first pressing came out it had become Capitol, and it proved a money-maker from its first release. Leon Rene then started Exclusive, brother Otto Rene marketed Excelsior, Nor- man Grant conceived Philo, Art Rue bowled with Specialty and the stampede was on. (LEFT) ONE of the most incredible success stories ever to emanate from Los Angeles is the one in which a penniless Mexican-American kid named Richard Anthony Russell grew up to become a world-famous, national idol with the release of his first record, "Every Night at Seven," in 1945. Here he's shown with his mentor, George "Bullets" Durgon, horning around between shows.

Tragedy men like Al Schaper, Lee Zasche, Mike Con- nolly, Charlie Emge and Dave Hylton had difficulty reporting a session funding, unprecedented music activity. Billy Berg's, the Moroccan and the Radio Room were not the only scenes lined with activity but were SRO everywhere. As mobs fought for tickets to watch "Cement Mixer" Gail- land, Hart and the "Hipster" Gib- son, Lord Buckley, Winni Beatt- y, Zutty Singleton, Lonsmull and Mort) took the candles. (Continued from page 66) Across the street Sunset Earl Carroll's glittery niterly was turning 'em away with Manny Strands's band and a colorful stage show. The Florentine Gar- dens 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 Biltmore offered Joe Reich- man's band, Phil Harris held down the new Slapy Maxie's, the King Cole Trio performed nightly at the 331 Club and artists like Moea Lux Lewis, Jimmie: Noone, Wingy Marzone, T-Bone Walker, Harlan Leonard, Mike Riley, Ceille Burke, Poison Gardner, Freddie Fisher and Ken Baker all were local box: office sensations.

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Tragedy men like Al Schaper, Lee Zasche, Mike Con- nolly, Charlie Emge and Dave Hylton had difficulty reporting a session funding, unprecedented music activity. Billy Berg's, the Moroccan and the Radio Room were not the only scenes lined with activity but were SRO everywhere. As mobs fought for tickets to watch "Cement Mixer" Gail- land, Hart and the "Hipster" Gib- son, Lord Buckley, Winni Beatt- y, Zutty Singleton, Lonsmull and Mort) took the candles. (Continued from page 66) Across the street Sunset Earl Carroll's glittery niterly was turning 'em away with Manny Strands's band and a colorful stage show. The Florentine Gar- dens 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 Biltmore offered Joe Reich- man's band, Phil Harris held down the new Slapy Maxie's, the King Cole Trio performed nightly at the 331 Club and artists like Moea Lux Lewis, Jimmie: Noone, Wingy Marzone, T-Bone Walker, Harlan Leonard, Mike Riley, Ceille Burke, Poison Gardner, Freddie Fisher and Ken Baker all were local box: office sensations.

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(RIGHT) EMERGING from his role as an ace ASCAP lyricist and former singer with Paul White- man, Johnny Mercer formed his own record company with B. G. DeSylva and Glenn E. Wallichs in 1942. In a year had built Capitol up to a major, no longer in (or on) rec- ords, Mercer continues as one of the truly topflight tunesmiths.
TOMMY JAMES & SHONDELLS—CRIMSON & CLOVER

TOMMY JAMES & THE SHONDELLS—SWEET CHERRY WINE
(Prod. Tommy James) (Writers: James-Grasso) (Big Seven, BMI)—Following their million seller "Crimson and Clover," the group comes on strong with the same powerhouse sales appeal in this swinger with infectious beat and lyric line. Flip: "Breakaway" (Big Seven, BMI). Roulette 7039

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 Alpert and maestro Jimmie Lunceford�试听并翻唱了Ed Mathews, Sonny Knight, Jerry Fuller and Irish Jim O'Brien in their artistic efforts, but under Goddard Lieberson's leadership from Manhattan is launching new business and graphic arts departments on the coast. Gil Rodin, the venerable saxist and Bob Crosby mentor, aptly skip- pers the growing MCA-Decca colphony in the Valley. ABC. Mercury and others are likewise 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- phasized by current folk-rock sounds. Future bands, California traditions 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 or three trombones at most. Drums and guitars will get the spotlight, within months the inseparable boy and girl singers will share the stand with the band. And so the cycle ever revolved.

To the millions of young music consumers whose mercu- rial, flaky tastes made hits out of the lovely, complex Italian "Romeo and Juliet" film sound-track music and also Janis Jop- lin, Three Dog Night and a dozen others, the new bands will emerge as daring, unique and shrilling much as the archaic, tiresome 12-bar blues of the Twenties appeared fresh to their ears earlier this year. And perhaps just as Benny Goodman arose from the filth 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 fluegelhorn will come roaring out of anonymity in Alabama or New Jersey, to 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 Shores or Muskogee. Time will tell. The only thing sure right now is that nothing is sure. Shelby Single- ton's baby SBS label might start the turn of tastes in its new masters by Herb Howell, an almost comical one-man band. John Tartaglia may do it with the Brohlmegins orchestra of 66 musicians he is now record- ing in Hollywood.

Somewhere in between Howell and Tartaglia, we suspect, lies the music of the future. But don't count on it sounding like Pops Whiteymer's 1919 Alexan- dria Hotel outfit. Cycles or no, nothing will ever go back that far.

Ralph  S. Peer, Pioneer

The late Ralph S. Peer was the man to whom kudon should go for his work in discovering and promoting unknown, deserving talent far from the glass and concrete canyons of New York City. A gardener and camelía grower who in 1954 won a gold medal from the London Royal Horticultural Society for his skills, Peer spent many years as a young man finding singers and musicians and recording them—most for the Okeh label—in improvised studios that he often set up himself.

Peer produced the first blues vocal, Willie Smith's "Crazy Blues," in 1928. He coined the "hillbilly" and "race" terms used in the trade for many years, and his Southern and Peer publishing firms became internationaly famous.

It was he who made the first country music classics with the late Jimmie Rodgers, the singing brakeman, and the Carter family. Peer traveled about the country, mostly in the South, and in 1940 he insured the success of the infant Broadcast Music, Inc., operation by aligning with them in their battle with ASCAP.

His widow, Mrs. Monique I. Peer, now bosses the Peer dynasty in New York—D. D. Jr.

120

75th Anniversary Section

DECEMBER 27, 1969, BILLBOARD
When Vedette records has been around for 75 years we're going to throw a smashing party too. We're still too young for so many candles, but awfully big for our age (we'll be 9 next year!). In fact, our congratulations to BILLBOARD on its birthday are as many and as genuine as the effort we put into making our company a music-record-tape industry of the first order. By the time we're 75 years old we hope to have accomplished as much for music as BILLBOARD has accomplished for the entire international entertainment industry. And that's a lot!

LOTS OF KISSES & BIRTHDAY WISHES from our salesmen and depots throughout Italy our publishing companies: Edizioni Musicali Sciascia. Edizioni Musicali Eliseo and IMI International Music of Italy our recording studios Sound Studio Cinelandia and the entire staff!

Transcontinental Music Corporation
201 East 42nd Street, New York, New York 10017
(212) 697-8610

The charts tell the story — Billboard has THE CHARTS

NEW VICTOR 77 GUM & CAPSULE VENDORS
A REAL SALES STIMULATOR IN ANY LOCATION

Beautifully eye-catching design makes these irresistible. Convenient, interchangeable merchandise display vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism. Removable cash box for easy counting. Large capacity. Three 1000 count gum venders, 250 V-1 capsules and 80 V-2 capsules. PRICE $39.00 each with chrome front
WRITE, WIRE OR PHONE
GRAFF VENDING SUPPLY CO., INC.
7975 East Ridge Road
Dallas, Texas

We’re on Our 25th Anniversary
Hope to Match Billboard’s 75th
ASSOCIATED RECORDING STUDIOS

VEDETTE RECORDS
Cinelandia
20093 Cologno Monzese (Milan) Italy

IT’S TMC FOR
RECORD SERVICE

TMC offers the largest selection of records, tapes and accessories . . .
Overnight delivery from 16 full service warehouses across the country . . . Computer controlled inventory tailored to your operation and location . . .
Complete merchandising service: money making promotions, displays, departments layouts, advisory service.

Let TMC help you become No. 1 in your area.

TMC Offers All the Best in Merchandise and Performance

DECEMBER 27, 1969, BILLBOARD 75th Anniversary Section
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 row 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) RECORD ACHIEVED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Twist</td>
<td>Chubby Checker</td>
<td>1960 &amp; 1961-1962</td>
</tr>
<tr>
<td>2</td>
<td>Hey Jude</td>
<td>Beatles</td>
<td>1968</td>
</tr>
<tr>
<td>3</td>
<td>Mack the Knife</td>
<td>Bobby Darin</td>
<td>1959</td>
</tr>
<tr>
<td>4</td>
<td>Cherry Pink &amp; Apple Blossom White</td>
<td>Pat Boone</td>
<td>1955</td>
</tr>
<tr>
<td>5</td>
<td>I Want To Hold Your Hand</td>
<td>Beatles</td>
<td>1964</td>
</tr>
<tr>
<td>6</td>
<td>Tossin' &amp; Turnin'</td>
<td>Bobby Lewis</td>
<td>1961</td>
</tr>
<tr>
<td>7</td>
<td>I'm A Believer</td>
<td>Monkees</td>
<td>1966-1967</td>
</tr>
<tr>
<td>8</td>
<td>Love Letters In The Sand</td>
<td>Pat Boone</td>
<td>1957</td>
</tr>
<tr>
<td>9</td>
<td>Theme From A Summer Place</td>
<td>Percy Faith</td>
<td>1960</td>
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<tr>
<td>10</td>
<td>Singing The Blues</td>
<td>Guy Mitchell</td>
<td>1956-1957</td>
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<tr>
<td>11</td>
<td>Rock Around The Clock</td>
<td>Bill Haley &amp; His Comets</td>
<td>1955</td>
</tr>
<tr>
<td>12</td>
<td>The Battle Of New Orleans</td>
<td>Johnny Horton</td>
<td>1959</td>
</tr>
<tr>
<td>13</td>
<td>Aquarius/Let The Sunshine In</td>
<td>Sth Dimension</td>
<td>1969</td>
</tr>
<tr>
<td>14</td>
<td>Sugar, Sugar</td>
<td>Archies</td>
<td>1969</td>
</tr>
<tr>
<td>15</td>
<td>Autumn Leaves</td>
<td>Roger Williams</td>
<td>1955</td>
</tr>
<tr>
<td>16</td>
<td>It's All In The Game</td>
<td>Tommy Edwards</td>
<td>1958</td>
</tr>
<tr>
<td>17</td>
<td>I Heard It Thru The Grapevine</td>
<td>Marvin Gaye</td>
<td>1968-1969</td>
</tr>
<tr>
<td>18</td>
<td>All Shook Up</td>
<td>Elvis Presley</td>
<td>1957</td>
</tr>
<tr>
<td>19</td>
<td>Tammy</td>
<td>Debbie Reynolds</td>
<td>1957</td>
</tr>
<tr>
<td>20</td>
<td>I Can't Stop Loving You</td>
<td>Ray Charles</td>
<td>1962</td>
</tr>
<tr>
<td>21</td>
<td>Hello, Dolly</td>
<td>Louis Armstrong</td>
<td>1964</td>
</tr>
<tr>
<td>22</td>
<td>Green Door</td>
<td>Jim Lowe</td>
<td>1956-1957</td>
</tr>
<tr>
<td>23</td>
<td>Don't Be Cruel</td>
<td>Elvis Presley</td>
<td>1956</td>
</tr>
<tr>
<td>24</td>
<td>Sugar Shack</td>
<td>Jimmy Gilmer &amp; The Fireballs</td>
<td>1963</td>
</tr>
<tr>
<td>25</td>
<td>Love Is Blue</td>
<td>Paul Mauriat</td>
<td>1968</td>
</tr>
</tbody>
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### TOP 25 ARTISTS (based on the TOP 1000 list)

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST NUMBER OF TITLES IN TOP 1000</th>
<th>RANGE OF YEARS TITLES IN TOP 10, HIGHEST RANKED TOP 1000 HIT, YEAR(S) HIGHEST-RANKED TITLE ON CHARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Elvis Presley (29)</td>
<td>1956-1969 All Shook Up (1957)</td>
</tr>
<tr>
<td>3</td>
<td>(Diana Ross &amp; The Supremes) (14)</td>
<td>1964-1969 Love Child (1968)</td>
</tr>
<tr>
<td>4</td>
<td>Everly Brothers (11)</td>
<td>1957-1962 All I Have To Do Is Dream (1958)</td>
</tr>
<tr>
<td>5</td>
<td>Pat Boone (9)</td>
<td>1955-1961 Love Letters In The Sand (1957)</td>
</tr>
<tr>
<td>6</td>
<td>Beach Boys (10)</td>
<td>1963-1966 I Get Around (1964)</td>
</tr>
<tr>
<td>8</td>
<td>Connie Francis (10)</td>
<td>1958-1962 My Heart Has A Mind Of Its Own (1960)</td>
</tr>
<tr>
<td>9</td>
<td>Four Seasons (8)</td>
<td>1962-1965 Big Girls Don't Cry (1962)</td>
</tr>
<tr>
<td>10</td>
<td>Brenda Lee (9)</td>
<td>1960-1963 I'm Sorry (1960)</td>
</tr>
<tr>
<td>11</td>
<td>Bobby Barin (8)</td>
<td>1958-1966 Mack The Knife (1959)</td>
</tr>
<tr>
<td>14</td>
<td>Platters (7)</td>
<td>1953-1960 Smoke Gets In Your Eyes (1958-1959)</td>
</tr>
<tr>
<td>15</td>
<td>Herman's Hermits (8)</td>
<td>1965-1967 Mrs. Brown (1965)</td>
</tr>
<tr>
<td>17</td>
<td>Rick(y) Nelson (8)</td>
<td>1957-1964 Travellin' Man (1963)</td>
</tr>
<tr>
<td>18</td>
<td>Temptations (8)</td>
<td>1965-1969 I Can't Get Next To You (1969)</td>
</tr>
<tr>
<td>19</td>
<td>Roy Orbison (7)</td>
<td>1960-1964 Oh, Pretty Woman (1964)</td>
</tr>
<tr>
<td>20</td>
<td>Dion (Dimucci) (7)</td>
<td>1961-1968 Runaround Sue (1961)</td>
</tr>
<tr>
<td>21</td>
<td>(Young) Rascals (5)</td>
<td>1966-1968 People Got To Be Free (1968)</td>
</tr>
<tr>
<td>24</td>
<td>Paul Anka (5)</td>
<td>1957-1960 Lonely Boy (1959)</td>
</tr>
<tr>
<td>25</td>
<td>Frank Sinatra (6)</td>
<td>1955-1967 Learnin' the Blues (1955)</td>
</tr>
</tbody>
</table>
Chet Atkins plays country music that won’t stop at the city line.
By CHARLES TOBIAS

Somewhere high above us, in the land of "No Return"
Three last-ed writers are giving a concert
HERBERT, ROMBERG and KERN.

Celestial Hall was never so crowded
With the greats of yester-year.
Like George Gershwin, Sousa and Stephen Foster
So many we hold so dear.

W.C. Handy, Otto Harbach and Dennis Taylor
Are there in that Starlite scene.
George M. Cohen, our "Yankee Doodle Dandy"
And our beloved "Rounder"

Look at those two greats each greet.
While waiting for the concert to start—
Beautiful songs. Cole Porter and grand words.
Little Larry Hart.

Can't you hear the "Carissima" as Vincent Youmans turns around?
To whisper a friendly "How are you boys?"
To Buddy De Sylva and Sunny Lew Brown
"Will You Listen to Sunny Walker?"
The fashion plate of old Broadway
It seated beside Gene Buck, "Mr. ASCAP of Yesterday"
"I'll Take You All night long to salute them
And name them each in his turn.

Who come to honor and pay their respects to—
HERBERT, ROMBERG and KERN.

One could never mistake Victor Herbert
As he walks to the concert grand
Victor, the great Herbert, with his "cello clave at hand
Sure, he's proud of the harps that surround him.
Played by cherubs on a thousand strings
Heard that glorious tone that they're playing?
"Sweet Mystery of Life..."—takes wings.
They relished his operettas, they braided his "Illusion"
And "A Kiss in the Dark," set off a spark
Of cheering that was seldom known.

And now, the last note has ended
And after a breathless pause
Thunders from heaven could never compete
With that sweet thunderous applause.
And there is a halo of spotlightts.
Victor Herbert seems so proud.
Then, with a final bow—"Bless you and thank you"
He's carried away on a cloud.

"When We Grow Too Old to Dream"
We'll remember on and on
A man who's now at center stage
In his hand, a familiar baton—"Romany—Sigmund Romberg"
Down comes the droll beat, up floats a strain
As soft as a breeze in spring
Then, "Where the Blue of Old to Dream"
Becomes a community sing... and how they sing.
Why, you can almost see soldiers marching and shouting
"We are the Schoen family..."
And then as you hear the "Riff" song
The desert comes alive again

He had a certain way of letting his body sway
As he'd argue from Ireland to ready to melody
"Sweetheart, Sweetheart, Sweetheart" then
"One Alone" and "Lover Come Back to Me"
What's more, you'd admire his "King's English"
Just imagine if you
Little words like: "Mi-Mi a Dis—Mi a Dot" Yes, Romberg was a real Anglo
Some phrases would escape him.
But his notes could fit any rhyme
Listen to these operettas: "The Student Prince"
"New Moon," "The Desert Song"—
For each beginning there's often an end
But not in that eternal land
Entire after an entire after song
Romberg compiled to his colleague's demand
Ringeing wet and yet he'd stand there
Bowing to "Illusion Alone"
And not until a triumph ovation.
Did they finally let Sigmund Romberg go
"I told every little star..."

HERBERT, ROMBERG and KERN

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 uninterested 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 tome with the Book of the Month Club.

Some records available that measured the popularity of records on jukeboxes. The retail market was also without this service, but the market, by comparison, was inconsequential.

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 Saturday, and it became a matter of time for me to work with 5 x 7 cards on which I listed, from my contacts, the top tunes as given by the jukebox firms. I devised my own system using either colored cards or colored pencils to show the rise or decline of a record at a glance.

In the following week's issue of The Billboard, 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 operator.

There was another change being made in the industry. Instead of jukeboxes, the term "music machines" was being used. The word "juke," which came into existence from the "jook joints" in the Deep South was being shelved.

In that area, the Deep South, a real Saturday night event was to go to the "jook joint." It was a round of pleasures enjoyed (so they claimed) to music for only those bestowing physical prowess.

After I arrived on the West Coast in early 1941, I continued to cover the coin machine firms for reports on the hits and potential hits. The surveys were broadened to include retail outlets. They became more and more important and soon the retailer joined the music machine operators in holding the fate of the record manufacturer in his hands.

Beau Barrel Polka

But, underneath it all, the record manufacturer was still in the hands of the jukebox, pardon—music machine-operator. His fate was almost without exception on the mechanical music dispensers.

I think my memory serves me well in recalling this incident. Willie Glaze had made "Beau 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 "Beau Barrel Polka" and got Beau Barrel Polka. After they played it at home, they returned to the retail store to report it was not what they wanted. They had received the U.S. version. The German one was not available, easily at least, to them.

But the importance of top tune nuker by the music machine operator was soon to be shared by radio. This brought the individual listener into the retail market for records.

The music machine operator, however, remained a definite factor in popularizing tunes. There were now two forces. Radio took advantage of tunes popularized on music machines and vice versa.

Radio is today most powerful in making or breaking a tune. The music machine industry is still to the singles record manufacturer what the Book of the Month Club is to publishers.

During World War II and shortly after, record manufacturers sprang up like 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

William Leешenagen, 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 plash 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.

My music was "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 age.

While some of this may have been noticed 30 years ago, there were some who did not keep the faith to their memories, backing 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 told mainly used equipment.

Then came Pearl Harbor, gasoline rationing, shellac shortages and the ban on recording by the musicians' union.

But today things are different. The record industry has changed and music machines are tastefully designed for places with plush carpet rather than sawdust. And computers are giving full service and well.

DECEMBER 27, 1969, BILLBOARD
HAPPY NEW YEAR!

CURCI
Publishing Group—Milano—Galleria del Corso, 4 tel. 79.47.46

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 Cantora (Carosello records)
AMORI MIEI ....................... I Domodossola (PDU records)
ESTASI D’AMORE .................. Iva Zanicchi (Rifi records)
JEAN ............................... Bobby Solo (Rici records)
LA PELLE .......................... Adriano Celentano (Clan records)
DOMANI CHE FARAI ............... Johnny Dorelli (CGD records)
SOI SI MUORE .................... Patrick Samson (Carosello records)
CHI SI VUOL BENE COME NOI ... Shirley Bassey (United Artists records)
ROMA, ROMA, MORA ............. Gina Lollobrigida (Carosello records)
UNA RAGAZZO, UNA RAGAZZA ... Memo Remigi (Point Cetra records)
SE ................................. Carmen Villani

CAROSELLO
IS PROUD TO ANNOUNCE
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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 ............................. Shirelles
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
Indies' Day

BY BOB ROLONTZ
vice president, Atlantic Records
former Billboard staffman

The 1950's were a watershed for the record industry; they shaped the growth patterns and the musical styles that were to dominate the business for the next decade. Before the 1950's the U.S. record business, with minor exceptions, was in the hands of four major record firms: RCA Victor, Columbia, Decca and Capitol Records. By the end of the 1950's, close to a score of labels had a share of the action on the best-selling charts.

The 1950's saw the independent labels come into their own. Some of the labels like Atlantic, Chess, Dot, Sun, Mercury and Specialty were becoming sizable operations with their own recording studios, engineers, etc. But some of the independents that came through with hit records in the frantically 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 independents 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 much 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 and Dave, Jerry Lee Lewis, Bill Haley, Bo Diddley, Little Esther, Chuck Berry, Big Joe Turner, Little Willie John, Everly 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 "race" for hits was because the major labels 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 indepenent 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 record company lore, "Oh Happy Day" was not a "good" record. It was made on a home tape recorded by an amateur singer with amateur-stye backing. What only a few sophisticated record men realized was that "Oh Happy Day" was a summer camp song recorded by youngsters throughout the country, and Howard's style of singing was acceptable to these youngsters. The 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 stars make a version of the upcoming rhythm 'n' blues hit. For a while this worked, but soon the kids who once regarded the major labels as the great source of hits became the producers of hits. The next step was to have the independents produce the covers, and help the majors and the young industry with these covers. But this did happen. They did it and the independents who stalked their future on the blues and rhythm 'n' blues hit parade.

January 1-March 31, 1964
90 Days That Shook the Industry

BY IAN DOVE

JANUARY 1964. The British invasion was about to begin. In fact, the U.S. was all quiet. Singing in the Rain had Jan. 1, 1964—90 days that shook the industry an album at the top of the charts. Mantovani was the lone British representative in that same chart.

Meanwhile a group called the Beatles was being set for their first U.S. visit. It was not strictly accurate to say that the Beatles had never been heard of—two of their singles were already available to anybody hip enough to guess. "She Loves You" had been released some months before January 1964 on Swan. Around the same time Vee Jay in Chicago made "Please Please Me" available. They tank without trace or comment.

Meanwhile Capitol Records, the Beatles single, "I Want To Hold Your Hand" ready for release. They also had a host of news clippings about something called Beatlemania rumbling rampant in Britain and Europe. So they arranged a New York visit for John, Paul, George and Ringo to coincide with the release of THEIR single.

Jack Paar was the current Tonight Show group host on Jan. 3--Ed Sullivan would then have on his show on Feb. 9. The single was released with attendant promotion and publicity.

This time it worked. "I Want To Hold Your Hand" zoomed into the Top 100 singles chart at No. 45 some 10 days after release. Capitol shipped out 694,000 during the first week and New York city took 294,000 copies of these.

Capitol proudly announced that "I Want To Hold Your Hand" was their fastest breaking single ever—faster than "16 Tons" by Tennessee Ernie Ford, faster than "Tom Dooley" by the Kingston Trio, their previous biggest sellers. Beatlemania had begun.

Within a week, an album release, to cash in on the singles success, Capitol put their two pressing plants on 24 hour duty, and even then had to farm out 200,000 copies to the RCA plant.

"I Want To Hold Your Hand" eventually wound up with a sale of 3,400,000 copies by the end of March 1964. That first Beatles album, "Meet the Beatles," racked up even more, with a total sale of 3,650,000 by the same date. And for an album to outsell a single in so short a time meant that something indeed incredible was happening....

So it was.

The three old unheard-of Vee Jay and Swan singles started being heard-of, and moving. Vee Jay slapped a wript on Capitol saying they could not release, advertise, push, manufacture, promote, or even go near a Beatles record. Capitol did the same thing to Vee Jay, and probably Vee Jay and Swan were annoyed with each other. They need not have been: all three singles had their places in the 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 Beatles 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 competition. Lyndon Baines Johnson arriving around the beginning of the year; the Beatles were in a border to put them fairly high in the chart. One week later, the Beatles made it 12 singles in the chart, with the first single going to be the No. 1 single in the chart. In Canada they occupied nine places in the Top 10!

Their new Capitol single "Can't Buy Me Love" went into the chart at No. 9, and in the following week, another new chart entry that anyone could remember—and had a claim of 900,225 copies sold the very FIRST DAY. Capitol pressed 2,250,000 at first to meet the demand and needed more.

In the last three weeks of February, statistics in the record industry estimated that Beatles product amounted to 60 percent of the Top 100, and the Beatles were in 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 said that all was taken for John, Paul, George, Ringo and manager Brian Epstein to turn the U.S. record business around and turn the Beatles into the biggest selling stars in British invasion. For Dave Clark began to have hits. 19 British records were in the American chart by April 4. And a new group from Britain had its first single released. "Not Fade Away." A prophetic title—the group was the Rolling Stones.
Shown here are but a few of the bullets we deserved through the years, and never got.

But seriously, folks...
Congratulations (anyway)

DECCA RECORDS
Lee Zito is guilty. Paul Ackerman is the man brought before the court. The other plaintiffs are Joe Martin, Bob Roberts, and Charles Horowitz. As a matter of course we have Joe Carleton, Joe Cuda, George Simon, Jerry Weissler and a host of others.

The charge? They were responsible, and are responsible for many smoke碱 that single can't give up cigarettes, and I, my wife and kids have tried everything. I picked up the book, to make us quit you see, it seemed easier to

pound a typewriter with a cigarette in your mouth (you may be one going in the ashtray), and another on the typewriter table perhaps, when you had the chance. We all have run out on a Columbia or RCA Victor story. When you changed dates live-in radio, California to New York, so that guys like Jim Conkling or Mamie Sachs couldn't decide the difference.

Jerry Weissler and I used to sit on a stool at a bar 'round Columbus Circle a lotta years ago, listen to the last, but oh so colorful Al Green interpretively regale us with stories of the t & b business. And we don't want to lose that.

And the more colorful the figure—the more we lapped it up. Guys like the Bihr brothers, Al, Joe & Jules, who used to underwrite the sound baffle. And Norman Granz, Leo and Eddie Meiner, Herman Lubin, Elie, Eugene Herman Stall, Paul Reiner, Jack Lewis, Art Rupe, and the young and Wallylsh with a Jimmy Dunn and Bobby Shaw.

We were a group of young Turks at Billboard, and there wasn't a damn thing that we couldn't do, and frankly didn't do. And we dug the music business— all i n d i x, r&b, jazz, schmaltz. In a word, we were a bunch of the nutters which is not to say there aren't as many, if not more colorful figures in the business today.

We are fantastic as a matter of fact. They may be a bit more greedy, but hell they are in business. The world suddenly woke up to young people, and dropped a few of the old records. The Street suddenly didn't care if it was a black hit and the only thing we cared about was "how many times earnings." Young Writers

And the young writers, producers, salesmen, etc. were even more sense. While we were growing up "moon in Jupiter's eye," the kids today are singing and writing about "life as it really is." And you can bet that they aren't going to get sucked into the vortex of pollution—either of their material or their social environment.

Only a word of caution. Like the guys who tell me to quit smoking. I need prescribe as well. And my Rx to that crowd is: "Watch, and when you see that little cloud fill the air with cries of "we'll take it public," it still boils down to "what's in the groove.""

Washington Dealers—Into the Future

By MILDRED HALL

The older the recording industry grows 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 in 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 in the retailing of recorded music, because the District started with so very little. Every neighborhood has a record store, 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 meteoric changes in taste and the consumer lifestyle. These are Wexxe Maxie Silverman's Quality of Soul in Philadelphia, and Schwartz Brothers, distributors and lately retailers with the Harmony Shops chain.

Both started as modest operations, but entirely different in style. Max Silverman was one of the first record retailers here, and its first specialist in jazz and soul music for a primarily black

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-car-leisure entertainment by music.

Mom and Pop

Waxie Maxie, who started as a heart of the city, the heart of our town and Pop Schwartz, a retailer (but not yet in working public right along with him) is also going public. His applications for SEC, for public sale of 100,000 shares for $300,000 to finance his famous fan-vending racks.

Quality Music Stores number five, with one plush outlet completed in Bethesda, Md., one in the process, and additional outlets in the planning stages.

These two, Jim Schwartz, board chairman of his firm, and Max Silverman, present and future head of his, have rackings in common. Both believe in large-scale, daring expansion. Both believe in talking to the cities, with the cities, an almost continuous river of population on the move, and the record buying, as their actions show, in the big and beautiful type of store with everything in your mouth that the customer to see and touch. Both believe in in-depth stocking, to provide for the fancy, and specialized customer segments. Both believe in the non-stop future of tape. And both believe in that almost disappearing quality of American retailing, once prevalent in the past—

more promotional displays. Then came the start of what was annually to be Country Music Month. Talent lists, air checks, and a walkway of the stars were added. After that, a pro-celebrity golf invitational, and a broadcasters seminar. A scholarship grant for the John Edward Allen Scholarship Fund at the University of Virginia was established. Schwartz Brothers put on a special album again to spread country music.

At the dedication of Billboard, the trade press awards were done away with, and the CMA awards became a reality. This led to a national network television show. Thus, Billboard, with 600 stations now were program- ming country music full time, and another 800 that are not. Membership was up to nearly 2,500.

So CMA has come a long way in a short time, Billboard always has been represented on the board of directors, and continues to be a technological vortex of extreme innovating. And you know what it is? It's still wonderful, there goes my cigarette.

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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 performing arts. These advances have served creative genius and interpreter alike by providing both with continually improving methods of presenting their artistry while at the same time increasing their reach to ever-widening audiences.

All the lively arts have reaped the benefits of these technological achievements, and in some cases the developments have altered art forms. The motion picture, for example, is a case in point. The motion picture provided a new dimension to the drama as well as becoming an art form in its own right. Television expanded the motion picture audience a hundred-fold giving a film more viewers in a single night's showing than the production attracted during its theater exhibition lifetime.

The in-depth research and ballroom into the home. Radio's programming of records expanded a recording's reach into millions of homes. The development of the miniaturized transistor portable has helped radio achieve an audience penetration beyond calculation.

Similarly, this past decade witnessed the evolution of the tape cartridge—in 4-track, 8-track and cassette forms—which gave recordings the convenience factor of playback portability to suit the needs of a highly mobile musical consuming public. Thanks to this innovation, the listener is no longer homebound, but can enjoy the music he wants, where he wants, when 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 innovations in the realm of pre-recorded entertainment are waiting in the wings. All indications assure us that we are about to enter the era of prerecorded audio-visual forms which has un- veiled its cartridge EVR (electronic video recording) film-based system which in its initial stages will be harnessed to a propiscinoidal field. EVR plays back through a twisting TV set. CBS proclaimed that it will pave EVR at the entertainment field in the early ’70s. RCA entered the sight and sound arena with its Selecta Vision system, which is a television which plays back through a standard home TV receiver. This is scheduled for marketing in 1972.

The Jack Warner and Sony and Matsushita, have announced the marketing of color videotape cassette playback systems, each operating through a stand- TV set. Also, 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 (Panasonic), in the U.S. color videocassette is due on the U.S. market in 1972.

In the initial stages, these cartridge systems will rely on prerecorded programming fare stemming from the 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 viewers will create for the prerecorded sight and sound cartridge?

Also in the wings awaiting the ’70s is quadraphonic sound. This new 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.

Quadraphonic 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-bodied commercial force to emerge as the ultimate in sound reproduction. It will appear in tape form—open reel and later in the various cartridge machines, and eventually be made available in 4-channel disks.

The spectacular results possible with quadraphonic when compared to today's stereo has been likened by its disciples to a comparison of today's stereo with the old 78 rpm shellac.

Will writers and producers create special material for this new form of sound reproduction? Will quadraphonic obsolete existing stereo recordings and prompt collectors to replace their sound 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 of record industry have come on the heels of technological change in the method of reproducing recordings. The ’70s may witness the same sales advances. quadraphonic becomes the next step in the audiophile's unceasing search for realism in sound reproduction.

**Coin Symbiosis**

By RAY BRACK
former Midwest editor

Fifty years ago, as a by-product of its "canny" coverage, Billboard expanded its scope to embrace the burgeoning motion picture industry. The timing was fortu- nate, and the magazine and trade were a good match. Coin—motion picture entertainment boomed as nothing had done before.

Whether or not Billboard supplied the critical mass which triggered the explosion is beyond determination and possibly beside the point here. What we can say for certain is that between 1926 and 1971 the coin—motion picture business there developed a symbiotic relationship that is one of the most unusual in the history of business publishing.

It is not necessary for any publication to exist for a public liability and the industry it serves to cooperate for mutual benefit. It is toward this end, in fact, that most trade books, with all the objectivity they must muster, prefer to strive.

The unique character of the Billboard—coin symbiosis lies in the fact that both sides of the industry's story are covered by its readers. To be sure, the subscribers read the maga- zine out of profit-improving motives. But they also read out of the psychological need to convene sym- bolically with their colleagues in the Billboard coin sec- tion, thus gaining reassurance of the continuity and status of their trade, a profession long plagued by endemic forms of interregnum.

**Support**

In conversations with hundreds of coin machine sub-scribers, I have repeatedly heard the complaint described as "my bible." Men who have been subscribers for 30 consecutive years have sought me out in business meetings or simply cared for a word of advice. "Men of my generation trust me," tell me, "I support you because you support us," is the way a seasoned 32-year subscriber in Virginia put it.

At one business meeting in South Dakota several years ago I was accosted by a coin operator who took issue with a Billboard editorial he construed as being pro-ACSAP. "You were right time this," the old-timer intoned gruffly. "I disagree, but you must have been right for a good reason."

Disagreement is not disbelieving.

One among many who fully understand the Billboard—coin symbiosis is today the wealthy head of one of the industry's largest manufacturing firms.

On the occasion of his company's 35th anniversary, he reminisced over lunch about some of the difficulties he encountered in the early years. "At one point we were near bankruptcy. Our creditors were limiting us to a $100-a-week payroll. We weren't making a profit, and we didn't have much cash. It was a tough time until we could bring out our new product. So I bought a new car, called up the Billboard man and told him to come over and take a look. I was going on vacation. I put my son on the fender and he took the picture. He knew how things were, of course, but he believed in me."

Later, while doing some bound-volume research, I happened upon that picture. Three columns wide and four inches deep, it captured one of the most heartwarming moments in my life. A small boy is standing beside his father, a young man posing his young son on the fender of a spunking-new touring car. Photo and cutline together strengthened my resolve to prosper.

The readers all knew better, of course. Still the gambit was successful. The creditors were patient and operators bought the new product when it appeared. They decided, apparently, that if Billboard could be- lieve in this guy, they would too.
The Not-So-Silent Majority of Sunbury-Dunbar.

(Thanks for giving us a great year.)

Artists
ED AMES
SHIRLEY BASSEY
TONY BENNETT
VIKKI CARR
ELLA FITZGERALD
FREE DESIGN
EYDIE GORME
THE GUESS WHO
AL KOOPER
MICHELE LEE
MIND GARAGE
HUGO MONTENEGRO
PETER NERO
NILSSON
KATE SMITH
APRIL STEVENS
NINO TEMPO
THREE DOG NIGHT
THE TURTLES
JR. WALKER AND THE ALL STARS
DIONNE WARWICK
YARDBIRDS

Producers
ERNIE ALTSCHULER
CHET ATKINS
TOM BERMAN
DON BURKHIMER
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The Borscht Belt was the spawning grounds of some greats: 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. The list sounds like a “Who’s Who in Showbusiness.” ... They include such names as (listed alphabetically): Marion Anderson, Paul Anka, Baby Rose Marie, Gene Barry, Gene Blyos, Mimi Benzell, Polly Bergen, Joey Bishop, Allen Borenz, Sid Caesar, Carol Channing, Chubby Checker, Imogene Coca, Myron Cohen, Tony Curtis, Doris Day, Vince Edwards, Eddie Eilseta, Joey Faye, Sylvia Fine, Eddie Fisher, Phil Foster, Belafonte, John Garfield, Jack Gilford, Jackie Gleason, Lee Grant, Ernie Gruenkman, Buddy Hackett, Moss Hart, E.Y. (Yip) Harburg, Hank Henry, Lou Holtz, Willie Howard, George Jessel, Alan King, Danny Kaye, Abbe Lane, Jack E. Leonard, Sam Levinson, Max Liebman, Jackie Mason, Ethel Merman, Clifford Odets, Alexander Oshansky, Julie Oshins, Benny Lessey, Cantor Moishe Oysher, Jan Peerce, Molly Picon, Carl Reiner, Barney Ross, Joe E. Ross, Morrie Ryskind, Mort Sahl, Eddie Schafer, Danny Shapiro, Phil Silvers, Al Singer, Red Skelton, Menasha Skulnick, Don Tanney, Danny Thomas, Arthur Tracey, Bobby Vinton, Van Johnson, Buddy Walker, Shelley Winters, Henny Youngman, etc., etc., etc.

These and many more too numerous to mention, all got their start in the legendary stretch of land called “The Borscht Belt.” It was 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 “coom/stiator freers” (free loaders) who were necessary evils needed to keep up with their competitors.

Today some of these places are million-dollar year-round resorts and they boast million dollar show budgets on a par with Las Vegas and Miami Beach.

It is interesting to note that just recently the Concord Hotel paid Maurice Chevalier more money for one night than the combined weekly salaries that Eddie Cantor, Will Rogers, W.C. Fields, Bert Williams and Fanny Brice received for doing the Ziegfeld Follies of 1925.

Here are a few anecdotes of some of the stars who had their humble start in the “Happy Hills,” also referred to as the “Sour Cream Circuit” and “Stuffed Derma Road.”

On a night when opera singer Moishe Miller was going good, a fellow called Moe Galt wandered into Grossingers, became his manager and gave him his first break on NBC’s “Opera of the Air,” and changed his name to Robert Merrill. From there it was straight to the Metropolitan Opera Co. Ever since, the Nevele Hotel, the President Hotel, The Laurels Country Club and at least half a dozen other hotels where he appeared at one time or another lay claim to Bob making his debut in their hallowed barns.

Jan Peerce

Jan Peerce, another Met Star, was discovered behind a fiddle. “I started as a violinist at the Breezy Hill Hotel, where I got five bucks more than the other musicians because I also did vocals,” chuckled Jan, when I quizzed him about those early days. Following summer after summer at the President Hotel, the Waldenere and the Kiamesha Lake Inn, Jan finally gave up his career as a future Heifetz. As he tells it, “I was one of three violinists working with Abe Pank’s band at a benefit at the Astor Hotel. It was the 50th anniversary party for Weber and Fields and all the top show people were present. Suddenly there was a hull and Abe convinced the MC to let me sing one song, ‘La Donna E Mobile.’ A few minutes later a waiter told me, ‘Rossi wants to see you.’ He had asked me to come to his office the next day. Right away he threw away my fiddle, canceled my plans to work for Joe Slinsky at the Nevele that summer, changed my name and immediately put me in the Roxy Theatre. Soon after that, I was at the Met.”

Some of the best comedians today started as musicians. Take Henny Youngman (pleaser). Henny, who played the violin only because his mother made him take lessons, had a small combo at the Swan Lake Inn. His violin playing was funny enough, but one day in 1932, the social director was taken suddenly drunk and did not show up. A frustrated comic who had been thrown out of Manual Training High School, Brooklyn, for clowning, Henny stepped out of the band into the spotlight and nobody has been able to shove him back since.

“Now take my boss—please!” he started, “He’s got borscht instead of blood in his veins. He’s the biggest man in ‘Who owns who’? If he can’t take it with him, he’ll send his creditors. . . . There is something about him that his creditors like but he won’t spend it.” Etc., etc.

Henny, whose jokes were so spontaneous, so original and so Milton Berle, was an immediate smash. . . One emergency appearance and—“pow!”—instant comic.

Sid Caesar

Another comedian who had borscht in his veins was Sid Caesar, who started as a sax player at the Avon Hotel at Woodridge, N.Y., where he doubled as comedian. The laugh went straight to his head and he went straight to the owner demanding two dollars a week more. After much argument the owner, Meyer Arkin, finally made a concession only because Sid was keeping company with his niece. Instead of the two dollars extra the boss told him he did not have to play in the band during lunch period. He shortened the Sidney to Sid and worked as staff comedian at the Vacationland Hotel in Swan Lake, then at Kutscher’s Country Club for a big $100 a season. Came the war and a hitch in the Coast Guard where he was discovered by Max Liebman entertaining in the Coast Guard shows. From then on the rest is show business history.

Then feeds between the bosses and the staff occasion- ally reached revolutionary proportions. The bosses would try to punish the staff wherever and whenever they broke any rules and the staff would try to get even in some way, without getting caught and fired.

Once a musician working with Harry Leafcourt at Totem Lodge quit and asked a friend to ship a trunk full of belongings back to New York. He took off without permission or notice, and to the management was unpardonable. The owners decided to get even because he also left a few small debts behind such as waiter’s tips, canteen bill, chambermaid’s tip, etc. The entire bill didn’t amount to more than $25. The management decided a fit punishment to fit this crime was to ship his trunk COD. To get his belongings back the poverty stricken musician had to shell out a hundred dollars. Four sleepless nights later he hit on a plan to get even. He found a huge crate, loaded it with rocks...
and horse meat and shipped it express COD to the boss. For this delightful gift package the boss had to fork over $150.

Lehinsky’s Bluebirds

Benny Lehinsky, a talented comedian started in the Catskills in 1924. He was a drummer with an aggregation called Lehinsky’s Bluebirds under their alternate name, the Tennessee Serenaders from Brooklyn. They played the Napochn Club, Pinetower, and Totem Lodge. Benny quit Totem Lodge because the boss, David N. Katz, objected to the musicians running a benefit for themselves at the end of the summer. 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 not only a way to help get them out of debt that the boss had put into them. Katz objected to this practice because he said it was too undignified. The Tennessee Serenaders from Brooklyn were the band that had been replaced. When the hat was passed full, 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 gag men and songwriters in Hollywood, started as a social director for the Borscht Belt. He moved to the Hamptons because the accommodations were so bad. He got the money to move by working through his uncle’s connections, and you’re hired.”

Belt.

Danny asked the question, “How did you like it?”

“Mmm,” was the answer, “except I don’t like the musicians.”

“We pleased Danny, ‘the people loved it. Everybody danced and enjoyed.’

Okay,” the boss repeated, “the music is okay and so are you, but the musicians are too fat. They eat too much New York City food and you’re fired.” Danny promised the fatsos would leave by July 1 or they would be skinny. They did and they got the job.

Poor Conditions

In the old days agent Abby Greeshler booked music for them in big small, and even smaller hotels. The musicians naturally had the worst accommodations. They slept under the social hall ceiling, and for quarters the fired musician would be sentenced to the fire engine. With the bosses grossing higher and higher hotels, they were not only full, but packed in like sardines. One night a group of minstrels arrived. They were allowed to sleep on the floor or stage of the social hall or camping on the lawn.

Naturally, their consuming passion in life was to get their first day’s wages. It was a day off for the kitchen. They were somewhat cloudy in their music. When they got their change with open blank checks. After all, why should a young comic take a 10-week job for a few hundred dollars with room and board? They came in for the change and wrote checks at different hotels for different audiences for 10 times the money that he used to get for an entire summer. Besides, that was a capital way to pass the time.

Old man vaudeville that was supposed to be dead and buried was now alive and kicking. With his band of minstrels he “took to the hills.”

When vaudeville took to the hills the Borscht Belt agents decided to do something about it. To get a better share of the sour cream, they started to package deals. That meant they got a certain amount from the hotels for the entire show and then bought actors individually at the best price they could get them.

Charlie Rupp was by far the biggest booker on the Borscht Circuit. He had a near monopoly of three quarters of the largest resorts and thus could guarantee acts and prices. Whenever a group played their song strength, the concert halls followed. Three hours later an emergency summit meeting was held in the kitchen. A deal was made, the contract was signed, the keys were taken to the parking spots and the fired musician was rehired.

One of the big bands of the early band era was the Star Time Revue. They were booked by George Gershon and came to the hills in 1919 with his family to get away from the miserable city. He had five children: Sheppard, Eddie, Elia, Stanley, and William. Eddie was the lead player in his orchestra to teach his eight-year-old Shepard how to play the instrument. A few less than a year later, they both left the band. Eddie became his sponsor and now manages some of the top names in show business and is married to Polly Bergen. Shep is now associated with his brother, Louis, and works with Eddie Cantor at Grossing’rs while singing with Eddie Ashman’s orchestra is common knowledge.

The memory of those days is somewhat cloudy in the reminiscent ear of singer and recording star Connie Francis, who was part of the “Star Time Revue,” a troupe of minstrels who used to try to book their way all over the Catskills, Connie recalled, “I played the accordion, sang and I ate. Oh, what wonderful food. But you’d be hollering ‘you’re fired’ on the 135 pounds, nothing seems funny, even in retrospect. Except, maybe, the salary they paid me.”

World War I ended the egotistical social staffs and triggered the rise of variety acts brought up for one night. In the first place, you could never be sure of the staff member from Monday to Saturday, he was gone by Sunday. Danny promised the fatsos would leave by July 1 or they would all be skinny. They did and they got the job

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STANLEY ADAMS
president of ASCAP

Although I have considerably more experience in reading sheet music and in writing the music as I see crystals, I am reasonably confident that the future of the U.S. music business will include a continuing pattern of growth that is more consistent with the conditions of the past 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 there will be ample room for new and rejuvenated forms of the music world. If present indicators are meaningful, it could easily exceed the most optimistic predictions involving 1969's impressive income figures in less than a decade.

There are three main reasons why I believe this will happen. First, all recent trends suggest that people—here and abroad—will be working less and enjoying it more. To translate this into economic realities, hours will be shorter and purchasing power greater and people will have the time and the means 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 rights will be launched because of the expanding market, and these will make significant contributions to the music business and open opportunities for new people. If the past is any lesson, some of these creatively managed infants may develop into giants within the decade.

Third, there are new technological advances as momentous as those of the past twenty years. Many of them are already beyond the drawing-board stage, and they could be just as important as the LP record, the reel to reel tape record, and the 4-track, high-priced machines to play music anywhere. The scientists and engineers who gave us those wonders are moving on to new challenges, and I would expect to see expanded the market for U.S. music in a large way.

Many more people will be exposed to, will have access to, and will have an opportunity to enjoy music of every sort. The audience for the magnificent music already created will be greater than ever, and it will be hungrier, too. It will have a larger appetite and means of satisfying it—this means more music. The good music that has been written will continue to delight and reward the expanded audience, but it seems obvious that a continuing supply of quality new music will also be essential. The music market of the next decade will demand that very loudly but also profitably—even more new works, which are both popular and "classical," than the boom of the 1960's. America has the talented men and women to create the words and melodies, and the present trend is to have how to assure that these creators are properly compensated. If they receive reasonable rewards for their unique contributions, they can and will write the works that the vast audience and market will need.

We are extremely fortunate in that we can do something to the music business that begins—this can help insure that the works are properly protected and compensated. The antique 1909 U.S. Copyright Act, which is inferior to that of most European countries, is up for revision. The proposed modernization to extend the duration of the copyright and give writers and their publishers some compensation for jukebox performances—both standard in European law—would be a major step forward. ASCAP has taken a leading role in this struggle for sensible revisions for years, fighting for economic justice for the artists, and hoping for air standard of living for the creators. It is time for everyone who wants to enjoy the music—either as an experience or as a source of income—join us in this crucial crusade. Without healthy economic conditions for the music creators the sounds of the Seventies may be unworthy of our heritage, our artists, our writers and our future.

MOE ASCH
director, Folkways Records

In 1938, when I first started in the record business, before there was a company called Folkways records, I visited dealers to sell my records. On my first trip to Chicago I went to Lyon-Healy's on Wabash Avenue. I was told that "there was a record store, Columbia in the rear while Decca was in the basement." They never heard of an independent label, no less did they think they had customers for such. However, I did sell them.

Billboard was the first trade magazine that saw the need and the possibility of merchandising the type of record I put out. They gave me editorial space and reviews. This gave me confidence and thus, launched the Asch label that put about 300 records before World War II. Today Folkways has over 1,200 LP's in its catalog.

It was during the period right after World War II, with the GI's coming home that folk music became popular. Americans saw in this music a reflection of their way of life, their cultural heritage. Billboard changed their hillbilly and race record labeling to country and western and blues/ rhythm, jazz and now, soul. Because of this attitude by a trade paper many new independent labels sprung up. Dealers took courage, and by the time RIAA was counted more than 100 substantial independents were listed.

In the Fifties with the LP record a widening interest of the content was brought by new independent labels coming to the market. Soon new categories appeared in Billboard Review section and the dealer display cards followed suit of Folkways, Stereo World.

Visiting England recently I saw the impact that Billboard has in the international field. People know about Folkways and the serious people back home people knew of what interest there was in Europe about American folk and blues activities. Soon artists became known on both sides of the Atlantic.

EDUARDO L. BAPTISTA
president, Musart, Mexico

The future of the record market in Mexico definitely is on the increase. There will be a greater number of people who will be able to buy records, especially now that there are records of all prices on the market, and people are the opportunity to choose the type of music presented, any record which might be of their interest. Besides this, I believe that the industry is growing, and I see the limitation for writers, the possibilities for the years to come, due to the industrial progress of our country, and from the consumer's point of view, as far as 78 rpm records are concerned, this type naturally tends to disappear. There is still a small market for them here, as there are towns where there is still no electricity (which are very few). But frankly, 78 rpm records will be disappearing very soon. As far as singles records are concerned, they sell very well, especially when they are hits. EP's also sell very well, because they are specially created in an accessible price range. This type of record offers a very pleasant appearance, and it includes four selected songs which are generally to the public's liking. And, of course, the LP's also tend to improve, as far as sales are concerned, because as time goes on, the number of the amount of buyers for this type of record increases.

It is only beginning to appear on the map in Mexico, but the industry is very small. We expect that the market will grow in Mexico and in Mexico will be buying cassette, and by 1975 will be buying it in other parts of the world, where cassettes have been introduced. The present models will be the 8-track and 4-track cartridge. Naturally, I consider that the cassette is more practical because it is smaller in size, and because there are European and Japanese industries which are improving these articles day by day, making it possible to choose.

I believe that the basic support of the record companies will always be their catalog of well-known singers or of those who will become well known in time. I don't believe that novelty albums' taste could increase the percentage in importance.

LUZ AMARAL
international director, Odeon, Brazil

Uwite state regulation of the Brazilian musical industry, however well intentioned it may be, is bound to produce fear. 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.

AL BELL
executive vice president, Stax/Volt Records

As long as people have deep emotional feelings, there will always be a soul music and soul music. But in 75 years it will no longer be strictly a form of racial music.

The music and recording business has probably been more instrumental in bringing the races together than any other art form. In the next 75 years, people will be able to live and work together with no stratification according to race.

If Stax/Volt Records has any place in history, I hope it will be because we have set a precedent as one of the first totally integrated companies on every level, from the top executive to the artists to every department.

We have always been proud of what our company has accomplished with people of both races working together toward a common goal. We hope that our success can serve as a model not only for the music industry, but for people in all endeavors.

LOUIS BENJAMIN
Managing Director
Pye Records, London

At sales conventions for four or five years now, I have been pointing out that the trend in the record industry is changing as far as marketing is concerned, and that companies unprepared for this are likely to suffer. I believe that marketing is changing in two ways.

First, this new way of marketing, and the people and purchasing power it involves, will be big, will become disproportionately large and will be small enough and less profitable all round. Companies have already seen a few individuals and concerns go to the wall.

I also think that U.S. listeners tend to believe that the streets of London are paved with gold. To my mind we have reached a financial saturation point as far as many catalog deals are concerned to a degree that very attractive catalogs are rejected by the U.K. completely, because the terms are impossible to live with. The future, of course, is a largely unknown factor, but certainly tape cartridges and cassettes, at present in their infancy, will be the biggest growth area of the industry in the seventies.

I think it's clear that record companies in the seventies will have to be as complete as possible with manufacturing facilities, distribution, music publishing, and recording studios etc. If we are not encroaching into the ancillary industries in these fields, it is only in self-defense, because we have found people doing these things as a main occupation have also infiltrated into the record field.

Regarding the pattern of retailing for the future, I am not at all sure that rack jobbing will develop to the same extent it has in the U.S. It could happen, but it is not a mistake to believe that what happens in the U.S. eventually happen in the U.K. This has been disproved so often and it is a very dangerous assumption.

In general terms I am convinced that the future will be one of continuing prosperity for the record industry, but competition will become more and more violent in the years ahead. In this respect, certainly, the U.K. market will parallel that of the U.S. But whereas in the U.S. you can gain compensation for certain failures by massive sales of a hit record, the same is not true to anything like the same extent in the U.K. We recently had a No. 1 album which sold only 10,000; in the States it would certainly have sold 100,000.

(Continued on page 136)

Stanley Adams
Al Bell
DECEMBER 27, 1969, BILLBOARD

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SOL ZATT  
Public Relations, Sol Zatt & Co.
The music publisher of today is changing with the times—and that doesn't mean that he's just letting his sideburns 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.

**AL BENNETT**

President, Liberty/JUA

Within the next two to five years the audio/visual market will provide a new market for music product which I consider the nearest entertainment challenge. The kinds of products which will be created for this new home audience will be geared more to adult or lasting cultural values rather than Top 40 musical stars. When the industry starts to solve that, it will be in a new category of operas, or of music with a lasting value.

Maybe it will be in the educational field where music will be as part of the presentation. Gradually the audio/video product will evolve into presenting jazz greats; it won't evolve into pop acts because I cannot imagine a 13-year-old waking up one and one-half minutes of Barbra Streisand or 40 minutes of Bobby Vee. That requires undivided attention and that could get dull.

With such manufacturers as Sony bringing out home video player machines in the $300 area, once this equipment is available, the music industry will have to move that way. There will be continued improvement and growth of consumer sales for regulation albums and tapes, with the latter continuing to increase its percentage of total music sales.

I do not feel tape will overtake albums unlike most of my counterparts who feel this way. If you talk to the turntable manufacturers, you discover that in 1969 their sales exceeded all other years. People are not buying that equipment to look at it. We must continue to have the turntables for the seven-inch records. Economically, we cannot put a seven-inch disk on tape because the production costs are too prohibitive. I see the independent record producer as the lifeblood of the industry. It is the responsibility of the large manufacturers to provide him with the promotion and merchandising assistance required to support his talents.

**JOOP H. BUINIK**

Deputy Managing Director, Phillips, Baarn

The 70's will see the escalation of a revolution already triggered off in the 1960's. This revolution is largely technological in character, but it will also have important ramifications for every aspect of the music business. The advent of the prerecorded tape is certain to change the whole structure and aims of the music business. The widespread belief is that, as we proceed through the 1970's, each year will see a further rise of the prerecorded tape. This rate will partly be attained at the cost of the disk, and partly through a new demand for music presented in a new, convenient, exciting form.

Innovation in music is not, however, confined to muscassettes or other prerecorded tapes, but concerns the revolution in sound and image for home entertainment, which is already with us with the advent of the audio/visual device. The music industry—existing market positions of music companies may be replaced by new opportunities and businesses which will depend on how effectively different companies capitalize on the opportunities made available by the creation of demand for music in new forms.

The creation of new demand is partly dependent on the efforts of the companies but it is also greatly influenced by the purchasing power of the consumer. It is still often claimed that goods such as the audio-visual devices are the rich man's toys. This may be—since incomes grow the rich man's market becomes the mass market. It is expected that the consumer had in 1975 over 65 percent of the total consumer demand in the U.S. will be accounted for by families with incomes of over $15,000. The high-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 other than food.

The stakes are high, and so are the risks. The risk element is intensified by the emergence of several new factors. The growth of the lifetime of hit repertoire and the necessity to fire the increased number of popular titles at the public in the hope that one of them will be significantly increases the wassell 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 competitors enter the business. In particular, the music industry and the leisure industry in general are witnessing an invasion from the giant conglomerates who have come to regard the entertainment/leisure industry as the Eldorado of the 1970's.

**MANUEL CARNEIRO**

President, Topoear, Brazil

Our business is now increasing at a rate of 35 percent per year and we expect it to up new horizons. At present tapes and cassettes have 13 percent of the recorded music market and in 1970 we expect they will have 20 percent. We are increasing factory turn out tapes in Brazil and it looks as if cassettes will have 60 percent of the tape market next year.

**MARMARSH 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 base our decisions on the strength of their commercial implications that depend on how a group or artist appears in person. For example, I'm looking at a new group in Detroit. I'll fly up there and see how they look before I consider signing them. Speaking for our parent firm, CRT 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 tapes are better.
His sound is his signature

All available on RCA Stereo 8 Cartridge Tape
Looking Ahead

Continued from page 135

level off in 10 years and we will continue to see a great upsurge in tape. We could also see entirely different kinds of tape in 10 years as the record companies and talent will find new ways to use 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 cop-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- Ola has always been very strong in Europe, it has been even 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 advent of TV, the vocalist came into prominence and became the focal point, and the bandleader needed into the background and became an accompanist. For some background on this I have been talking to many professors who are aware of the whole period.

We have seen that the 60's and 70's are beginning to take a considerable interest again in the music makers not the vocalist 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 which had been so easily accepted in my father's day have broken down. Teenagers and college students now have an amazing range of musical reference. Years of exposure to more good music than they were 10 years ago. Funnily enough, students are probably much more open in their curiosity to try something totally different, and to really enjoy this new space age style. All of this is nothing like the 60's and 70's.

In the future, I think, we can see a new awareness of the need for more musical training. This is not just a matter of trying to pull the kids away from the box, but also to continually encourage more interest in the music world and encourage them to at least continue in some kind of music study. We need to keep the interest going and to make sure that the children will continue to play and to enjoy this.

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The more we educate and encourage these young musicians, the more we will see a new generation of musicians and music lovers ready to take their place in the world of music. We must continue to support and encourage this new generation, and to help them to reach their full potential as musicians and music lovers.
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

Before
After
Looking Ahead

・Continued from page 138

out Madison Square Garden in hours and Las Vegas eagles. It is the sound of the decade, the sound of the 70's — "Tears to Perform. More and more age barriers are disappearing as are limitations on the number of acceptable forums for the presentation of music. This will continue, and it is desirable to see how the closing of generations gaps and provides for the exposure to the world of more meaningful and thoughtful lyrics combined with new chords, always bolder in the exploration of wider horizons.

EDWARD ELISCU
president, American Guild of Authors and Composers

Prophecy is not a science. A writer's forecast of the future is tinged by rosy hopes. If it weren't, it wouldn't be a writer. He envisions a better world for everyone 50 years from now, with adequate payment and the rear, artistic or a graceful work. Floating in a mist, the writer likes to let other people do battle for him. Up to now the publisher has taken on the worries (often for an exorbitant service charge), the very human nature of the creator and his creation. This personal relationship will give way to the Business Buck. The song will be treated like any other commodity, to be manufactured, packaged, exploited and sold to the consumer. The writer will be expected to show a consistent record of profit-making or to be written off.

These merchandising methods will be effective only up to a point. The songwriter cannot be sparked by a survey of supply and demand that mechanically follow the arrows of market research. He reflects his world. His output may be romantic or ribald, protest or heroic, but it is an emotional expression of the tempo and life of his times. The beat and the phrase convey a feeling so directly that Topka and Tokyo react in the same harmony and appreciation.

They cannot be furnished automatically on demand, any more than you can short-order love or respect or understanding.

The new technology will speed up this receptivity. Songs too will become Mcuhanized. The printed sheet will be replaced by electronic devices, especially in the home. Do-it-yourself recordings and films and tapes and other inventions to come will bring the creator and the consumer closer together. This will be desirable, but dangerous. The family is too often taken advantage of. The luftenschriic writer can be messed up by the medium unless it is protected by copyright laws which clearly govern usage. And this is not the case today.

The ideal state of affairs for 50 years from now is that he owns his copyright and is not leasing separate uses. If he has achieved that, he will then be 300 years behind the French. But if he does not proliferate of groups and with the difficulty of the next year or two, then he may be 2,000 years behind.

Not that he can accomplish this alone. In addition to cooperating with his allies, he should hope that those selfish interests trying to defeat the updating of the antiquated 1909 copyright law will realize that in pushing the writer to the wall they may win the battle but lose the war.

AHMET ERTEGUN
president, Atlantic Records

I believe that the 70's will be one of the most exciting decades in the history of popular music. Not only because of the new and innovative artists that will take place, many of which are already on the horizon, but because of the new and vital musical ideas that are emerging in all parts of the world. The rock explosion of the 1960's, which produced so many fine musicians and so much exceptional music, was only the beginning. The 70's will be a time of inevitable richness and diversity, especially as the performers dig deeper into the roots of American popular music, jazz, blues and country.

In the past the key to success for artists was based almost exclusively on their talent. But now, with the great proliferation of talent, intelligence—the intellectual and aesthetic intelligence is making a recording a complete artistic success. For in the long run an artist or a group has to gain the respect of the leaders of the young people. Tasted and admired, their ideas and their lyrical content of their material will determine the successful groups in the future. The 70's will see an involvement of pop musicians in social causes. The leaders of the new music have become spokesmen for their generation through their success and protest social injustices and hypocrisy. There will be much more large rock festivals throughout the country on the order of Monterey, Miami and Woodstock. There will be as much demand for the songs of the young in the 70's as there was in the 60's.

As far as the record industry is concerned I look at the future with great optimism. I think the industry sales figures during the next decade will far surpass the 60's. Tape cartridge sales will equal record sales within the next few years and by the end of the 70's could become the dominant part of the recording business. Video tape cassettes will come into their own in the 70's and will provide a healthy new area for growth.

GEOFFREY EVERITT
managing director, Radio Luxembourg, London

As we move into the Seventies we should feel privileged to be living in one of the most exciting times in the history of the world. Music is our job, our hobby and our means of relaxation. In most cases, we get paid for doing a job we love to do.

Now we are about to witness during the early Seventies, vast changes in television, radio, records and music publishing.

The independent record producer is now the most powerful figure in the record business. The tail is wagging the dog as never before and the dog should feel pleased. Those lucky enough to own recording studios should also feel happy, for you and talented producers of today will soon be needing 50 track facilities and ways to spend 50 hours in the studio making a single.

Front money will foolishly become more important than the publishing house. There will be a dirty word in a couple of years' time. It is my firm belief that within the next five years, no record company will be able to afford to employ staff art workers and that 95 percent of all records in the charts will be independently produced.

As the price of budget line albums comes closer and closer to the single record, we shall see a vast increase in the sale of albums and the single will eventually become a means of promotion for the album.

Promotion of just albums by more and more important record companies along with music publishers will be competing as never before for first choice in the radio.

If you can't beat them—join them must continue to be our motto and let us all respect the talents of young writers and artists a great deal more than in the past.

FELIX FAECO
President
World Music, Brussels

As everyone has observed, considerable changes have taken place in the music industry during the Sixties—the advent of tapes, both in cassette and cartridge perform, 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 is now a real trend to use the American or European electronic music, including music created through computers.

We have now entered the leisure era which means there will be a growing demand for entertainment—and no entertainment is possible without music.

The important events of the Seventies will probably be legal changes regarding authors' rights and neighboring rights following the debates at the last general meeting of the International Publishers' Association held in Paris last October. One of the main subjects on the agenda was the 1967 Stockholm Revision of the Berne Convention, and, in particular, the Protocol to this Berne Convention providing for the waiving of certain rights in under-developed countries.

Reactions during 1968 and 1969 to this Protocol have been generated in the entire musical world. It is now apparent that most countries—including some in Africa which could presumably be expected to benefit by the proposals—have not ratified the Revision. The IPA Congress in Amsterdam in June 1968 and the CISAC Congress in Vienna in the same month, representing more than 50 authors' rights societies from more than 35 countries, became unanimous in their condemnation.

It is believed that a new Revision will be drawn up within the next few years. It must be remembered that such Revision will affect nearly all European countries which are members of the Berne Convention, and other signatories such as countries in the American continent, Australia, and the Far East.

The U.S. is almost alone in having a copyright law, dating from 1909, which is based on the notion of prior rights, and this has resulted in certain exemptions, the most astonishing one being that granted to the U.S.'s half-million jukeboxes. Such a bad example has been followed by other countries in the Americas, the Pacific and the Far East, with the result that U.S. and European copyright owners are disfavored in the whole western hemisphere, while the Americans are better protected in Europe and the rest of the world country or the countries under American influence.

At the IPA Congress in Washington in 1965, I stated that I was turned off by the U.S. copyright law, limiting and reducing the protection of artistic creations, and I declared that, for Europeans, the only Convention we were interested in was a revision of the national copyright or authors' rights was the Berne Convention, periodically revised as it has been.

In February 1968, I wrote a widely read guide for European legislators and courts ever since 1886. I advanced the same views at the Billboard-Record Dealer International Music Industry Conference in Nashville in April 1969. I think that Stephen Stewart of the International Federation of the Phonographic Industry showed that he shared my opinion by declaring that the American system was outdated.

It seems that currently in the U.S. people are tending more and more toward this view. In Washington last September there were meetings to study the two conventions—the Berne Convention and the Universal Convention (this last having been created in the Fifties to provide a minimum protection of creative works which bridged the gap between the U.S. concept and the European concept). So far no official result has been published, but it is known that important U.S. Senators and the Library of Congress Copyright office in Washington are busy dealing with the new U.S. copyright bill. Last year the bill passed through Congress at the earliest opportunity.

If the new law, pending for more than 10 years, is not revised, I believe that certainly one of the major events of the Seventies will be the practical side, there are, and will be, many problems to solve on both sides of the Atlantic. One of them is the status of CATV as well as the worldwide advent of color TV.

The question mark relating to the under-developed countries will undoubtedly be removed and the mechanical reproduction license will have to be adjusted and unified for the world over.

Next year, of course now between the BIEM, grouping the majority of copyright owners in Europe, and the IFPI, for the renewal of their contract. The 6 percent, license fee on imports from a country, the mechanical reproductions (6.25 percent in Britain), a basis which has been in operation since the Thirties, is now under attack. The full implications of this certain maintenance in Europe. At the same time there is a strong campaign in the U.S. for the abolition of the 2 percent exception. Under the Berne Convention, this would favor of a percentage based on the recommended retail price and in place of the proposed increase per song of 2.5 cents.

What will be the outcome? Nobody knows, but the decisions in the U.S. and in Europe will be two more important of these years. I believe the first will have a well influence to a certain extent the merchandising of music internationally, the sources of music income, and the influence of the mechanical reproduction sections of the industry, perhaps leading to better understanding between them, better collaboration and a greater possibility for them to combine in future ventures.

AHMET ERTEGUN
president, Atlantic Records
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
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 distribution and transmittal 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 even present a major threat to the health of new media and new uses. Copyright, domestic and international, probably will fall behind in a changing world just as it does now.

And, as a final prediction, periodical 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 of the Grand Ole Opry, the Owen Bradley, the Chet Atkins and the Don Lawes. Or the Fred Rows or the Jim Densys. And there existed in this nexus of creativity 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 bustling at its melodic seams. New Yorkers and Californians and Midwesterners and others all beat a path to the mousetrap that was catching hits. And so it grew, until we became No. 2 in the world as a record production center, and going for No. 1, and became known as Music City U.S.A. I happen to think Nashville has just scratched a microgroove into the surface of the world of entertainment. From country to pop—to rock to underground and on—NASHVILLE IS THE PLACE TO BE. But to be a complete production center you must produce not just records but all entertainment and art forms, motion pictures, television, the entire spectrum. And Nashville will.

ARNOLD GOLEMBO
managing director, Gramophone Record Co., Ltd., South Africa

With the economy in South Africa in a healthy state, I look ahead with great optimism to the decade of the Seventies. Parallel with the rest of the Western world, great strides took place on 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 very quality conscious, and in this last year or so, with the advent of stereo, the LP market is virtually a stereo market only.

We can look forward also, to progress in the specific Bantu (African field), where many groups, individual artists and local composers are coming to the fore, and some of these recordings will no doubt reach International status.

The indication for the near future is a complete revamping 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 into the suburbs of the large cities, thereby bringing recorded music to the notice of a larger segment of the population.

FREDERICK M. GRANGER, JR.
executive vice president, Music Operators of America, Chicago

Before the decade is over I think the image of the jukebox operating industry will have lost all its tarnish and stand equally bright alongside the most respected. This will come about partly as a result of the industry's own efforts and partly as a result of a better educated, more sophisticated public. More people will be entering the business directly from college, although there still will 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. It could be something entirely different. Whatever it is will take up less room and permit smaller jukeboxes. This could be a factor in the development of a more diversified market. The predicted gradual population increase to 230 million by 1980 will of course usher in a larger market. Jukeboxes may well be located on commercial aircraft and other public transportation, for example, thus permitting passengers to be more selective in what they want to hear. The ever burgeoning travel industry, among others, will naturally become a factor in our own expansion.

Jukeboxes will most likely play two or more recordings simultaneously in order to serve different areas of a location, be it permanent or mobile. Wall-boxes, though no longer called by such a wooden term, will become both necessary and luxury. The term "location" will probably remain, but the term "jukebox" will disappear without a ripple, not because of image considerations, but possibly because of concept, construction and/or appearance of phonographs.

I do not want to be held accountable for these predictions before 1980. The only thing I really know about the future is that it lies ahead. In any case, The National Industrial Conference Board under sponsorship of Tellus, Inc., and the future changes in that the decade ahead will be far greater than in any other 10-year period in the nation's history. This industry will contribute to and benefit from those changes.

DON HALL
vice president, Ampex Corp., general manager, Ampex Stereo Tapes

In the mid and late 1960's there have been a number of innovations in the music industry, more specifically in the recorded tape end of the music business. The Sixties saw the introduction of the cartridge, both 4- and 8-track, and the cassette. At the close of the decade, the 8-track cartridge and the cassette are showing increased popularity and rapid growth.

The latest entry into the recorded tape field, the cassette, is beginning to experience phenomenal growth as it doubles in sales every year. This growth is expected to continue in the Seventies. Along with the increase in sales will be an increase in the quality of the cassette itself. These advances will come in the electronics used to record the cassettes and the raw materials used, such as tape.

The recorded tape business didn't get started until the mid-Sixties but already accounts for 25 percent of the total music industry. In the Seventies, I think that the recorded tape business will continue to increase its share of the music business.

GEORGE I. HARRISON
general manager, RCA Victor, Canada

There will be a leveling off of record sales by 1973. By that date, record sales will reach a peak and be equal to tape sales, says Harrison.

After 1973, tape sales will continue to climb with record sales increasing on a small scale only if innovations within the record industry are made. The innovations may involve an adjustment by record player manufacturers to the possibility of four channel disks or creating an entirely different marketing approach to the product. There will have to be some changes made and introduced by 1973 if disks are to compete with tape.

In the early seventies the difference between adk on 45 and LP disks will widen. There will be artists who specialize only in 45's and artists who specialize only in LP product.

Tape product and the psychology of listening to tape will have to be studied closely. Listening to a tape in the home is entirely different from listening to a tape in the car, where drivers might prefer listening to a variety of artists and music styles similar to radio programming. More thought will have to be given to programming tapes for the automobile market.

JAC HOLZMAN
president, Elektra Record

In cultural history, there are times when one particular branch of the arts becomes both the magnetic and nutritive core for that period's most exploratory and creative young artists. Currently that core is rock music. Rock not only intensely affects its own immediate musical sphere, but it has begun also to influence and even dominate the other arts. Virtually all of today's most gifted and lauded poets have sprung from the rock experience and its roots have reached into drama, theater, and dance. If this Aquarian generation is enjoying a form of renaissance, rock music is the nucleus of that renaissance, and rock's pervasive influence will guide and affect in wondrous ways many of our future lives.

SAL IANNUCCI
president, Capital 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,

[signature]

Mr. Mort L. Nasatir
Publisher
Billboard Magazine
165 West Forty-Sixth Street
New York, New York

United States Senate
WASHINGTON, D.C., 1969

November 23, 1969

Dear Mr. Nasatir:

It gives me great pleasure to congratulate and send best wishes to Billboard Magazine on the auspicious occasion of its 75th anniversary.

Music, "the universal language of mankind," is a vital medium today in promoting understanding and brotherhood. Billboard Magazine, during three quarters of a century of service to the world, may take pride in its achievements toward this goal, as well as in providing important news and views on the music world. Be assured that the community, the nation and the world are benefitted by your fine endeavors.

With best wishes for continued success,

Sincerely,

[signature]

Mr. Mort L. Nasatir
Publisher
Billboard Magazine
165 West 46th Street
New York, New York
Looking Ahead

BEN KAROL
record retailer, New York

Contemplating the future of the record industry brings to mind the late, great Al Jolson's observation, "You ain't seen nothin' yet."

With tape recording as disk sales increase and talk of new cartridges coming soon which will combine video with audio, how can we miss? It seems to me that the entire world is now involved in what we produce. We have now established receptive worldwide audiences that are as eager for our products as our own people at home.

Our industry is about to achieve its greatest period of growth for many reasons. Tape, of course, has opened a whole new vista. It's mobile and easy to handle. The prices for the most part are reasonable. The quality of reproduction is better than ever. Greater awareness on the part of people everywhere of the pure joy of listening to what they want, when they want, where they want, with whom they want, is taking hold like never before. Recordings catch the mood and flavor of every segment of society. As the world becomes more frenetic, the average person seems to find escape to some small degree by listening to recordings.

In the next few years we will see far greater quantities throughout the world because all they do is give joy, entertainment, solace and pure pleasure.

Yet look at the success the young generation are entering the world.

The composers and performers of our current music have set a revolutionary trend in all of the arts. Motion pictures have learned how to use that sound to vastly improve their product and films such as "The Graduate," "Easy Rider" and "Goodbye, Columbus" are being hailed as the important films of today. The musical theater has been seriously changed in style since "My Fair Lady" with Rado, Ragni & MacDermot's "Hair" with all its vitality and energy.

It was Elvis Presley 10 years ago who is still a tremendous force in the business and today in another form it is Tom Jones. A number of years ago it was the Everly brothers and today Simon & Garfunkel and the Chipmunks and now The Archies. As history repeats itself so does our tastes in the arts and there is no reason to believe we should not see similar trends in the 1970's.

It would appear that the age bracket between 7-12 exercises a very important factor in the music world and will become even more important. (And, who else influences what music has to offer but the buying public.) The recent success of a group I helped launch called the Archies, with their hit "Sugar, Sugar" clearly indicate that these youngsters know what they want to hear. Our research has shown, incidentally, that the music tastes of teenagers have not changed in the needs of the vast majority of young people. It belongs to the world to which they do not enter.

I look at the success of Geza Anda's recording of Mozart's Piano Concertos and the film as the theme from "Elvira Madigan" has become a standard item for popular record racks and browsers all over the world.

What matters is the sound impression. As pop develops further along the lines of what longer ago we called underground, 20th century classical composition and performance will be required by a society that has become highly sophisticated in its habits. We are already in the most TECHNICAL ENVIRONMENT of all time. This will continue beyond anything at present imagined. The easy records, tapes, or whatever, will be in ever greater quantities throughout the world because all they do is give joy, entertainment, solace and pure pleasure.

Oscar P. Kusisto
vice president, general manager, Automotive Products Divisions, Motorola

From the earliest days of audio sound reproduction, the industry has strived to recreate the sensation of "live artistry." In recent years we have evolved from monaural records to stereo records to stereo tapes. While we have achieved this, we have not yet totally achieved the full "live presence" experience wherein we can simulate the total effect of actually being in a cabaret or concert hall. As television evolved from small screen black and white to large screen black and white to color television and will eventually evolve to three-dimensional television, so will sound reproduction eventually add a new dimension—spatial presence—total presence and recreation of live artistry. On this frontier where the marriage of visual communication as we approach the ultimate state of audio and visual reproduction in color and three dimensions.

In the next few years, our world will be maximizing the use of time through the tape medium. Already companies are briefing salesmen on new product information as they travel from point to point. Doctors hear about the latest developments in their field as they drive to and from the office, the hospital and patient's homes. Audio digests of current events will soon be available for busy people on the go. Gasoline stations and motels will provide tapes to customers so they may listen to point-of-interest information as they motor along scenic and historical routes. Many other uses will be found for camouflaged information as creative minds explore this virtually uncharted market.

Home video recorders and players are programmed for the foreseeable future. Television will be bigger, smaller, will size and portable for simple operations. Our educational system will rely heavily on audio-visual systems to solve the complexities of our ever-expanding educational needs as we pursue the quest for excellence in learning.

As consumer demands dictate, 8-track will offer:

1. Record. The original 8-track systems where devised for completely automatic operation in an automobile where safety precluded a record mode. Today, however, many home recorders are available. More sophisticated, easier to operate record systems are under development.

2. Selectivity. Several automatic track and individual song selection techniques are being perfected. These systems will be fully compatible with existing 8-track cartridges and will not obsolete any equipment but rather simply add the "jukebox" capability to new 8-track players.

3. Fast Forward. Already offered on some systems, fast forward will become widely available in the near future. This function will enable a listener to rapidly select individual sections of a program.

4. Compact Size. The 8-track players and cartridges are getting smaller. Soon complete entertainment centers will be available including cassettes, stereo, stereo AM/FM, FM multiplex, signal seeking, and 8-track tape player in one package that is much smaller than our contemporary car radios. Motorola and others

(Continued on page 146)
looking ahead

• continued from page 144

have announced mini-cartridges that are 40 percent or more smaller than present cartridges.

5. Compatibility. Several adapters are available or will be available shortly to permit 8-track to play either 2-track, 4-track or cassette cartridges. This compatibility is possible for 8-track. The cassette system cannot be adapted to handle 8-track cartridges. These adapters would allow 8-track to complement—not obsolete—existing 8-track systems. However you put them together, top 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 never before 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

Beatle

I think the Seventies will see music much broader-based, with people and their 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 Tom Jones or a 20th Century Fox, and I'm against that. But I think 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 brand 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 appeal. That's why we've started expressing ourselves outside the regular albums.

One thing I'd like to see in the Seventies is 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 desperately to records more than ever before. 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 we got ahead of the early stage. Several artists are in the early stages of the motion and everyone 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 move on quick, there's no use crying about it. But by the time the record comes out it is too late. Our live album in Toronto should have been out within days of the 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 prevent it. And, of course, the men in suits will swallow their pride and take their percentage as always.

John Lennon, with Yoko Ono, and Billboard European editor, Mike Hennessey

Maybe some of the things we are doing now are in advance of public opinion, but the Beatles always have been. Nobody really knows what public opinion is at any given time because by the time you've gone to the trouble of sampling it, the results are already out of date.

There have been big changes in the Sixties—look how the public accepted rock 'n' roll, the first realism in pop music. There will be further advances in the Seventies and so on until a stage is reached when absolutely anything goes.

My prediction for the entertainment of the future is that we will see a "Future World" as described by Aldous Huxley in "Brave New World." Though it won't be in the cinema, but in our own homes. You will watch TV and be able to feel it, smell it and live it. You will be able to select the experiences you want to go through. Then we shall have a Ray Bradbury situation with everyone enclosed in their homes day and night.

SIR EDWARD LEWIS

Chairman, U.K. 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 cannot see any 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 cassettes will be as important in Europe as it is in the U.S. Neither do I think that tape will replace gramophones totally.

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 a result of greatly increased sales. A real danger facing the industry is the possibility of reaching a situation of "profitless prosperity" as a result of greatly increased sales. Although the conglomeration pattern in the U.S. is 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 permissive society. 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

Chairman of the board, Pickwick International, Inc.

Seventy-five years from today the retailing aspect of the music business will be completely computerized. The major record service merchandisers, including Heilicher Brothers, Inc., are already using computers to facilitate operations and increase efficiency. Computerization will increase as business grows and new equipment is devised.

The music business will continue to grow because the amount of time devoted to leisure activities will increase. The four-day work week is not far away.

The future for economy-prize entertainment merchandisers such as Pickwick International is extremely promising. Society will continue to be stratified economically—some people will always have more money than others, even with the most idealistic economic improvement. This economy will be served by computerized methods and informed of economy entertainment products by the amazing communications systems we expect in the next twenty years, will make economy entertainment the greatest growth segment of the music business.

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 bet- tered the lot of the writer and increased his share of earnings.

The primary source of creativity—the writer—must be nurtured in order to guard the health of the total music industry.

MONTY LEWIS

Manager-director, Pickwick International (U.K.)

The hit artists of today will be the budget artists of the Seventies.

Being primarily concerned with the budget field, we naturally look to the future with great excitement since the high rate of productivity in the album field must mean that a rich treasury of gramophone records (Continued on page 145)

DECEMBER 27, 1969, BILLBOARD
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 ably serving.

All the best,

Sincerely,

[Signature]

Mr. Mort L. Nasatir
Billboard Magazine
165 West 46th Street
New York, New York 10036

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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,

[Signature]
Looking Ahead

• Continued from page 146

available for reissue in the coming years. We look to the 1970's with immense anticipation since the great strides taken in our sphere have made deep inroads into the archives of the record world; and the enormous wealth of popular material is being rapidly consumed.

Will the pop artists of today mean as much in 10 year's time as the recording superstars of the past two decades? Early material by Sinatra, Crosby and Glenn Miller is avidly sought by record collectors everywhere, and our prime concern is that today's new idols produce quality material for the next generation possessing the magic ingredient which makes them not just acceptable but sought after by ensuing generations. I believe many of today's international stars have this ability and therefore I see plenty of fuel to stoke the budget fires for many years to come.

The recording industry is exciting, stimulating, adventurous. It is attracting many, many young people and I have no doubt in my mind that the Seventies will herald a fresh and wonderful era in the world of budget albums.

GODDARD LIEBERSON
president, CBS/Columbia group

I have often been asked, during my 30 years in the music field, what I see as the future. I sometimes ask myself, in turn, "What else new can possibly happen? The answer is: "Everything!"

Remembering all the changes in musical styles, publishing, the physical methods used by artists 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 Investing Corp.

There are already many programs in various stages of progress that are designed to satisfy increased leisure time and its matching dollar availability that are being pitched for the 1970s.

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 1965 to the end of this decade. This is not to say that sales in tape, tape decks and color TV will diminish in anyway. Hardly. We are already witnessing the beginning of the two and three set family, with, in some instances, one of these sets in the family car. Today it's no longer an oddity to see a passing motorist with a television antenna staked out of the car roof or window, and the kids in the back seat being quietly mesmerized. Nor is it uncommon for the driver to ask his traveling companions what they would like to hear as he thumbs through the stacks of tapes in his glove compartment or tape deck. This trend is bound to continue.

Now, thanks to the expert engineering capabilities of the world's leading video manufacturers, it won't be too long before a host will be able to ask guests whether they would like to watch the 1970 Sugar Bowl game in mid January, or a video-taped Rolling Stones performance or Janie Faison concert specially produced for home use only.

This new medium is indeed exciting for everyone. For the consumer, it not only holds the total capabilities to distribute and rack video tapes but also have the talent and facilities to produce and minimize them, its future will be that of a steady 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 "Back to Rock" are already popular concert and TV attractions and have been well received by live and home audiences throughout the country. This blending of the classical with the contemporary also aids in 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 influence 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 imperishable standards are, in some cases, proving to be perishable. On the other hand, there are many great new songs which show every evidence of becoming standards.

It is true that youth is taking over from the older generation, just as the older generation took over in its youth. But there is a future for all in the vast complex of the business who are talented and who seek hard enough and wisely enough.

A. G. J. McGrath
chairman, Teal Records, South Africa Record Manufacturers' and Distributors' Association

The future of the record industry in South Africa looks extraordinarily bright. The growth rate of record sales in this country seems to be as high as in any other sophisticated market of the world. In South Africa LP sales continue at much the same rate as singles sales, and, in the not-too-distant future, we can look forward to an over-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 Virginia 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 of production (Continued on page 150)
“AND FROM NEAR AND FAR TO SEEK AMERICA
THEY CAME BY THOUSANDS, TO COURT THE WILD
BUT SHE PATIENTLY SMILED, AND BORE A CHILD
TO BE THEIR SPIRIT AND GUIDING LIGHT”

MONSTER

STEPPENWOLF
Looking Ahead

JULES MALAMUD
executive director, NARM

The day I was asked to write my thoughts on the future of our industry, the journal of the first International Conference arrived. I reread the speeches given by industry experts from all over the world, and was impressed by the broad range of perspectives. However, the most telling comment came from a tiny country in the future, where music was no longer a luxury. But the development of the automobile has been such that a car today is a virtual necessity. Similarly, music once Thomas Edison invented the phonograph and played it only in the courts. The development of the music industry has made music available in a variety of forms to all people, and, particularly because the stresses and strains of modern life has been the result of the human race.

However, the music industry is also an important branch of the entertainment industry. It is not only a significant source of income for the future, but also an important influence on the future of our industry.

DOUGLAS MUGGERIDGE
Controller, British Broadcasting Corp., Radio 1 and 2

To quote a recent advertisement in Billboard "Pigeon holes are no longer big enough for good songs and good music." In other words, "entertainment." This is not the case in the underground, where it will obviously continue to be an important influence. The association of this music to the main industry is only one relationship that existed in the early Sixties between modern jazz and pop; in the Fifties between rock and roll and pop; and in the Twenties between jazz and pop.

However, the music industry has made a significant inroads into the mainstream, and the music industry is not so fast becoming closer and closer knit that individuality and ethnic techniques will become as one unit with the resultant ultramodern expression. This blending of classical, traditional, folk and rock—will be 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 became a sensation at the turn of the century, new developments with electronic waves will revolutionize all tonal quality. Precisely as the world becomes smaller and smaller because of the increase of speed-influencing technology, so the music industry will become smaller and smaller because of the increasing demands of an increasingly sophisticated audience that wants nothing but the best.

GERRY M. OORD
president, N.V. Bovema, Holland

Apart from a logical development in music, the changes are also very obvious in the recording industry. The development of records and the introduction of magnetic tape have made it possible to record music in a way that was not possible before.

It is my belief that to a greater extent than even today, we shall have to reckon with rapidly changing trends whereby "timeless" music such as ballads, mood music and the like will play an increasingly more significant part in our daily lives. In the pop music field, there will be considerable expansion in the formation of independent recording companies which, if they are to remain securely in business, will tend to rely on the established record company which can obtain its material from a variety of sources on the most profitable way, apart from offering them the benefits of excellent marketing, distribution and technical facilities. Classical music will also undergo similar developments, due mainly to technical innovations in recorded sound and to greater exploitation of its inextricable basic repertoire. In the future I believe that three distinct categories of consumers will emerge such as:

(a) Collectors who treat records as a hobby.
(b) People who want to continuously renew them and whose buying habits present no problem and
(c) "Mule buyers" who tend to follow certain trends, buying everything which appeals to them at the time.

The development of music in the context of the recording and broadcast industry will undergo further variations. This will entail a research in the exploration of repertoire, starting with the initial conception by skilled musicians and leading on to an analysis by scientific research on the one hand, by the trend of records, and from the other, on the sales possibilities. It is not difficult to see the trends for more emphasis on the music of the world going which, if they are to remain securely in business, will tend to rely on the established record company which can obtain its material from a variety of sources on the most profitable way, apart from offering them the benefits of excellent marketing, distribution and technical facilities. Classical music will also undergo similar developments, due mainly to technical innovations in recorded sound and to greater exploitation of its inextricable basic repertoire. In the future I believe that three distinct categories of consumers will emerge such as:

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IN LAS VEGAS YOU
CAN SEE THIS—

GET MORE DONE! HAVE MORE FUN!
SECOND ANNUAL

AMERICAN MUSIC DEALERS
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APRIL 27, 28, 29, 1970

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- BUDDY HACKETT
- BILL COSBY

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WRITE — WIRE — PHONE
Looking Ahead

* Continued from page 150

Howard Richmond
president, The Richmond Organization

Some one who say our music business is now a billion and a half dollar industry. Technology shows the way to new usages, new merchandising, new marketing and new distribution concepts. Opportunities for making music and money appear unending. This still goes in the independent music company, today, though the conglomerates get bigger.

I believe the art of music communication is in its most vital growth period. The day of "follow the leader" is over. Real opportunities are "here and now" for experimentation, for originality, and for uniqueness.

What a time to be a producer, a writer, a performer or a publisher! The grosses of the superstars today will soon be regular business for all chart hits tomorrow. The creativity and artistry of the superstars will now lead the way for a new Breed of Originals! Now is the time to be doing it!

W. J. Richmond
chairman, EMI (South Africa)

Although international releases in South Africa still consist mainly of overseas repertoire, local artists are now featured to an even greater extent, and South African recordings are among the best sellers on the local market. Recordings by African artists have improved tremendously, and enjoy expanding sales as do African recordings with such well-known artists as Nico Carstens, Ge Korsten, Carine Keukenkamp, etc. The record industry in South Africa is healthy and progressing as more and more companies expand and complete at Steeple, Johannesburg, with comprises—EMI (South Africa) (Pty) Ltd., Gallo (Africa) Ltd., Teal Record Company Ltd. Virtually all South Africa's record plants are in Steeple, which must now be one of the largest record industries in the Southern Hemisphere.

Record delivery services have also been streamlined by the formation of a joint company for the three major record companies. This provides an efficient and economic service to the industry, covering as it does, the sprawling metropolises of Johannesburg and the neighboring Reef town.

The record industry in this country continues to look ahead and plan for the future, as is instanced by the proposals to commence local manufacture of cassettes and cartridges.

S. D. Roberts
vice president, sales, Compo, Canada

Record sales will not decline even when faced with strong competition from the tape industry. Although tape sales will represent 50 percent of the market within the next 12 to 18 months, record sales will rise sufficiently to have increased their present sales figures.

Tape product as it exists today will have to change if it is to continue to compete with disk. There is no equivalent in the tape industry as yet to 45 rpm disks, certainly a large contributing factor to record sales. There is no such thing as a hit tape today. Tape releases now follow LP releases, and in most cases, the success of a tape is dependent on how well the album is received.

I foresee no signs of decline or any stagnation point in the industry especially since the Economic Council of Canada forecasts a 55 percent increase in the number of people spending on leisure time activities and interests within the next few years.

HOWARD RICHMOND

ALICE H. PRAGER
executive vice president, managing director, SESAC Ltd.

Because its source is inner man, music today and in the future will be what it has always been—the true voice of the age. At once both an art form and a medium of communication, music is entertaining, abra- sive, inspirational and philosophical. At times the art form appears maddeningly innumerate, monop- honic; if this is so, it is a penetrating commentary on our time.

At it the voice of the age, it is also the mirror on the wall, reflecting the face of life and telling us exactly how things are. The influence and follow-up action are ours to ponder and effect. As in all ages the artist's voice will not be considered—it will sing out.

In music there lies hope—not the only hope of the world to be sure, but hope because it does com- municate, it does revise perspectives, it can deepen our confidence, and it can inspire because it knows no political, social, or physical barriers. Music is the expression of man's dreaming, yearning, idealizing, protesting, struggling and most certainly loving. In short music is man.

Harold Prince

The safest thing about making predictions about anything is that nobody remembers them. In that spirit I'm quite willing to predict where I think the new musical is going.

For a number of years now, musicals have been more popular with books than with scores. This is a direct reaction to the Thirties when Gertrude and Kern and Porter, et al., were writing fabulous scores for whimsical little plots, often undependable struc- tures, and with lyrics that were great and the talents singing them, epic. And maybe even the songs couldn't have been so great had they required the motivation that real drama in real situations do.

So for 20 years and then some our characters have gotten deeper, more dimensional, and the writing of musicals more serious, more literary. And the songs so motivated that they've had to sacrifice pure enter- tainment to the demands of book.

Therefore, doesn't it follow that the new musical is likely to be a reaction: that the songs will predominately again? I think so. I don't think that "Hair" is a blue- print for the future, but I like it for what it is, and what it is is a show which has next-to-no plot, no discernible individuals, and a lot of music, which is great and better with each hearing. We're going full circle, which means that the musical in Broadway musicals will regain the relevance for the Billboard audience that it had when you first started publishing.

WESLEY ROSE
president, Hickory Records, Acuff-Rose

The future of the music industry is a bright one if the remaining non-aligned companies retain their in- dependedence from conglomerates and the music market is currently un- dergoing a complete shake-down in the power structure of the music industry in which business conglomerates and tape market forces are currently pre- cipitating a major upheaval over crea- tivity. It's pretty hard to tie someone down nowadays. No one knows for sure who will be the head of a company next week, or who will own the company. The future of the non-public firms is a shaky one—less the line is held. The situation as it now has a twofold effect on the music market.

The first is a rating of personnel, an auction- bidding program of artists, writers, and other creative persons. Secondly, the possibility of many companies now not paying the business the biggest danger during this period is that executives and creative people will have a rough time doing anything actual. 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 a commodity.

The conglomerates control all leisure time activities and thus have a say about the product of everyone in the business. This is a large contributing factor to the companies moving into the record field and, consequently, forcing the record firms into tape and distribution.

The best asset a record firm has is the courage of its convictions who believe they can still make it as they have in the past. We need the dedication of executives and officials work hard and will not be intimidated. These will maintain their strong position in the music business.

Business is getting bigger every year, which is exactly why the non-music companies are getting involved.

MAURICE ROSENGARTEN

S.D. ROBERTS

If one traces the development of pop music for the past 40 years, starting with Dixieland in the 1920s and continuing with swing in the 1930s, the Latin-American influence of the 1940s, bebop in the 1950s and relate this to what has all been developed in the past decade, we are forced to conclude that the 1960s have witnessed a virtual explosion in the diversification of musical styles, hardly comparable with anything that has previously hap- pensed in the pop field. These last 10 years have seen the advent of rock and roll, the rise of the doo-wop artist, the growth of the "new," plus the capitalization of invested efforts in what was already previously accepted.

Who could have predicted in 1959 that the next 10 years would bring such a manifold variety of innovations on the old themes which was once called jazz? If the past could not have been foreseen, how much more difficult the future? The new music scene is a result from the relatively free improvising instrumentalists of the 1920s, to the expert technician of modern-music theory and performance today. It is today hard to be fairly safe to assume that this trend will continue and, therefore, expect the future of pop music to be unlimited in the form of expression; even the new-tree-thinking generation which refuses to be bound by the traditions of the past. It is therefore not unlikely that the pop music which will be developed in the coming decades will be regarded as "classical music" by our progeny in the next century.

SYD ROBERTS

(Continued on page 154)

DECEMBER 27, 1969, BILLBOARD
Currently in release on A&M Records
"Signs of The Zodiac" (12 albums)
"Electronic Hairpieces"

CBS News Film
"Apollo 11 Moon Journey"

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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 beenattaining 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 tal am heirloom, and which we are obliged to preserve for 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 limited by geographical boundaries, nor political persuasions, nor ethnic evolution, but rather transcends the dimensions of time and space.

Whereas in the past, classical music was considered by many to be a legacy allotted only to a privileged, high-bred, 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. This is because the demand for classical music public spreads have increased. It is not only limited by geographical boundaries, nor political persuasions, nor ethnic evolution, but rather transcends the dimensions of time and space.

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 been developed to the point where it has become widely available as a result of the mass production technique and the economic feasibility of making available to the beauty and audio-audience. Hence, classical music has acquired a new dimension in size and that which is often considered a thing, “Product.” It is because of the hits, the public will buy them. If we produce garbage, then we can expect to spend a “booking 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 those needs. What does this have to do with distribution problems, merchandising problems, administrative problems, etc. It is amazing how all these problems have been minimized or solving themselves when you have “hits.”

I feel the industry is more challenging and rewarding today than ever before. It is again thanks to stereo. New plateaus can be reached because of the vast untapped markets domestically as well as internationally at our fingertips. We more need to rise to the occasion and discover and then develop these resources.

...Continued on page 153

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. Consumer interest in classical music has increased and probably the greatest new form of prerecorded music, a 4-channel stereo! Four channel will create a greater involvement for the listener in contemporary as well as pop 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 a successful classical work it is quite difficult to stimulate sales for another release of the same. Four channel will give us another go around for the classical collector. More important, today’s composers can do something completely new—write for the 4-channel system. The results can create an explosion in the sales of contemporary classical music and could be the greatest boon for those companies who for the most part have had to struggle for recognition. Naturally, the manufacturing and sales of equipment should be enormous.

In a world bequeathed 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 such drastic changes in the very near future. Merchandising methods employed a year ago are now proving inadequate in the process of altering or completely reorganizing internally because of the new administrative systems.

Now to mention the profit squeeze facing us each morning when we see the stock exchange line and the stock prices. Very simple—“Product.” If we produce hits, the consumer will buy them. If we produce garbage, then we can expect to spend a “booking singles market.” And we deserve it.

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STEPHEN STEWART
director general, International Federation of the Phonographic 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 between 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 was not a single publisher with his own publishing houses with a significant reposition. This should make a big contribution both to the protection of work and to rising value.

(2) Performance 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. When this legal recognition of the value of the composer's work will become law in one form or another in the Seventies. Once established the value of these rights will grow with the increasing use of music and particularly records in public places and over the air.

(3) The IFPI is just starting a campaign for the recognition of records as a "cultural medium" like books. It seems grossly unjust that in many countries records should bear the same rate of tax as books, theaters, circuses, etc., quite properly and which can be a reduced rate as they are considered of cultural or educational value. The same discrimination against records applies to customs and duties. The record seems to be a lynchpin for recognition but if the recognition campaign is successful it will "arrive" in the Seventies. Such recognition should allow a dramatic increase in sales.

(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 those countries to respect the industry's rights by law. The Seventies will see a prolonged campaign to establish this protection.

IRWIN H. STEINBERG
president, Mercury Records Corp.

I see an industry in which various methods for conveying music will grow side by side. Industry volume will be nourished by tape as we know it, by audio visual tape, and by the disk of four channel potential.

The disk is not dead—it is not only alive and well, but about to bring us new excitement with prices that give value not comparable anywhere else in the field. More, and more, our industry's product will provide the basis for our efforts for conveying messages about love and life style and hope, knowledge of the foregoing as an impetus added to population growth, the industry should find its volume doubled sometime in the next 10 years.

CASKIE STINNETT
editor of Holiday, former billboard Washington correspondent

The passion which the public exhibits today for getting into the act will probably develop a new form of television; a sort of Add-A-Part TV show. They'll be taped, of course, but in each of the lines a leading character will be omitted; comic, second banana, talking woman, etc. The viewer will deliver the lines, I restrict this to comedy shows for a very pertinent reason. By 2045 AD the TV audience will have become so completely saturated by the standard fare that it will know all the sketches, situations and gags by heart. It will be able to rate off the lines without trouble. Hopefully, drama will have retained its ability to amuse 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 "antiphon" or the "Triumph Brass" played in the original form, but they, like, will be regarded as charming novelties. Much music will be composed by computer in the future, and the question for ASCAP or BMI will be whether or not to admit computer programmers to membership.

But so 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 symphony, so to speak, of half a dozen look-alikes (with the aid of plastic surgery) each with his or her own specialty. There will be the dramatic Raquel Welch, the musical comedy Raquel Welch, the operatic Raquel, with the personal appearance Raquel Welch, etc. This will be a cleverly guarded secret, of course, but there's going to be hell to pay if any of them want to get married.

57th Anniversary Section

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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 in this country really depends on the musical training and musical knowledge of all men and women. If great music is neglected and forgotten it will be a loss to humanity which may be difficult to regain later.

ED SULLIVAN

When we first began our television show on June 20, 1948, popular music was tranquil, easy-to-take, romantic or swingy. Since then, there has been a musical revolution.

The youngsters of today consider the music of the forties or the fifties ancient. On the other hand, many of the older folks can't fully accept the rock and roll 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 artists. We must keep abreast of the new songs and the upcoming performers.

We are the oldest show on TV today, but in attitude, we are the youngest. The thing that is most important to us is 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 audience.

As to the future of music, it is difficult to be a crystal ball gazer. The staff are in touch with the 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 roaring roll of Chubby Checker. John Lennon and Paul McCartney did, and they say, something else. Their personal imprint was on our 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, and so makeUniverse like Lerner and Lowe did with their landmark show, “My Fair Lady.” Jimmy Webb and Laura Nyro’s new music comes to life with lyrics. The new singer-songwriters are no different than the greats of the past. The new generation will be performing the music of today.

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

president, Musico Records

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 have lived through this can see the results of their own operation to evaluate the effects of these changes. Overall, there seems little doubt that the conversation of record speeds, record sizes, the use of various 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 admittance periods 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? How will all of this eventually be distributed and merchandised now that multi-distribution seems entrenched in the important markets? Will we ever see the day when that ever-elastic “list price” becomes a reality, or is 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. WILCHLCS

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, 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 $257 million. In 1968 alone, 4,400 new albums and more than 7,000 singles were distributed by U.S. record manufacturers.

Our recording industry, aligned with a rising consumer demand for home entertainment, can go nowhere except up—always changing, of course, but always up. When I am asked about the future of our business, I often hear this question: “What will happen to the disk?” The answer is that “recordings” not “disks” is the key word in our industry. Perhaps the music lover in the future will demand quadraphonic tapes, or accompanying visuals, or pulsating cubes. It makes no difference. Whatever the methods of reproduction we will produce the sounds that appeal to the customers of the 1970s and beyond.

With this as our goal, we are certain to become a multibillion-dollar industry.

NORMAN WEISER

vice president, general manager, Chappell & Co., Inc.

Seventy-five years is not really such a long time in the age 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 arena.

Yes, the business of music is still one of great excitement, offering rewards far beyond those which can be put in the bank. And it appears certain that the next 75 years are not going to be much different.

Finally, with all the memories this wonderful world of music has given to me, one of the brightest is that built around those years I spent as a part of the Billboard family in New York and Chicago, years when the music field as we know it now was really coming into its own. And we were privileged to be a vital part of that growth.

VERNAN WILCHLCS

vice president, Capitol Industries

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Yes, the business of music is still one of great excite-
the Originator... the Innovator... the Leader... The Omega label with Super Stereo 8 Tapes, Cassettes, and Open Reel Tapes.

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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 by British and foreign groups. 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 motion 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 musicianship 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 recordings on WNEW is concerned, it will showcase more and more of the fine, 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 leveling-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.

Competitive sales volume in tape playback equipment as opposed to record players during the next few years will be the determining factor in market percentages.

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 record buyers 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 become 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 have to be solved first to make the 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 accommodate the growing tape sales. Tape sales will have a separate, steady growth pattern.

The record companies have been very remiss in pricing their product properly, but people are paying $7 for a tape cartridge, which proves to him that people will meet the list price for an item they want.

On the creative level, more artists will own their own publishing companies, and I also feel there will not be any major publishing companies being formed because 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 companies.

There is a drastic need for more large, catalog-type stores across the country, offering the public wide selections of repertoire. How else will all these new record companies be able to expose their product to the nation's growing population?

BERNARD CHEVRY
commissioner general, MIDEM

The music industry in the Seventies will see much more international coordination among its different sectors—publishing, production, manufacture and distribution. More and more people in the industry will be working together without regard for national barriers because the world is now covered by radio and television and because we live in an age of regular communication by satellite, it would be absurd to preserve the old spirit of regionalism. The language of music is the most international of all and lyrics can be translated.

The industry is aware of the vital role played by the information media and this is not solely a matter of sales figures and charts. If music is to transcend national barriers it will require a constantly updated knowledge of the world's markets and constant awareness of new trends. We, through MIDEM, are able to help in this direction by achieving one world of music, whether it be classical, contemporary or pop, which is no longer divided because of reactionary nationalism.

We cannot go backwords and there is no doubt that the diffusion of music throughout the world in the Seventies will become more and more intensified. We have seen the prodigious evolution of the record industry from the 78 rpm record to pre-recorded cartridges. We know what a fantastic leap forward has been made technically in less than 20 years.

We are entering the era of refinements, improvements of these basic technological achievements and I believe that the future discoveries of the technicians will have relatively less importance than the widening of contacts and the development of music diffusion.

Looking Ahead

THE 2ND ANNUAL INTERNATIONAL MUSIC INDUSTRY CONFERENCE

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and
Record Retailer

APRIL 27 - MAY 1, 1970

Palma de Mallorca, Spain
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 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 makes "Jingle Jangle" a blockbuster album and tape: Includes great Archies tunes like "Get on the Line" and "Senorita Rita."

Archie Power continues with a new chart-breaking single: "Jingle Jangle". Already heading for its first million and the top of the charts.
Here is one of the most exciting success stories in the music business today. The explosive success of Bill Temple as an independent producer and independent record company executive has all happened since January, 1963. In 1969, he probably produced more records in the state of Texas than any other producer. In the past, he has leased masters to Columbia Records and Epic Records, plus this year, he has released 40 masters on his own labels—Sound Track and Chevell. He has also produced ten other masters not yet released or as of this date leased to another company.

Bill Temple is president of Sound Track Enterprises, Inc., which is the mother company to Sound Age Music, Chevell Publishing, Chevell Records, and Sound Track Records. He also is president of American Retirement Life Ins. Co., located in Ft. Worth, Texas.

The exciting growth in all the companies headed by Bill Temple is causing the industries' top A&R men to look to Ft. Worth, Texas, and really consider what's happening there.

Delta Recording Center in Ft. Worth, Texas, is the studio being used by Bill Temple Enterprises to produce all his masters. When pros in New York and Nashville hear the sounds being produced in the studio, they are amazed. It has even been said they are equal to the best.

1970 will expand operations in the publishing firm, Sound Age Music, and Chevell Publishing. A new Open Door Policy to all writers is now in effect. Song writers and publishers can start submitting new songs by writing: P. O. Box 12276, Ft. Worth, Texas 76116.

Potential new artists' screening and auditioning will begin on January 5, 1970, and will continue as needed during the year. To set up an audition write: P. O. Box 12276, Ft. Worth, Tex. 76116. Include personal data and recent picture.
1970 International Directory of Recording Talent

Introducing Billboard's Annual Trendsetter Awards

World Talent Reports
Top Artists of the Year
Top Publishers
Top Producers
U.S. Personal Managers
U.S. Booking Agents
1970 INTERNATIONAL
TALENT DIRECTORY

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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 GOLDSTEIN
— rock critic for the Village Voice, whose writings about music not only reflect but lift the level of the art form in which he is involved.

GRAEME GOODALL
— managing director, Pyramid Records, for establishing the new U.K. musical trend, blue beat and reggae music, notably with a No. 1 hit by Desmond Dekker, thus turning this into a majority musical style from its ethnic minority origins among the Jamaican population of the U.K.
Billboard kept score. And we finished first on the Top LP’s and Hot 100 charts for the first nine months of the year. No wonder. Look who was playing.
APPALOOSA
AORTA
JOHN BARRY
TONY BENNETT
BLOOD, SWEAT AND TEARS
MIKE BLOOMFIELD
THE BUCKINGHAMS
CHARLIE BYRD
THE BYRDS
WALTER CARLOS
JOHNNY CASH
THE CHAMBERS BROTHERS
CHICAGO
LEONARD COHEN
RAY CONNIFF
CRYAN SHAMES
JOHN DAVIDSON
MILES DAVIS
BOB DYLAN
THE ELECTRIC FLAG
PERCY FAITH
THE FLOCK
ARETHA FRANKLIN
ROBERT GOULET
MOBY GRAPE
TIM HARDIN

ILLINOIS SPEED PRESS
IT'S A BEAUTIFUL DAY
JANIS JOPLIN
AL KOOPER
ANDRE KOSTELANETZ
MARK LINDSAY
TAJ MAHAL
JOHNNY MATHIS
JIM NABORS
PETER NERO
NRBO
LAURA NYRO
PACIFIC GAS AND ELECTRIC
GARY PUCKETT AND
THE UNION GAP
PAUL REVERE AND
THE RAIDERS
MARTY ROBBINS
BILLY JOE ROYAL
JOHN WESLEY RYLES, I
MONGO SANTAMARIA
SANTANA
SIMON AND GARFUNKEL
RED SKELTON
O. C. SMITH
SPIRAL STARECASE

BARBRA STREISAND
THE TYMES
JERRY VALE
FREDDY WELLER
ANDY WILLIAMS
JOHNNY WINTER

Columbia Records
Top Artists Of The Year

THREE DOG NIGHT
Top New Artists, Singles

JAMES BROWN
Top Male Vocalist-Singles
Top Soul Vocalist-Singles

CREEDENCE CLEARWATER REVIVAL
Top Singles, Artists
Top Vocal Group-Singles

BOO R & THE MG'S
Top Instrumental Artists, Singles

ARISTRA FRANKLIN
Top Female Vocalist

BEATLES
Top Album Artists

DIONNE WARWICK
Top Female Vocalist, Albums

BLOOD, SWEAT AND TEARS
Top Canadian Artists, Albums

WES MONTGOMERY
Top Jazz Artist

HERB ALPERT
Top Instrumental Artist, Albums

BEN BUTTERFLY
Top Tape Artists, 8 Track

GLEN CAMPBELL
Top Male Vocalist, Albums

BUCK OWENS
Top Country Artist, Singles

TEMPTATIONS
Top Artists, Albums
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 points received by the records 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 number two position, etc., and records on the charts for 10 weeks or 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. Weekly records were prepared by the staff of the Billboard Music Popularity Charts Department, under the direction of Andy Tomko.

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**Top Singles Artists**

POS. | TITLE | Artist
--- | --- | ---
1 | CREEDENCE CLEARWATER REVIVAL | Fantasy (7)
2 | TOMMY JAMES & THE SHONDOLLES | Roulette (4)
3 | JAMES BROWN | King (8)
4 | TEMPTATIONS | Gordy, Motown (6)
5 | DIANA ROSS & THE SUPREMES | Motown (8)
6 | ELVIS PRESLEY | RCA (5)
7 | FIFTH DIMENSION | Soul City (4)
8 | MARVIN GAYE | Tamla (4)
9 | SLY & THE FAMILY STONE | Epic (5)
10 | THREE DOG NIGHT | Dunhill (4)
11 | JERRY BUTLER | Mercury (4)
12 | GLEN CAMPBELL | Capitol (6)
13 | BEATLES | Apple (6)
14 | TOM JONES | Parrot (3)
15 | DION & THE BELMONDS | Classics IV—Imperial (4)
16 | SMOKY ROBINSON & THE MIRACLES | Tamla (7)
17 | BLOOD, SWEAT & TEARS | Columbia (3)
18 | ARETHA FRANKLIN | Atlantic (7)
19 | BOOKER T. & THE MG'S | Stax (4)
20 | GRASS ROOTS | Dunhill (4)
21 | TOMMY ROE | ABC (3)
22 | BROOKLYN BRIDGE | Buddah (5)
23 | OLIVER | Crewe, Jubilee (2)
24 | DIONNE WARWICK | Scepter (4)
25 | STEVIE WONDER | Tamla (4)
26 | ISLEY BROTHERS | T-Neck (4)
27 | GUESS WHO | RCA (3)
28 | ROLLER DREAMS FEATURING MARK LINDSAY | Columbia (3)
29 | NEIL DIAMOND | Uni (2)
30 | DELLS | Capitol (5)
31 | FRIENDS OF DISTINCTION | RCA (3)
32 | BOX TOPS | Mala (4)
33 | DOORS—Elektra (4)
34 | 1910 FRUITGUM COMPANY | Buddah (3)
35 | JOHNNY TAYLOR | Stax (4)
36 | KENNY ROGERS & THE FIRST EDITION | Reprise (3)
37 | STEPPENWOLF | Dunhill (4)
38 | DONOVAN | Epic (3)
39 | ANDY KIM | Steed (3)
40 | RASCALS | Atlantic (4)
41 | FOUNDATIONS | Uni (3)
42 | JOHNNY CASH | Columbia (2)
43 | J VR WALKER & THE ALL STARS | Soul (3)
44 | ARCHIES | Calendar (2)
45 | BEE GEES | Atco (4)
46 | GARY PUCKETT & THE UNION GAP | Columbia (2)
47 | BILL DIXON & THE RHONDELLS | Heritage (3)
48 | RAY STEVENS | Monument (3)
49 | COWSILLS—MGM (3)
50 | NEW COLONY SIX | Mercury (3)
51 | ROLLING STONES | London (1)
52 | CLARENCE CARTER | Atlantic (4)
53 | JOE SOUTH | Capitol (3)
54 | TYRONE DAVIS | Dakar (2)
55 | JAY & THE AMERICANS—United Artists (3)
56 | SPIRAL STAIRCASE | Columbia (2)
57 | HENRY MANCINI & HIS ORK—RCA (2)
58 | DUSTY SPRINGFIELD | Atlantic (5)
59 | MAMA CASS & THE DOO WOPPERS | Dunhill (3)
60 | YVON GERARD & THE RACO | RCA (1)
61 | WINSTONS | Metromedia (2)
62 | BOBBY VINTON | Epic (5)
63 | LETTERS—Capitol (3)
64 | CHECKMATES LTD, FEATURING SONNY CHARLES | M&M (3)
65 | B. J. THOMAS—Scepter (3)
66 | JOE SIMON—Sound Stage 7 (5)
67 | MERCY—Sundi, Warner Bros. Seven Arts (2)
68 | IMPRESSIONS—Curtom (4)
69 | CHARLES WRIGHT & THE WATTS 103RD STREET BAND—Warner Bros. Seven Arts (2)
70 | TURTLES—White Whale (3)
71 | METERS—Josef (3)
72 | ZAGER & EVANS—RCA (1)
73 | O. C. SMITH—Columbia (4)
74 | ZOMBIES—Dot (1)
75 | BOB DYLAN—Columbia (2)
76 | THE WHO—Decca (2)
77 | WILLIE NELSON—Atlantic (4)
78 | VENTURES—Liberty (3)
79 | JACKIE DE SHANNON—Imperial (1)
80 | EDWIN STARR—Four (5)
81 | SAMMY DAVIS JR.—Reprise (1)
82 | DAVID RUFFIN—Motown (2)
83 | VOGUES—Reprise (5)
84 | YOUNG-HOLT UNLIMITED—Brunswick (2)
85 | BEACH BOYS—Capitol (3)
86 | TONY JOE WHITE—Monument (2)
87 | BOBBY GOLDSBORO—United Artists (3)
88 | PEPPERMINT RAINBOW—Decca (2)
89 | GLADYS KNIGHT & THE PIPS—Soul (3)
90 | ARCHIE BELL & THE DRELLS—Atlantic (4)
91 | BOB SEGER—Capitol (2)
92 | BUCHANAN BROTHERS—Event (2)
93 | MOTHERLODE—RCA (1)
94 | CRAZY ELEPHANT—Bell (1)
95 | NILSSON—RCA (1)
96 | LOU RAWLS—Capitol (1)
97 | EDWIN HAWKINS SINGERS—Pavilion (1)
98 | ENGELBERT HUMPERDINCK—Parrot (2)
99 | ANDY WILLIAMS—Columbia (2)
100 | PAUL ANKA—RCA (3)

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**Top Album Artists**

Pos. | ARTIST—Label (No. of Records on Top LP's Chart)
--- | ---
1 | BEATLES—Apple, Capitol (5)
2 | GLEN CAMPBELL—Capitol (8)
3 | TOM JONES—Parrot (6)
4 | TEMPTATIONS—Gordy, Motown (8)
5 | STEPPENWOLF—RCA (5)
6 | IRON BUTTERFLY—Atco (3)
7 | JOHNNY CASH, COLUMBIA, Harmony, Sun (7)
8 | EASY—Elektra (3)
9 | DIANA ROSS & THE SUPREMES—Motown (7)
10 | DIONNE WARWICK—Scepter (5)
11 | AREtha FRANKLIN—Atlantic (5)
12 | CREEDENCE CLEARWATER REVIVAL—Fantasy (3)
13 | JIMI HENDRIX EXPERIENCE—Reprise (4)
14 | THREE DOG NIGHT—Dunhill (2)
15 | DELLS—Capitol—Columbia (2)
16 | DONOVAN—Elektra (4)
17 | JUDY COLLINS—Elektra (4)
18 | FRANK SINATRA—Reprise, Capitol (5)
19 | ELVIS PRESLEY—RCA, RCA Camden (3)
20 | JAMES BROWN—King (5)
21 | JOSE FELICIANO—RCA (3)
22 | RASCALS—Atlantic (2)
23 | ENGELBERT HUMPERDINCK—Parrot (4)
24 | GEORGE BEASLY—Arts (3)
25 | SIMON & GARFUNKEL—Columbia (4)
26 | ASSOCIATION—Warner Bros.-Seven Arts (2)
27 | BILL COSBY—Uni, Warner Bros.-Seven Arts, Tetragonammon (6)
28 | LED ZEPPELIN—Atlantic (1)
29 | TAMI TAYLOR & HER GREAT TALENT—Dunhill (4)
30 | SERGIO MENDES & BRASIL ’66—A&M (4)
31 | VANILLA FUDGE—Atco (4)
32 | JOHNNY WINTER—Columbia, GRT, Imperial (3)
33 | JERRY BUTLER—Mercury (2)
34 | CHARLEY PRIDE—RCA (2)

DECEMBER 27, 1969, BILLBOARD

103rd week 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. Weekly records 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

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>Label (No. of Records on Hot 100 Chart)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JAMES BROWN</td>
<td>King (6)</td>
</tr>
<tr>
<td>2</td>
<td>ELVIS PRESLEY</td>
<td>RCA (5)</td>
</tr>
<tr>
<td>3</td>
<td>MARVIN GAYE</td>
<td>Tamla (4)</td>
</tr>
<tr>
<td>4</td>
<td>JERRY BUTLER</td>
<td>Mercury (4)</td>
</tr>
<tr>
<td>5</td>
<td>GLEN CAMPBELL</td>
<td>Capitol (6)</td>
</tr>
<tr>
<td>6</td>
<td>TOM JONES</td>
<td>Parlo (3)</td>
</tr>
<tr>
<td>7</td>
<td>TOMMY ROE</td>
<td>ABC (3)</td>
</tr>
<tr>
<td>8</td>
<td>OLIVER</td>
<td>Crewe, Jubilee (2)</td>
</tr>
<tr>
<td>9</td>
<td>STEVIE WONDER</td>
<td>Tamla (4)</td>
</tr>
<tr>
<td>10</td>
<td>NEIL DIAMOND</td>
<td>Uni (2)</td>
</tr>
<tr>
<td>11</td>
<td>JOHNNY TAYLOR</td>
<td>Stax (4)</td>
</tr>
<tr>
<td>12</td>
<td>DONOVAN</td>
<td>Epic (3)</td>
</tr>
<tr>
<td>13</td>
<td>ANDY KIM</td>
<td>Steed (3)</td>
</tr>
<tr>
<td>14</td>
<td>JOHNNY CASH</td>
<td>Columbia (2)</td>
</tr>
<tr>
<td>15</td>
<td>RAY STEVENS</td>
<td>Monument (3)</td>
</tr>
<tr>
<td>16</td>
<td>CLARENCE CARTER</td>
<td>Atlantic (4)</td>
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<tr>
<td>17</td>
<td>JOE SOUTH</td>
<td>Capitol (3)</td>
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<tr>
<td>18</td>
<td>TYRONE DAVIS</td>
<td>Dakar (2)</td>
</tr>
<tr>
<td>19</td>
<td>BOBBY VINTON</td>
<td>Epic (3)</td>
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<tr>
<td>20</td>
<td>B. J. THOMAS</td>
<td>Scepter (3)</td>
</tr>
<tr>
<td>21</td>
<td>JOE SIMON</td>
<td>Sound Stage 7 (5)</td>
</tr>
<tr>
<td>22</td>
<td>O. C. SMITH</td>
<td>Columbia (4)</td>
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<tr>
<td>23</td>
<td>BOB DYLAN</td>
<td>Columbia (2)</td>
</tr>
<tr>
<td>24</td>
<td>WILSON PICKETT</td>
<td>Atlantic (4)</td>
</tr>
<tr>
<td>25</td>
<td>EDWIN STARR</td>
<td>Gordy (2)</td>
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#### Female Vocalists

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<th>ARTIST</th>
<th>Label (No. of Records on Hot 100 Chart)</th>
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<tr>
<td>1</td>
<td>ARETHA FRANKLIN</td>
<td>Atlantic (7)</td>
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<tr>
<td>2</td>
<td>DIORNE WARWICK</td>
<td>Scepter (4)</td>
</tr>
<tr>
<td>3</td>
<td>DUSTY SPRINGFIELD</td>
<td>Atlantic (5)</td>
</tr>
<tr>
<td>4</td>
<td>MAMA CASS ELLIOT</td>
<td>Dunhill (3)</td>
</tr>
<tr>
<td>5</td>
<td>JACKIE DE SHANNON</td>
<td>Imperial (1)</td>
</tr>
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#### Vocal Groups

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<tr>
<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>CREEDENCE CLEARWATER REVIVAL</td>
<td>Fantasy (7)</td>
</tr>
<tr>
<td>2</td>
<td>TOMMY JAMES &amp; THE SHONDANELS</td>
<td>Roulette (4)</td>
</tr>
<tr>
<td>3</td>
<td>TEMPTATIONS</td>
<td>Gordy, Motown (6)</td>
</tr>
<tr>
<td>4</td>
<td>DIANA ROSS &amp; THE SUPREMES</td>
<td>Motown (8)</td>
</tr>
<tr>
<td>5</td>
<td>FIFTH DIMENSION</td>
<td>Soul City (4)</td>
</tr>
<tr>
<td>6</td>
<td>SLY &amp; THE FAMILY STONE</td>
<td>Epic (5)</td>
</tr>
<tr>
<td>7</td>
<td>THREE DOG NIGHT</td>
<td>Dunhill (4)</td>
</tr>
<tr>
<td>8</td>
<td>BEATLES</td>
<td>Apple (6)</td>
</tr>
<tr>
<td>9</td>
<td>DENNIS YOST &amp; THE CLASSICS IV</td>
<td>Imperial (4)</td>
</tr>
<tr>
<td>10</td>
<td>SMOKY ROBINSON &amp; THE MIRACLES</td>
<td>Tamla (4)</td>
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<td>11</td>
<td>BLOOD, SWEAT &amp; TEARS</td>
<td>Columbia (3)</td>
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<tr>
<td>12</td>
<td>GRASS ROOTS</td>
<td>Dunhill (4)</td>
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<tr>
<td>13</td>
<td>BROOKLYN BRIDGE</td>
<td>Buddah (5)</td>
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#### Instrumental

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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>BOOKER T. &amp; MC-G</td>
<td>Stax (4)</td>
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<tr>
<td>2</td>
<td>HENRY MANCINI &amp; HIS ORK</td>
<td>RCA (2)</td>
</tr>
<tr>
<td>3</td>
<td>VENTURES</td>
<td>Liberty (2)</td>
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<tr>
<td>4</td>
<td>YOUNG-HOLT UNLIMITED</td>
<td>Brunswick (2)</td>
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#### New Artists

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<th>ARTIST</th>
<th>Label (No. of Records on Hot 100 Chart)</th>
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<tr>
<td>1</td>
<td>THREE DOG NIGHT</td>
<td>Dunhill (4)</td>
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<td>2</td>
<td>BLOOD, SWEAT &amp; TEARS</td>
<td>Columbia (3)</td>
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<td>3</td>
<td>BROOKLYN BRIDGE</td>
<td>Buddah (5)</td>
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<tr>
<td>4</td>
<td>OLIVER</td>
<td>Crewe, Jubilee (2)</td>
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<tr>
<td>5</td>
<td>GUESS WHO</td>
<td>RCA (3)</td>
</tr>
<tr>
<td>6</td>
<td>FRIENDS OF DISTINCTION</td>
<td>RCA (3)</td>
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<tr>
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<td>ANDY KIM</td>
<td>Stax (3)</td>
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<td>8</td>
<td>BILL &amp; THE RHONDELLS</td>
<td>Heritage (3)</td>
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<tr>
<td>9</td>
<td>WINTONS</td>
<td>Metromedia (2)</td>
</tr>
<tr>
<td>10</td>
<td>CHECKMATES LTD</td>
<td>featuring SONNY CHARLES</td>
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#### Country

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<th>Pos.</th>
<th>ARTIST</th>
<th>Label (No. of Singles on Country Chart)</th>
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<tr>
<td>1</td>
<td>BUCK OWENS</td>
<td>Capitol (4)</td>
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<td>2</td>
<td>JERRY LEE LEWIS</td>
<td>Smash, Sun (5)</td>
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<td>3</td>
<td>GLEN CAMPBELL</td>
<td>Capitol (5)</td>
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<tr>
<td>4</td>
<td>SONNY JAMES</td>
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<td>5</td>
<td>GEORGE JONES</td>
<td>Musicor (3)</td>
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<tr>
<td>6</td>
<td>MERLE HAGGARD</td>
<td>Capitol (4)</td>
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<td>7</td>
<td>CONWAY TWITTY</td>
<td>Decca (3)</td>
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<td>8</td>
<td>PORTER WAGONER</td>
<td>RCA (5)</td>
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<tr>
<td>9</td>
<td>MEL TILLIS</td>
<td>Kapp (3)</td>
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<tr>
<td>10</td>
<td>JEANIE C. RILEY</td>
<td>Plantation, Capitol (6)</td>
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<td>11</td>
<td>JOHNNY CASH</td>
<td>Columbia, Sun (3)</td>
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<td>12</td>
<td>DAVID HOUSTON</td>
<td>Epic (3)</td>
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<tr>
<td>13</td>
<td>JACK GREENE</td>
<td>Decca (4)</td>
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<tr>
<td>14</td>
<td>TAMMY WYNETTE</td>
<td>Epic (3)</td>
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<tr>
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T-10

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**December 27, 1969, Billboard**
**TOP ARTISTS OF THE YEAR**

**Singles**

**Soul**

Pos. ARTIST—Label (No. of Singles on Soul Chart)

1 JAMES BROWN—King (9)
2 TEMPTATIONS— Gordy, Motown (7)
3 JERRY BUTLER—Mercury (4)
4 ARETHA FRANKLIN—Atlantic (7)
5 MARVIN GAYE—Tamla (4)
6 DOLLY PAXTON—Castle (6)
7 SLY & THE FAMILY STONE—Epic (5)
8 SMOKEY ROBINSON & THE MIRACLES—Tamla (4)
9 ISLEY BROTHERS—T-Neck (4)
10 JOE SIMON—Sound Stage 7 (5)

11 JOHNNY TAYLOR—Stax (3)
12 STEVIE WONDER—Tamla (3)
13 METERS—Josie (3)
14 DIANA ROSS & THE SUPREMES—Motown (7)
15 CLARENCE CARTER—Atlantic (4)
16 TYRONE DAVIS—Dakar (2)
17 MOMENTS—Stagg (3)
18 IMPRESSIONS—Curtom (3)
19 JR. WALKER & THE ALLSTARS—Soul (2)
20 FRIENDS OF DISTINCTION—RC (2)
21 GLADYS KNIGHT & THE PIPS—Soul (2)
22 LITTLE MILTON—Checker (4)
23 BOBBY BLAND—Duke (3)
24 CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND—Warner Bros.-Seven Arts (2)
25 ARCHIE BELL & THE DRELLS—Atlantic (4)
26 EDWIN STARR—Gordy (2)
27 BETTYE LAWSON—Capitol (1)
28 UNIFICS—Kapp (3)
29 WILLIAM BELL—Stax (3)
30 SONNY CHARLES—A&M (1)
31 CANDY STATION—Fame (2)
32 BETHEA THE MASKED MAN & THE AGENTS—Dynamo (2)
33 CARLA THOMAS—Stax (2)
34 GARLAND GREENE—Uni (1)

**Easy Listening**

Pos. ARTIST—Label (No. of Singles on Easy Listening Chart)

1 GLEN CAMPBELL—Capitol (6)
2 TOMET JOHNSON—Parrot (3)
3 FRANK SINATRA—Reprise (4)
4 THE MAMAS & THE PAPAS—Capitol (4)
5 DIONNE WARWICK—Scepter (5)
6 BOBBY VINTON—Epic (3)
7 SERGIO MENDES & BRASIL '66—A&M (3)
8 BOBBY GOLDBERG—United Artists (3)
9 SAMMY DAVIS, JR.—Reprise (1)
10 PERRY COMO—RC (3)
11 DEAN MARTIN—Reprise (4)
12 DENNIS YOST & THE CLASSICS IV—Imperial (4)
13 FRANKIE LAINE—ABC (1)
14 ELVIS PRESLEY—RC (3)
15 ANGELBERT HUMPERDINCK—Parrot (2)
16 BRENDA LEE—Decca (2)
17 BLOOD, SWEAT & TEARS—Columbia (2)
18 ROY CLARK—I Dot (2)
19 MERCY—Sun/Warner Bros.-Seven Arts (2)
20 KENNY ROGERS & THE FIRST EDITION—Reprise (3)
21 NEL DIAMOND—Unichords (1)
22 GARY PUCKETT & THE UNION GAP—Columbia (2)
23 O. C. SMITH—Columbia (3)
24 JACKIE DE SHANNON—Imperial (1)
25 PAUL ANKA—Columbia (3)
26 MASON WILLIAMS—Warner Bros.-Seven Arts (3)
27 CHARLES RANDOLPH GREENE—Columbia (2)
28 ANTONIO BFUNZALDO—Imperial (2)
29 BERTHA ROSS—Columbia (1)
30 CLAY & THE BLAZERS—Original Sound (2)
31 NORTHERN MOVIE—Soul City (4)
32 PHILIP GLOVER—Columbia (3)
33 WILLIAM SHELTON—Columbia (1)
34 JIMMY CARROLL—Imperial (3)
35 DONALD RUSSELL—Imperial (2)
36 JIMMY CLARKSON—Columbia (1)
37 ANGELA FREDERICKSON—Iron (2)
38 ADAM DELL—ABC (1)
39 KENNY ROGERS & THE FIRST EDITION—Reprise (2)
40 FRED DAVIS—Capitol (1)
41 HERBERT PONTI—Imperial (1)
42 CHARLES HAMPTON—Imperial (2)
43 ELVIS PRESLEY—RC (2)
44 TORNADO—Imperial (1)
45 BOBBY Vinton—I Dot (2)
46 WILLIAM BELL—Stax (3)
47 LEE HAZEL—Dollar (2)
48 BOOM TOWN—ABC (2)
49 BERTHA ROSS—Columbia (1)
50 MARY HOPE—Apple (1)

**Canadian**

Pos. ARTIST—Label (No. of Singles on Canadian Chart)

1 BEATLES—Apple (4)
2 CREEDENCE CLEARWATER REVIVAL—Fantasy (2)
3 OLIVER—Crest, Jubilee (2)
4 ELVIS PRESLEY—RC (2)
5 ROLLING STONES—London (1)
6 ARCHIES—RC (1)
7 ANDY KIM—Stee (2)
8 ZAGAR & EVANS—RC (1)
9 THREE DOG NIGHT—RC (2)
10 TOMMY JAMES & THE SHONDELLS—Roulette (2)
11 JOHNNY CASH—Columbia (1)
12 HENRY MANCINI & HIS ORK.—RC (1)
13 BLOOD, SWEAT & TEARS—Columbia (2)
14 KENNY ROGERS & THE FIRST EDITION—Reprise (2)
15 DESMOND DEKKER & THE ACES—Unicorn (1)
16 NEIL DIAMOND—Uni (1)
17 MARY HOPKIN—Apple (1)
18 BOBBY SHERMAN—Metromedia (1)
19 GREGG HOPKINS—Capitol (1)
20 PAUL REVERE & THE RAIDERS—Columbia (1)
21 JACKIE DE SHANNON—Imperial (1)
22 BOBBY DEVLYN—Columbia (1)
23 RAY STEVENS—Monument (2)
24 DONOVAN—EPIC (2)

December 27, 1969, BILLBOARD
Just another incredible week...

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<th>Category</th>
<th>Artist(s)</th>
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<td>Top Country Singles Artists:</td>
<td>1. Buck Owens</td>
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Just another incredible week...

Top Album Artists: 1. The Beatles
Top Vocal Groups-Album: 1. The Beatles
Top Canadian Singles Artists: 1. The Beatles

...at Apple
**Male Vocalists**

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**Country**

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*Note: T-14 1970 International Recording Talent Directory*

DECEMBER 27, 1969, BILLBOARD
Soul

Pos. ARTIST—Label (No. of Albums on Soul Chart)
1 TEMPTATIONS—Gordy, Motown (10)
2 ARETHA FRANKLIN—Atlantic, Columbia (7)
3 JAMES BROWN—King (5)
4 DIONNE WARWICK—Scepter (3)
5 MARVIN GAYE—Tamla (4)
6 JERRY BUTLER—Mercury (2)
7 DELLS—Cadet (4)
8 SMOKY ROBINSON & THE MIRACLES—Tamla (4)
9 DIANA ROSS & THE SUPREMES—Motown (7)
10 D.C. SMITH—Columbia (5)
11 JOHNNY TAYLOR—Atco, Stax (4)
12 SLY & THE FAMILY STONE— Epic (1)
13 JOSE FELICIANO—RCA (3)
14 IMPRESSIONS—Custom, ABC (3)
15 YOUNG-HOLT UNLIMITED—Brunswick (1)
16 OTIS REDDING—Atco (3)
17 ISLEY BROTHERS—T-Sieck (1)
18 HERBIE MANN—Atlantic (1)
19 FRIENDS OF DISTINCTION—RCA (2)
20 FIFTH DIMENSION—Soul City (1)
21 LOU RAWLS—Capitol (2)
22 STEVIE WONDER—Tamla (4)
23 ISAAC HAYES—Enterprise (1)
24 DAVID RUFFIN—Motown (1)
25 MONGO SANTAMARIA—Columbia (1)
26 RAMSEY LEWIS TRIO—Cadet (3)
27 JIMMY McGREGOR—Solid State (1)
28 SERGIO MENDES & BRASIL '66—A&M (2)
29 BILL COSBY— Warner Bros, Seven Arts, Uni, Telagrammaton (5)
30 EDWIN HAWKINS' SINGERS—Pavilion (1)
31 BLOOD, SWEAT & TEARS—Columbia (1)
32 DELFINOS—Philo Groove (2)
33 JIMI HENDRIX EXPERIENCE—Reprise (3)
34 JIMI HENDRIX EXPERIENCE—Reprise (7)
35 GLADYS KNIGHT & THE PIPS—Soul (2)
36 EDDIE HARRIS—Atlantic (4)
37 WILSON PICKETT & THE MO'S—Stax (1)
38 TYRONE DAVIS—Gakar (1)
39 B.B. KING—BluesWay (1)
40 DICKY TAYLOR—Motown (2)
41 WILSON PICKETT—Atlantic (1)
42 NANCY WILSON—Capitol (2)
43 JOHN SIMON—Sound Stage 7, SSS International (2)
44 RAY CHARLES—Tangerine, ABC (2)
45 BIG BROTHER & THE HOLDING COMPANY—Columbia (1)
46 IKE & TINA TURNER—A&M, Blue Thumb, Mint (3)
47 EDWIN STARR—Gordy (1)
48 WINSTONS—Metromedia (1)
49 INTRUDERS—Gamble (1)
50 YOUNGHEARTS—Mint (1)

Jazz

Pos. ARTIST—Label (No. of Albums on Jazz Chart)
1 WES MONTGOMERY—A&M, Verve (7)
2 SERGIO MENDES & BRASIL '66—A&M (3)
3 YOUNG-HOLT UNLIMITED—Brunswick (2)
4 EDDIE HARRIS—Atlantic (4)
5 RAMSEY LEWIS TRIO—Cadet (3)
6 HERBIE MANN—Atlantic (2)
7 BUDDY RICH—World Pacific (2)
8 CHARLIE BYRD—Columbia (3)
9 MONGO SANTAMARIA—Columbia (1)
10 LOU DONALDSON—Blue Note (3)
11 JIMMY McGREGOR—Solid State (1)
12 ARETHA FRANKLIN—Columbia (4)
13 ISAAC HAYES—Enterprise (1)
14 AARON HERMAN—Cadet (1)
15 PHARAOH SANDERS—Impulse (1)
16 JAZZ CRUSADERS—Pacific Jazz (2)
17 GEORGE BENSON—A&M (2)
18 PAUL DESMOND—A&M (1)
19 LES McCANN—Atlantic (1)
20 CHARLES LLOYD—Atlantic (1)
21 CANDY HUNDELEY—A&M (1)
22 GERALD WILSON—World Pacific (1)
23 BURT BACHARACH—A&M (1)
24 JIMMY SMITH—Verve (3)
25 YUSEF LATEEF—Atlantic (1)

Canadian

Pos. ARTIST—Label (No. of LP's on Canadian Chart)
1 BLOOD, SWEAT & TEARS—Columbia (1)
2 BOB DYLAN—Columbia (1)
3 LED ZEPPELIN—Atlantic (1)
4 CREEDENCE CLEARWATER REVIVAL—Fantasy (2)
5 JOHNNY CASH—Columbia (2)
6 TOM JONES—Parrot (4)
7 IRON BUTTERFLY—Atco (2)
8 DONOVAN—Epic (1)
9 GLEN CAMPBELL—Columbia (1)
10 CROSBY, STILLS & NASH—Atlantic (1)
11 BOB DYLAN—Elektra (1)
12 FIFTH DIMENSION—Soul City (1)
13 JIMI HENDRIX EXPERIENCE—Reprise (1)
14 ELVIS PRESLEY—RCA (1)
15 BLIND FAITH—Polydor (1)
16 THE WHO—Decca (1)
17 ENGELBERT HUMPERDINCK—Parrot (1)
18 JOHNNY WINTER—Columbia (1)
19 ZAGER & EVANS—RCA (1)
20 JONI MITCHELL—Reprise (1)
21 ROLLING STONES—London (1)
22 STEPPENWOLF—Dunhill (1)
23 LEONARD COHEN—Columbia (1)
24 JOSE FELICIANO—RCA (1)
25 CHICAGO TRANSIT AUTHORITY—Columbia (1)
### Top Tape Artists

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<td>LED ZEPPELIN</td>
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<td>3 DOG NIGHT</td>
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### Top Classical Artists

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<td>New York Philharmonic</td>
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<td>VAN CLIBURN</td>
<td>RCA (4)</td>
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<td>4</td>
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<td>WALTER SITKOFF &amp; BENJAMIN FOLKMAN</td>
<td>Columbia</td>
<td>(1)</td>
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<td>4-Track</td>
<td>E. POWER BIGG</td>
<td>Columbia (4)</td>
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<td>ANDRE POLEBON</td>
<td>Orchestra Academica of the Salzburg Mozarteum</td>
<td>Deutsche Grammophon (1)</td>
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<td>Boston Pops</td>
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<td>VLADIMIR HOROWITZ</td>
<td>Columbia, Seraphim</td>
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<td>(Angel, Capitol) (2)</td>
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<td>Monte Carlo Opera Orch., Royal Opera House, London</td>
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<td>ANDRE PREVIN</td>
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<td>THOMAS SCHIPPER</td>
<td>New Philharmonia Orch.</td>
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### Top Producers

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1970 International Recording Talent Directory
WILLIAM MORRIS AGENCY, INC.

The Agency Of The Entertainment World
THE SOUL OF LOU RAWLS
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 through “Fortunate Son” b/w “Down on the Corner,” were top 10 singles and even more interesting, the group seemed capable of producing only “A” sides because nearly all their singles were two-sided hits. Their success on the Top LP’s chart was as considerable, and as the year winds up, all three of their LP’s continue on the chart, their most recent album, “Green River,” swiftly rose to the coveted No. 1 spot.

The Temptations became Motown’s super group of 1969. Their “Cloud Nine” and “Run Away Child Running Wild” single hits revealed a new, psychedelic style and sold heavily. But returning to their original sound they had their biggest hit of the year in “I Can’t Get Next to You,” their first No. 1 single since 1965’s “My Girl.” Equally successful were their albums: “Cloud Nine” went as high as No. 4 on the Top LP’s chart and their currently active “Puzzle People” LP has been a top 5 hit. Joining Motown’s other super group, Diana Ross & The Supremes, the Temptations enjoyed a hit single, “I’m Gonna Make You Love Me” and three big hit albums, one of them, “TCB,” climbing to the very top of the LP chart. As if these were not enough qualifications, they were easily the dominant group on the Soul charts for the year—the No. 1 spot on the soul singles and albums charts was theirs with nearly every release.

Tommy James and the Shondells reemerged as one of the top singles groups of the year with a string of hits that included “Crimson and Clover,” “Sweet Cherry Wine,” “Crystal Blue Persuasion” and “Ball of Fire.” Although in the past their album success trailed that of their singles, their “Crimson and Clover” LP went as high as No. 8 on the Top LP’s chart. Their recently released “She” single and “Greatest Hits” album has a 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 “Someday 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 Moldemott, 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 culled from their hit LP, “Age of Aquarius” which (Continued on page T-22)
“I often ask myself . . .
‘Who are you, what are you,
and where did you come from?’
It helps keep me on an even keel.”
. . . and to those who think the same,
Billboard on their 75th.
reached as high as No. 2 on the Top LP's chart. In 1966, the duo of Glen "Kookie" Nyro, and with her Columbia LP release, "New York Town," heavily overshadowing her previous albums, her debut LP withlabel .3 Dog singer songwriter Tom Jones, who rose to record stardom this year, thrived on each excellent material as Miss Nyro's "Elvis' Coming," "Raga, Ragging, and Rattling," and "Rigby's "One," all top 10 singles for the year. Their "Three Dog Night" and "Suitable for Framing" LP's were hit LP's for the year, and the group's big band sound were first heard on the "Blew a Deal," a cover of which zoomed to the No. 1 spot on the Top LP chart. Pinball Wizard," and Laura Nyro's "And When I Die." The year was half over before the Rolling Stones were heard from, but when they finally appeared, with their No. 1 single, "Honky Tonk Women," they regained a top spot among the most popular groups of the year, and the group's big band sound were first heard on the "Blew a Deal," which was certified million seller. The year, 1969, has not been as prolific as the previous year, but the above-mentioned groups, their chart entries, and their sound were most noteworthy. The critical acceptance of their rock opera "Tommy," is among the most positive and universal in the history of recorded music. The followup recording went well on the Top 10 LP chart assures that it was not merely an artistic triumph, but a commercial one as well. The band's sound is a blend of rock and classical music, and the moderately successful, "I'm Free." The success of the Archies' multimillion selling "Sugar Sugar" is due to the creative talents of Don Kirshner and the Archies themselves. The non-existent group sold a lot of singles. The jaunty rock & roll song and their recently released "Jingle Jangle," both written by the band's manager, was so fact that kids will buy records they like the sound of without necessarily identifying with the live artist. The Archies' multimillion selling success was fabulously successful reorganizing individuals from defunct groups into new super groups, introducing new groups, and sustaining interest in its established performers. Crosby, Stills & Nash and (now You & I) The Byrds, the Monkees, the Shadows, the bandleads groups of Cream, Traffic, Buffalo Springfield, Byrds, Hollies, and Family. Crosby, Stills & Nash emerged as the top act on the Top 10 LP chart, dropped down the chart, but regained its ranking within the top 10 and has not left. Two singles were released from this album, "Sympathy for the Devil," and "Suite: Judy Blue Eyes." The Blind Faith album had the benefit of controversy over the album cover, but it was the group's sound that moved it to No. 1 position on the album chart in September. The group that Atlantic introduced from England, Led Zeppelin, has been a great hit without the benefit of a single hit or the group's familiar name. Their first LP, simply titled "Led Zeppelin," hit the top of the Top LP chart, and their second release, "Led Zeppelin II," rose from No. 10 to the top five in two weeks on the chart. A single taken from the second LP, "Heartbreaker," moved rapidly up the Hot 100 chart. Although the group's name was changed to Da-Vida" is not a 1969 release, it remains one of the most consistently popular albums, hovering around the top 10 album slot.

Stevie & the Family Stone lived up to earlier success, "Dance to the Music," with highly original material, and the group's sound itself, which was consistent throughout the year, and although "Stead" did not match this success, it was fairly successful. With "Hot Fun in the Summertime," the group made a huge hit, making it all the way to No. 2. Their top 20 LP, "Stead," is enjoying a resurgence of interest thanks to the "Harmony" album.

Moving to the most outstanding male artists of the year, Elvis Presley would seem a likely choice for "Country Rock artist of the year," although he never really left. He simply has regained the phenomenal status he held in the 1950's. A string of hits singles account for this: "In the Ghetto," "If I Can Dream," "Memories," and his No. 1 hit, "Stead," have string lengths with his most recent "Don't Cry Daddy." The three LP's released this year, TV Special, "Elvis in Memphis," and the most recent "Viva Elvis, Memphis," have all been chart entries on the Hot 100. They are enjoying the chart positions that were taken for granted more than 10 years ago.

Another artist who has been popular since "It's Not Unusual" catapulted Tom Jones to recording prominence. In 1969 he has far exceeded that earlier prominence. Visually, he is a prime example of the brass instrument, where on the Top LP's chart and the two released this year, "This Is" and "Live in Las Vegas," were certified millions seller with little opposition. He has been more consistent on the Hot 100 chart than in the past, progressing from moderate success with "Minute of Distraction," to top 20 status with "Love Me Tonight," to top 10 status with "Da-Vida," and "Love Again." His style and repertoire are such that he was probably the most popular blue-eyed soul artist of the year.

Two artists who have transcended their country roots, not necessarily in style but in popularity are Glen Campbell, who has already certified million seller, and with his No. 1 album, "Greatest Hits," album quick reached the No. 4 slot on the Top LP's chart and was certified as million seller. The year's last moderately successful single with the Jeff Beck Group, has not enjoyed quite the success of his "Greatest Hits," album in 1968, but has been moderately successful.

Bob Dylan's contribution to the music scene in 1969 was the highly original and best selling "Nashville Skyline" album, which has been noticeably different, more melodic and gentle than the previous ones, and was very warmly accepted, peaking at No. 3 after four weeks on the Top LP chart and ranking as a million seller. Two songs were taken from the LP, "Lay Lady Lay," and "The moderately successful "Tonight I'll Be Staying Here With You." The single "I'm Not New Again," is at the top 10, "Lay Lady Lay," and the moderately successful "Tonight I'll Be Staying Here With You." The single "I'm Not New Again," is at the top 10.

Aretha Franklin

Aretha Franklin and Dionne Warwick continued their dominance of the rhythm and blues field. Their display of more success with album releases than with singles. Aretha Franklin's "Sooul" 69" and "Aretha's Gold" LP's were the year's most successful albums. Their two singles that she had top 20 success with "The Weight" and "Share Your Love With Me." Her latest single, the Bee Gees hit "To Love Somebody," has reached the top 10 in the top 40. Among Dionne Warwick's album successes were "Souful," "Promises, Promises," both top 20, "álbum," which reached a high of No. 31. Her single of "This Girl's in Love With You," was a big hit, reaching No. 7 on the chart. It was considered one of her biggest selling singles. Culled from these, she has "You've Lost That Lovin' Feelin'" was her other hit single of the year. 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 "Windmill of Your House," was a No. 1 single, her Golden After "Ruby Fall," and, on another label, "Get Rhythm." Aside from the "San Quentin" LP, her greatest chart success with older catalog entries since she hit top, "Printion," "Greatest Hits," on Columbia, and several recent singles with "Hammer On," and the low-priced Harmony label.

CALLIOPE, THE

CABALLE, MONTSERRAT (RCA);
CAGLE, BUDDY
BYRNE, BOBBY
BYRDS, THE
BUSH, JOHNNY
BURRELL, KENNY
BURKE, SOLOMON
BURGINS, BUMMERS,
BUDAPEST CHILDREN'S
BUA, PATRICK;
BRUCE, JACK

Camel Rio; CBC (RCA, Columbia);
PM: Alenkine-D.; BA: Price
CARTER, CHARLIE
CATES, GEORGE
CASTLE, JOE
CARR, PETER
CHEVRONS, THE
CHEVRON, THE (Capitol);
PM: W. H. Smith

Child's Play

CHRISTIE, CLAIRE (Melody M.);
CHURCH, OLIVER

CMA, THE

CRASHERS, THE

CRAY, JIMMY

CRUTCHFIELD, JERRY-
CROWDER, RAY

CUDDY, CLIFF (Epic); PM: Ros Beall
CURTIS, RÖY (Capitol);
CURL, BOBBY (Columbia); BA: Bob
CURTIS, ROBERTO (Capitol);
CUSTODIO, JOHN (Jenny); PM: Kenny

CƯNÓN, THE (Columbia), PM: Nat Wein.

B. F. Goodrich, PM/BA: Jack.

DARKIN, DICK

DARRE, THE

DARRELL, JOE (Columbia); BA: Top

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Sweet Cherries
Judy White
DEMBEL, GIL (Congress), PM: Major Bill P.
DESHON, JACQUE (Imperial), PM: Mike Conner; BA: William Morris.
DESHON, JUNO, Studio One (Colombia), BA: Roy & Shelly.
DESHON, PAUL (h.s.), PM: Mort Lewis.
DESHON, TRUDY (LP), PM: Merv Levy.
DESTINY KNIGHT (Producer), PM: G. Knight.
DESTROYED BY DINAH (merchant), PM: Dinah Shore, Wynn.
DETRITUS SYMPHONY (merchant), PM: Dinah Shore.
DEVIANTS, THE (Duo), PM: Sue Rey.
DEVOIL, RAY (Citizen), PM/BA: Albeit Key.
DEVENNES, THE (Heritage), PM: Joe DeAngelis-Colonna, Ignert, BA: Universal Attractions.
DI, LATREIA (Charity), PM: Gold Star Prod.
DINGMANN, JIMMY (Presto), PM: David L. McKee.
DINNIE, THE (Theologians of America), PM: Independent Artist.
DION, JOE (Sammy), PM: Joe Silver, ABC.
DINING HALL (M.E.), PM: Joe Saltzer, ABC.
DINOSAUR, TONY (Capitol), PM: McCaskey.
DIZZY, BOY & THE PEOPLE UNION (Citizen), PM: G. Tipton, Inc.
DIJON, ART (ABC), PM: Delia Moopin.
DICK & THE DOTS (Duo), PM/BA: Dick D.
DICKEY, JIMMY, AND THE COUNTRY BOYS (Colombia), PM/BA: Meader Talent.
DICKERSON, LYLE, & CO. (Concert), PM: Independent Artist.
DICKINSON, DONALD (Savoy), PM: Charles Assocs.
DICKY, DAVID (Mercury), PM: Mickey Mouse-Della Artist.
DIDDLEY, BO (Chess), PM: Kay McDonald.
DILEO, ROBERT (Columbia), PM: Sandy Chastain (Indies).
DILLARDS, MARVIN CLARK (AM), PM: Ed Tickner.
DILLARD, THE (Stars), PM: Jeff Cooper (Mercury).
Dillin & Rives (Tipton), PM/BA: Bill Mann Prod.
DINING HALL (Duo), PM: Peter Hirtz.
DIONNE KRIS (Duo), PM: Don Miller.
DIONNE KRIS ( Trio), PM: Don Miller.
DIONNE, BILL, AND THE DOUGLAS SINGERS (Duet), PM: Conway Twitty.
DIONNE, BILL, AND THE DOUGLAS SINGERS (Duo), PM: Conway Twitty.
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* Continued from page T-50

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TOWN, CLIVE (Columbia), PA: Gene Snider
TOLSTOY, KOLI (Philips, RCA), PA: Sheldon Silver
TOZZI, GIORGIO (Columbia, RCA), PA: Ten Hudson
TRACEY, THE (Grape), PA: Merle McTigue
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(Continued on page T-34)
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The year 1969 was to be the period in which Canadian stations and in a sense it did. Canadians managed to break through the international airwaves with a number of hits from Guess Who and Motherlode. But the sad thing was that these breakthrough efforts with little or no impact on many Canadian radio stations.

The year was marked by the emergence of the American/underground scene in a sturdy position above ground. Record companies generally reported a strong increase in album sales by contemporary acts. The interesting thing is 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—constantly playing contemporary albums cuts. In most cases, album sales were rivalling singles in per piece sales, and far exceeded the sales of small singles.

Single sales continued to decline. In fact, the entire singles picture was sad. It seems the producers do not know how long the situation can go on before there is a radical change in Top 40 radio.

Spanish Language Trend in Argentina

By RUBEN MACHADO


In 1969, local artists with most acceptance included: Sandro (with five hits), Leonardo Favier, Chiquito, Guillermo and Joven Guardia (RCA) with their "El Extrano de Pelo Largo" and "La Extranja de las Botas Rosas," Los Nafrags (CBS) with "Vuelve a Nafra-
gat," "O tron en la Via," and "Yo en mi Casa," ella en el Bar," Los Ircundos (RCA). Successful solo artists included Falito Ortega, Donald (creator of "Titirando"); and to a lesser extent Carlos Barretoa, Carlos Juevor Beltran, Fedra and Maxi-lima. These were the great money-makers for 1969 on both smooth Spanish and loud Spanish. But strong sales were also registered by foreign artists who sang in this language, such as the Italians Jimmy Fontana and Nicolla Di Bari, with "De Dolce" and "Mia," these versions in Spanish were even greater than those that had been commercially enjoyed in Italy by their creators Tom Jones and Bobby Solo.

Folk Strong

A smaller sector of the public remained faithful to Frank Sinatra, Frank Pourceli, Adano, Petula Clark, Tom Jones, whose records are released in Argentina under the labels RCA and Polydor as in the U.S. and Europe. Local folk music is still a big factor and has even influenced some manufactured records. Names such as Romin Froh, Ariel Cuesta, Guillermo Ochoa, Daniel di Filivo, Hernan Figueroa Reyes, Jose Larraida, are big favorites in all that is identified with their folk rhythms, which in many cases deal with historical episodes.

In short, at the market is inclined toward local talent, both in the way of performers and writers, thus establishing a vigorous Argentinian 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 labels who managed to get some new names away—RCA with Cladagh Rodgers, Major Minor with Karen Voight, Track with Thunderclap Newman and United Artists with several acts in their supergroups, too, with Blind Faith and the new Immediate group Humble Pie.

Major did have their successes—Pye, for instance, with paperback writer who, while campaign to promote Irish singer Joe Dolan in Britain and Canada, they released a record with "Mak Me an Island." EMI had the Steve Rowland group success, the Family Dogg; Pete Way and Mary Hopkin followed the 1968 hit "Those Were the Days" with another major chart success "Gumbo and Groups" and Maxi-Lee.

Talent Report From Around the World

More Help Wanted From Canada's Radio

By RITCHIE YORKE

Canada traditionally follows trends set in the U.S.—thanks to the country's radio programming which is frequently almost a carbon copy of —and therefore, almost every thing that broke through in the U.S. also made it in Canada. Yet, however much longer 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 the country's radio programming is mainly rock and pop. In the East, sales, but very few significant records did not materialize. Many observers credited this failure to the fact that the MSLs has been formed out of less than favorable circumstances. Most people saw the MSLs as just a political football aimed at stopping the Canada Government from introducing legislation for a fixed period.

The dismal results of the MSLs indicate that the Canadian Racialization, and indeed, have soon to renew their plans to act on this issue. More than anything else, it 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. First was the winning of Best Performance Prize by Puerto Rican singer Lissette Rodriguez (Hit Parade Records—RCA) in the Latin Music Festival held in Mexico (March 1969). The first 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 Sber Marroquin.

American Sound

For the second factor of the trend of recorded music in this market, it must be remembered that some Bob Bennett of Radio Station WBMJ here in San Juan sums it all up last December when he launched, celebrated its first anniversary in January 1969. Said Bennett, the biggest factor that made Puerto Rico's world of music is the American sound both in beat and arrangement. In the last 12 months arrangements have become much better with many of our local artists using state-side arrangers or arrangers from one of South America's music capitals.

The first was the first to bring major exposure of state-side sounds to Puerto Rico. As a result, English language singles of material, for example, "Blood, Sweat and Tears" sold more than 25,000 copies. Local bands are imitating the best sounds and adding local flavor with the addition of congas and bongos.

There has also been a great influx of beat music from Spanish country artists, notably Los Payos gaining wide popularity. This is interesting because the majority of Spanish music of the "Latin varieties is every hit as good as the U.S. product. In many cases Spain's heavy gun in the U.S. producers. The local performers when faced with high quality work materialized in their own language, have made and are succeeding in their efforts to imitate and break the quality of locally produced music.

Recently WBMJ sponsored the one-night appearance of the Mark Belvedere Band at Maple Stadium backed by a number of local groups and singers. Plans fall for the establishment of weekly concerts, in smaller stadiums, featuring U.S. rock bands as well as some of the up-and-coming groups. WBMJ also plans to fill the airwaves with the auspices of WBMJ. Therefore, the present-day trend in this market is for popular music bands and groups that will must be produced, well performed and, as far as possible, have some Latin flavor.

U.S. Independent 1969 Breakthrough

By RITCHIE YORKE

The U.S. independent business continues to be regarded as one of the key elements in the growth of the music business. But 1969 was a year of changes for the independents, with a number of major events occurring in the industry, including the formation of new labels, changes in ownership, and increased competition from major record companies.

One of the most significant developments of the year was the emergence of new independent labels, such as Stiff Records, which was founded by David Bowie and his manager, Tony Visconti. The label released acts like Gram Parsons, Randy West, and Joy Harada, and quickly gained a reputation for its innovative and eclectic output.

Another important event of the year was the sale of Embassy Records to Warner Bros. Records. This move solidified Warner Bros.' position as one of the major players in the independent music market, while also allowing Embassy to continue its focus on promoting and releasing innovative music.

In addition to these major developments, 1969 also saw a number of changes in the ownership and management of established independent labels. For example, Liberty Records was purchased by Continental Records, and Vanguard Records was bought by ABC-Paramount.

These developments highlighted the changing landscape of the independent music market, as major record companies continued to expand their reach and influence, while new labels and artists sought to break through and establish themselves in the industry. As a result, the year 1969 was a time of both opportunity and challenge for independent music producers and enthusiasts. (Continued on page 290)
société française du son
Paris

tom jones
the rolling stones
the moody blues
engelbert humperdinck
mantovani
ten years after

fernandel
jacques loussier: trio play-bach
éric charden
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andré dassary
les frères jacques
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Photographs of Philips group artists* on a promotion man’s desk.

WHAT YOU DON'T SEE:
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*The 20 artists who are thinking big with Philips are:

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Dusty Springfield
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Los Paraguayos
Madeline Bell
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Rika Zaraï
Scott Walker
Sir Douglas Quintet
Vicky

N.V. PHILIPS' PHONOGRAPHISCHE INDUSTRIE BAARN, THE NETHERLANDS
Talent Report
From Around the World

U.K. Independents • 1969 Breakthrough

Continued from page T-76

malade, Love Affair, Rolling Stones and inevitably the Beatles have remained among Britain's most consistent hit-makers for the year.

One of the country's top male singers, Cliff Richard, teamed with ex-Shadow guitarist Hank Marvin and recorded "Throw Down a Line," which turned out to be one of Richard's biggest hits in some while.

Presley Tops

From America, Elvis Presley returned to the top of the charts with "In the Ghetto," his first No. 1 hit since "Crying in the Chapel," and the bargain-priced album "Elvis Sings Flaming Star" topped the album charts in August.

Although their new material is issued here on Major Minor, the Isley 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 50. 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 remains a favorite for radio request programs even now.

Novelty hit of the year was the Jane Birkin-Serge Gainsbourg disc "Je T'aime, Moi Non Plus" originally issued by Philips on their Fontana label but later withdrawn and reissued by Major Minor. The record reached the top without any radio play, but did the Max Romeo disc "Wet Dream" issued during the summer.

So 1969 was a year of disappointment because few new names were created and in the music industry new names are vital if the business is to remain contemporary and succeed in holding the public's attention.

Although Japan's business is in a new period, it will run into more opposition from the independent companies with the exception that MGM and MCA have had prestige-wise if not financially an encouraging year.

Quiet Year for Germany

By WOLFGANG SPAHR

There were no 1969 sensations on the German record market. No great international successes, nor an interesting newcomer to animate sales. Nevertheless, 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 in the credit of German artists: foreign singers such as Tom Jones, the Beatles, soul/psychedelic/underground groups had the first places in the charts.

The rare German singers with big sales are Roy Black (Polydor), Peter Alexander (Ariola), Udo Juergens (Arriba), and Heintje (Ariola). Their singles sell around 300,000 and their LPs also make the charts.

Outstanding in the German market is James Last (Polydor). His "non-stop dancing" and "a go-go" series had 50,000 advance orders. Also the late Alexandra (Philips) 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: "Lutesiedel, Roy Black: "Ich Denk Al Di Dich," Manueli (Telefunken), Alexandra (Philips), Wencke Myhre (Polydor), and Wilma (Meronyme) are Germany's best selling female artists. Telede's Hildegard Knef had big success with an LP for which she wrote the lyrics. Best newcomers are Mary Roos (CBS), Erik Silvester (Elektra) and Bernd Apitz (Golden 12).

In the last couple of years German stars have discovered concert tours and so Roy Black, Udo Juergens, Peter Alexander and seven other artists earned big money from concerts. In 34 performances Peter Alexander played to 100,000 people. Udo Juergens got started on a 140-city tour that will take him up to April 1970—the biggest tour yet by a German artist. There have been 23 tours of Germany in 1969 by pop artists from all over the world.

A record company manager summed up our current scene: "Germany is one of the leading record countries, but we have singers and songs like an 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-Fi) with "Zingara" (Gypsy). 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—Nada, with "Che Freddo Fa" (How Cold It Is), and Rome-based Engrish Mal, with "Ti Sei Bella Come Sei" (You're Pretty the Way You Are).

The "Record for the Summer" (Un Disco Per L'Estate) contest was won by EMH-Italiana 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, Enrique 84.

A controversial edition of Italy's annual singing tour, "Cantigia," was won by two young southern boys. They were CGD's Massimo Rarini, singing the old-fashioned melodic "Rosa Rossa" (Red Roses) in established artist group, and Ricci's Rossano with a revamped Gigli classic, "Ti Voglio Tanto Bene" (I Love You So Much) winning the young artists contest. Adriano Celentano (Clan) topped the charts for a long period with his "Storia D'Amore" (History of Love), the consensus here was that a return to traditional, melodic ballads "alla Italiana" and a retreat from the more rhythmic foreign elements is underway.

Lucio Battisti (Ricordi), a composer-singer of the melodic genre, won the Festivalbar summer jockey contest with "Acqua Azzurra, Acqua Chiara" (Blue Water, Clear Water).

I Camaleonti, the CBC group with an increasingly popular "Valse D'Angelo" (Angel Face), came in second. And it was this record that was most played on Italy's jockeyboxes this summer.

Micael Rivero (Atelier), a composer-singer, has sold the most records this year with "Dara- clam," "Meglio Una Sera Pian- gere Da Solo" (Better to Cry Alone One Night), and the now classic "Una Chiara, Cento Fiories" (In 100 Breaths and a Hundred Dreams) consistently riding the charts.

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INTERSONG
THE FASTEST GROWING PUBLISHING COMPANY
IN THE WORLD
Ever since the showband recording boom began in the early Sixties, it has been the ambition of every Irish band to make that all-important breakthrough to the English Top 30. And though such releases as Larry Cunningham’s “Tribe to Jim Reeves” and Frankie McBride’s “Four Lads” went some way towards making that ambition a reality, it wasn’t until this year that the final step was achieved.

The record that did it? Joe Dolan’s “Make Me an Island,” on Pye. Dolan is lead singer of the Drifers Showband, from Mullingar, County Westmeath. But “Make Me an Island,” was a completely solo effort and represented an attempt to cast aside the showband image, which is regarded in the U.K. as rather old-fashioned.

The showbands are—and are likely to remain indestructibly—the biggest attraction on the Irish entertainment scene. By virtue of the TV and radio shows, or six or seven nights a week, doing a four or five-hour stage act at each venue, and traveling from one end of the country to the other, there’s little time to develop those endeavours as songwriting.

Their strength and continuing popularity lies in their ability to deliver carbon-copy versions of the Top 30. Which in turn 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 1967: 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. A single, “Ireland’s Own” album has topped 6,000 copies, recently completed a full 12-week tour of the chart with three different titles.

Talking of the chart, in September, the Wurlitzer’s and “La Iluva” made it, 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 biggest increase in singles sales—Elvis Presley’s hottest single in years. “In the Ghetto,” one of the first of the new batch, 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 the price of the singles is too high 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 has been a resurgence of interest in country music, with new bands bearing such names as The Cowboys, Smokey Mountain Ramblers, Buffalo Boys, Virginians and Gamblers doing well in Irish ballrooms. But in the chart race remained at roughly the same steady level as before.

As for a few “Nookettes” or the Dreams’ local version of “The Casatchok” might prove the answer to the “Huckaback” (a smash hit several years back for Brendan Bowyer and the Royal Showband), but it had only limited success.

John Mac-Nally came out of left field and scored with a single and LP on CBS. Robert Gouplet soured the note for 1969.

The 1969 Cathalach International Song Contest carried a prize fund of over $2,400, and attracted 700 entries. It is a considerable stimulant to local songwriters, whose only other major chance to make a reputation for themselves during the year is the National Song Contest.

This year’s contest was won by Michael Reide’s “Wages of Love,” which Muriel Day sang in the Eurovision Song Contest.

Miss Day was the first female singer to represent Ireland in the contest. For a considerable achievement, as the female singers fare rather badly on the Irish song scene.

Anna McGoldrick, whose records have sold only moderately to date, won seven successive heats in the Junior Knockout, talent program which broke the 1968 record, held by Miss Dolan.

But 1969 will be remembered mainly for Joe Dolan’s pioneer work in England—and abroad—with “Make Me an Island”.

Important Changes In Yugoslav Music

Venezuelan singer Henry Stephen (who works in Spain and records for RCA Espanola) released only two records—great hits, “Limon Limon” and “Complemento”—and made it.

Mike Kennedy (Barelay- Moveplay), ex-lad singer of the Barelay Band, was No. 1 for two weeks with “Vivo Contando” (I Live Singing), the song which won the Espana Festival this year. George Dann (Discophon) stayed one week with his Spanish version of “Casachik.” Formula V (Filogram) stayed there for one week with “Cuentemame” (Tell Me). And the record of the year was the international hit “Maria Isabel” by Los Payos (Hispanov) 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 his “Enamora a un Vio” (“Tu Nome me abre una Verba,” “La Paloma” and his LP “Dedicated a Antonio Macha Vega.”

All were released by Zafiro-Novola and Serrat’s “Per San Juan” was released by Edgasa. This singer has given over 100 concerts.

Instrumental vocal group Formula V, from America, had three singles in the Top 10—“Tengo tu amor” (I Have Your Longing) and “Busca un amor” (Look for a Love).

This has been an important year for Spanish artists. Record sales of 10,000 is considered, and the artist who reaches 60,000 is considered a success.

The record of the year was “La Lloron” by Juan “Chava” and “Yo Solo soy un Hombre” (“I Am Only a Man”). Juan and Junior (Zafiro-Novola) broke up and Juan Pardo went to No. 2 in the chart, with “Deduco” as a soloist, “La Charanga.”

Julio Iglesias (Columbus Espanola) did not have the same success as the year before with “La vida sigue igual” (“Life Remains the Same”), but he is still a popular in-in artist and one of the five outstanding Spanish singers. He records for Columbus Espanola and will soon tour Italy and the U.K.

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1969 RECORDS
TIME

1ST Prize
FESTIVAL OF SANREMO
IVA ZANICCHI with:
“ZINGARA”

1ST Prize
CANTAGIRO
ROSSANO with:
“TI VOGLIO TANTO BENE”

1ST Prize
FESTIVAL OF VENICE
VANILLA FUDGE with:
“SOME VELVET MORNING”

1ST Prize
GOLDEN RECORD OF THE
ITALIAN REVIEWERS
B. SMETANA: COMPLETE
COLLECTION OF OPERAS

1ST Prize
CAMPIONI A CAMPIONE
FAUSTO LEALI with:
“PORTAMI CON TE”

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RIFI RECORD COMPANY - c/o R. H. ROEMER 400 MADISON AVENUE NEW YORK
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 Karin Sparboe (Triola).

There were two reasons for the instantaneous success of this record. First, it was a catchy melody by Arne 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 Glumtan, RCA Victor singer Inger Lise Andersen, and Triola singers Anne-Mette and Odd Boehte. Boehte reached the charts with the Kjell Karlen song "Lena," the other artists secured chart position with local versions of foreign songs. Glumtan maintained its No. 1 run in the Top 10 with a Swedish composition, "La Osa Leve for Dom" on CBS. Another record, "Pippi Langstrup" (signature tune in a TV series) was also in Swedish Inger Lise Andersen's big hits included Norwegian versions by Terje Morales of "Hamburger 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 Ivan (Troll), Lillian Askeland (Triola), Assa (RCA Victor) and Sonet jazz singer Karin Krog now internationally acclaimed. Radio and TV are still reluctant though to promote local artists.

Marika's Year

By Manfred Schreiber

In June 1969, the Austrian pop singer Marika Lichter represented Austria at the Song Contest in Athens, and won the first prize among West European contestants, ranking sixth among 44 participants from all over the world. She was awarded the third prize for her song "Adieu" at the International youth-pop-singers TV show in Germany, entitled "Show Chance." In July she sang as a guest at the International Song Contest in Lisbon. Portugal. Her greatest experience was, however, at the International Contest in Rio de Janeiro (Brazil) in September where she represented Austria. Her next single, a hit in Austria, 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 at the International Contest in Chile, and she is going to sing at MIDEM in 1970. Two other female pop singers to be mentioned are Chris Ekland with her "Take Away My Heart" (lyrics and music by Jack Grunsky), and Ulli Endresen, who represented Austria at the pop festival in Bulgaria.

Best Known Internationally the best-known Austrian pop singer, composer and lyricist is 24-year-old Jack Grunsky, who spent many years in Canada, and now records exclusively in Austria. He appeared in numerous TV shows in Austria, Germany, Switzerland, Hungary and France. He gave a concert in Vienna, performed with the Small Faces in Munich, represented Austria at the pop festival in Athens (Yugoslavia), 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 production—beginning a couple of years ago in Austria, Germany, Switzerland, Hungary and France. He gave a concert in Vienna, performed with the Small Faces in Munich, represented Austria at the pop festival in Athens (Yugoslavia), 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.

Talent Report From Around the World

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Albert B. Grossman
Management

Milt Okun
Music Director
All major record 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 Stann- gen" and "Kring De Sma Hus- sen," Jan Malmiose with "Hej Clown," Towa Carson with "Casajoki," he said. Top seller during the first 20 months of CBS existence here as an indie is Jan Malmsjoe's "En Sang, En Gang." CBS will be looking for new names to try out in 1970. "We have been careful with re- leases 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 Sing- ers with "Bojan Till Sluten" and "En Sang, En Gang," Mats Olins with "Jag Tror Pa Sommaren." Newcomer Arne Lamberth was very successful with "Nana" as was Britta Borg with "Ljusa Sextioalt.

Sonet general manager Dag Haegquist claims a bigger share of the market than ever before. Their top local success was Lars Ekberg's monolog "Bunta I Hop Dom." Ola and Jangle's "Let's Dance" sold in Sweden but sales in Japan, Germany, Spain, Bel- gium and the U.S. have taken it over the 250,000 mark. Tommy Koerberg had a great success with "Judy, Min Yar" and Ola Håkansson with "Du Skaneker Mening At Min Liv." Sonet will in future be promoting Jan Oennerud and Sylvia Wretham.

Sales manager Rolf Nygren of EMI reports a good year: "Ear- lier our Swedish scene was not the best but we are going for- ward and it is figured that we have 30 percent of the market. Trio Me Bumbas' "Mina Ska, Leva Foer Varandra" has sold very well and another profitable artist is Gunnar Wiklund with "Vi Ska Gaa Hand I Hand" and "Kan Jag Hjelpa Att Jag Aekskar Dig Aennu."

Capul have lowered their rec- ord production which has proved profitable and, according to gen- eral manager Loris-Johan Round- quist, has slightly increased their market share. During the last couple of years the company has worked hard with newcom- ers and it is beginning to pay off. Agetha Faeltikog's record- ing of "Frue Foer Svenska Som- maren" sold 15,000, a good fig- ure for a new artist. Newcomers doing well include Elisabeth Wiklund et Cacka Israelsson & Britt- Mari Andersson. New name promotions by Cupol in the coming year include Anita Berggren and Gunnar Embly.

Press officer Ingvam Eriksson at Philips-Sonora reports a good year for the company with Louise Hanson. And their best selling LP in 1969 was a Swedish production, "Har Kommer Pippi Langstrump," a soundtrack from a TV series. Newcomers lined up for future promotion are Joergen Edmund (Mercury), Kaire Sundelin (Philips) and James Hollingworth (Philips).

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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 Sim Manna" with Sw Malmingvist, "Leva Mitt Liv" with Svanl Theruesen and "Kor Langsam" with Fam- ily 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-Goeran Hedestroem—but all records with Sten & Stanley and Sten Nilsson are selling around 25,000."

Good Year for Scandinavia Musiki

By KARI HELOPALTO

It was particularly a good year for Scandinavia Musiki and their artists Tapani Kana, Danny, and Kirka Babishon. Every disk from these artists reached Top Ten status. Tapani, the most suc- cessful and Finnish choice for Midem 1970, had No. 1 hits with "Kaimme Yhdesan Ain," "Kuljen Taas Kotkoin Pain," "Ei Liiketa Lauantainata" and "Eloise." He had a busy summer touring Finland with his band.

Danny, longtime favorite of the Finnish public, once again put together a large summer package. Titled "Super-Danny," his show featured top artists from his own D-Tuanto Agency. His biggest hit this sea- "They played the known outside Polydor's with CBS among the various recordings. Corded the "Svensktoppen"—a voted popularity list on radio in Sweden. Good sellers were Anita Lindblom with "Minn Du Det Stanno- gen" and "Kring De Sma Hus- sen," Jan Malmiose with "Hej Clown," Towa Carson with "Casajoki," he said. Top seller during the first 20 months of CBS existence here as an indie is Jan Malmsjoe's "En Sang, En Gang." CBS will be looking for new names to try out in 1970. "We have been careful with re- leases this year, to establish the label," said Hjelm.

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**Local Artists Influence French Music Scene**

By MICHAEL WAY

The expanding French singles market, which doubled to 12 million units over the six months January to June 1967 compared to the same period 1968, was for the first time in many years influenced particularly by home artists.

The year culminated in various artists scoring hits of commercial and talent value equal to most countries, after a sparsely era when foreign groups, mainly from the U.K. (Beatles, Rolling Stones) and also from U.S. had dominated the scene.

Their sales rarely topped the 350,000 mark on average, whereas 1968 saw in some cases new home artists bursting in with reported distribution at and around the 750,000 mark.

A new dance craze, the Caus-choll, fully exploited by Philips through Dimitri Zourakine and Rika Zarai, opened the year, reaching an all-time level. The Russian Zourakine sold more than a million, Philips 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" by the Greek trio Aphrodite's Child (Mercury), which earned a European gold record, and backed up by "I Want to Live" an upbeat version of the old "Plaisir d'amour" arranged by group leader Evangelis Papathanassios.

Although adopted by the French, neither was particularly national in character, strongly contrasting with the year's later trends, dominated by Johnny Hallyday (Philips), Joe Dassin (CBS), Richard Anthony (Pathé Marconi-Tacoun) and David Alexander Winter (Riviera).

The middle of 1969 was totally dominated by these artists, and flanked by others (Georges Moustaki (Polydor) and Michel Polnareff (Discord) for instance, who maintained a strong line in the new French hit parades compiled by the 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. Palhe artist Richard Anthony launched his new independent label Tacoun with the French version of the Gorman, McGee, McGough title "Lily the Pink" ("Le Sorp Typhon") and sold 800,000 according to Pathé.

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. Renard and Gilles Thibaut) reaching the 750,000 sales mark. Hallyday was back, doubling with his wife Sylvia Vartan (RCA) who in a new style approach had earlier scored very well with the charming and sentimental "La Maritza"—a complete break-away from her usual rock style.

Riviera, a Barclay group affiliate, discovered a Dutch-born singer David Alexander Winter who with the Carl-Bukey number "Oh Lady Mary," now scoring internationally as well, had reached 730,000 by September.

Accepted nationally as the 1969 "standard" in the same line as "Ma Bonne 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 accusation, and certain old style artists still dominated the LP market, a new sound, also on Riviera, came in with Jean-Christian Michépi'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), "Aranytjé" (160,000) and his latest album "Musique Sordac" (180,000).

And the year ended with the Serge Gainsbourg-June Birkin mystery over the controversial "Je t'aime, moi non plus" which original recording Phillips handed over as being "too sensational" to independents Disc AZ after a reported sale in the French speaking world of 750,000 copies.

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**Good Year for Scandia Musiki**

- **Continued from page T-86**

son has been "Se Eiko Todista" (If I Promise).

Kirka Bahstin has had his own "Rock And Roll Circus" summer show. He made the first live Finnish LP earlier in 1969 and held the No. 1 sales position for several months. His single successes included "Vimeiseen Miheci" (Only One Woman), "Paisi Rinnallion Painuu" (Put Your Head on My Shoulder), and "Elka Suukon Antaa Sain" (Happy Birthday Sweet Sixteen). Finnelly started this year with two No. 1 disks by Fredi and Markku Aro, but both had troubles in finding good followup songs. Paal Kuninä has Finnelly's latest ace: he came from nowhere and took No. 1 spot with "Koskuan Et Mountaa Sa" and won first prize in the Autumn Melody competition. Jarkko and Luuka, who represented Finland in the Eurovision Song Contest, sold a lot of copies of "Kii, Dillon Ennen." In spite of newcomers at the top, some veterans have done well. Lasse Marttinen, who has been making hits every year since 1963, had summer success with "Limon Limonero." Jukka Kuoppamaki, who has been recording since 1961, never did better.

There is a shortage of big-name girl singers. Paivi Pauu is the queen top female artist with two recent hits. She took the position from Katri Helena who has also had some notable hits.

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5. "Kiss Me Tomorrow" (Goodbye) 1968
6. "Crazy" (Papa Was A Preacher) 1968
7. "The Letter" (Carol Bronx) 1969
8. "Non Ho L'ETA (I'm 22 Years Old)" (Bennett) 1969
9. "Once There was a Time" (Elysees) 1969
10. "Something's Happening" (Cassidy) 1969
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- **SANREMO 1970**

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Talent Report From Around the World

Appearances Count In Switzerland
By Bernie Sigg

Switzerland does not produce many pop artists, because the country is small and so is the population. Besides that the peo-
ple's musical interests are 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 19 year old Paolo Del Medico, who records under the name of Paola for Decchi (Mu-
nikverter). She finished second in the Euro-

vision Song Contest in Madrid with "Bonjour, Bonjour." That song 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 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 pub-
licized and frequent appearances in every part of the country and to their several free concerts.

Regarding classical music, the same conditions apply. Swit-
zerland is not big enough to create a real "classical scene." However, this does not prevent high-
lights in this field. In fact, there have been two very interesting festivals with the participation of Swiss classical artists. The more important "Die Luzerner Fest-
wochen" in Lucerne where the Festival Strings conducted by Rosalind Fauguet and tenor-
singer Ernst Hadliger (both Polydor AG) gave unique con-
tacts. The other event, "Au-
-

comer Festwochen" in Ascona-

featuring Schola Catorum Basili-

ensium conducted by August Wenzinger (Polydor) and re-
ceived 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 sell-
ing records in vast quantities. One of the major draws is cab-
aret artist, Cees Kers, who is with EMI Records. His best re-
ceived LP called "One-Man Show" has sold 25,000 copies so far, but of course that partic-
ular 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 moun-
tain valleys. (Swiss Folk music is deeply rooted in this popula-
tion which has saved its tradi-
-

tion.) All major record compa-

nies have therefore a couple of folklorists under contract. Elec-
 tromusic AG— one of the lead-

ing companies in this field— re-
ports considerable sales of "Der Gamsjäger" by the yodeling duet Abscherli Rymanh. Phonag AG—which releases the entire material recorded on its self-produced Helvetica label, had its massive sales with records by Dodo Walti Udo Werni, Musumegli Quartet Acmittal and Laender-

kappele Echo Vom Matterhorn. And EMI's general manager Max Brunner says: "Our top selling folk productions this year are Peter Zimli and a group called Zoge Am Boge. We take much care to sign only pure folk artists. There is an incredible amount of synthetic folk music round here, therefore this music is in danger of being washed down. The success of our pure product however proves what the public really wants."

Gott—a Top Czech Talent

By LUBOMIR DORUZKA

Karel Gott, with repertoire ranging from adapted pieces of classical music to rock and soul numbers, was undisputedly the best selling recording artist in Czechoslovakia.

His single "Lady Carneval" (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 usually reach the 100,000 limit. At the same time, the German version of the single was very successful in the West German charts. Gott won his first Gold Record award from Polydor for German sales.

Waldeck, Matulka, Gott's most serious rival, charmed audi-
ciences among other things with folk songs accompanied by a cymbal group, but somehow lacked a hit equal with his in-
person status. Vadal Necker and Pavel Novak held their posi-
tions among the best selling artists, but a new name appeared surprisingly in the same cate-
gory, 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 "Patecni" as well with several singles.

Among the girl singers, Helena Vodruckova, Marta Kube-
sova, and Eva Pilarova, who rank among the best selling singers, were joined by Hana Zagorova, a newcomer from the provincial town of Ostrava, who surpris-
ingly broke into the Top Five places in pop polls and had succeeded in record sales. All these artists re-
cord for Supraphon.

Pantomime is another field of not so large capacity and output, has the most successful soloist in the multi-talented Josef Laufer, a dancer singing in four languages. (Continued on page T-92)
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Polish artists are still "undiscovered" by world standards though many of them are potential international stars. Two of them—Niemiec in Italy and John Mike Arrilow (known in Poland as Mieczyslaw Buran) 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 prize categories went to young groups (Czerwone Gitary, Skal- dowie and Ali-Babki). The music of 1969 has been a Slavic-flavored soul music. But more conventional and professional artists like Irena Santor and Jerzy Polomski are also very popular here. Balads are only now gaining in popularity, as evidenced by the tremendous success of the song "Mowsly ma" (They Used to Say to Him) by Maryla Rodowicz. After she sang the song with her two accompanying guitarists at the Opole Festival it shot to No. 1 in the charts and attracted the interest of foreign publishers. Robert King- ston of Southern Music offered to buy the copyright and later recorded Miss Rodowicz in London.

Gold Record

The Polish Gold Record is an increasing effective stimulant in the recording industry here. Niemiec and Czerwone Gitary received their second gold records for their respective LP's, 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, chart reflects the popular popularity of the tunes and not on sales. Some "hits" are available on tape but not on records, hence with proven popularity they are immediately released on disks by manufacturers of "music postcards." These companies produce singles in which Polkki Nagraniu, the official state-owned company has no interest.

Polish Tours

Many Polish artists made tours in the USSR, Hungary, Rumania and other East European countries, and in several western countries including the U.S. and Canada. The Polish Jazz Federation, in co-operation with Pugart, Stratified the greatest tour in the history of Polish Jazz and pop. The Novi Singers, now one of the strongest of European jazz vocal groups, and the Namy- krowsk, Quartet appeared in New Zealand, Australia and India.

Film Music

The industry was saddened this year by the death of Krzysztof Komeda, the best- known Polish film composer and recording artist. He often collaborated with another famous Polish-film director Ro- man Polanski.

Philippines See Major Local Talent Surge

By OSKAR SALAZAR

Local groups popularized soul music in the few discotheques in the Greater Manila area. Broadcast exposure of soul music was first confined to a few radio stations with Hot 100 programming. Later, other pop stations followed, but despite good exposure, soul records have not surpassed the sales of standards, especially.

Locally produced cover versions seldom make use of soul materials. Mostly in English, local cover versions basically make use of two types of U.S. product—the sentimental standards and the type carried on the Buddha and Roulette labels. Local productions also use compositions in English by Filipinos (foremost are Dannie Subi- do, George Camacho, Joe Mari Chan and Jessie Saco) and it is here where foreign artists find competitions with Filipino artists in regard to sales.

In no other area 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 12 months of the year of 1969 will start operations next year.

Except for classical and spoken, all other types are-a potential with Filipino talent—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 all-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 Maharlika, Bongalong and E.P.'s (the company specializes in EP records in a teen-age record market) with the support of the groups, including the country music group Rangers and Petr Novak with George and the Beatemans who offer soul music, sung in Czech. Some Supraphon LP's by rock groups sold very well—especially those by the Olympic and The Rebels, the group which disbanded soon after the release of their record. Their success was to a considerable degree also due to Vlácil Majek, a Polish-film arrangement, who is the No. 1 of this year.

Television has been a very important factor this year. The network broadcast of Tom Jones is credited, not to radio but to his TV series "This is... Tom Jones." Color spectacles have been shown in four-color TV stations (two are in Manila).

Cassettes and cartridge players have flooded the market. The importing of cassettes and car- tridges has increased, as well as services in taping.

Top Seven in Holland

By BAS HAGEMAN

Heinje Simons, John Wood- house, Herman Van Veen, Lenny Kuhl, Golden Earrings, the Cats and the Maxies were the most successful recording artists in Holland in 1969.

Heinje (CNR Records) was also a big success in Germany, with a sale of ten million records claimed. He receives his first Ed-

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ACUÑA, LEOPOLDO (CBS); BA: Emisora de Buenos Aires. Dirección: MM-Produktion; PM: Sammy Kaye.

ACUÑA, LEONIDAS (CBS); BA: Emisora de Buenos Aires. Dirección: MM-Produktion; PM: Sammy Kaye.

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We Wear 3 Hats

Three hats?
Capitol Records in Canada, have been national manufacturers and distributors for a long, long time. We've been so good at it that we opened three new distribution centres in Calgary, Vancouver and Montreal.

Since 1967, we've become affiliated with the Kensington, Waco-Sherman group of rack-jobbing companies, and promptly expanded the operation to make it one of the largest in Canada.

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We also became affiliated with the Sherman retail music stores, a chain that is quickly expanding across Canada.

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With music. In Waterloo,
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And a little well-handled music
can win you a lot more of them than
all the guns imaginable.

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chandise, Promote, Advertise, Distribute,
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or all of our services.

Frankly, we think if we can help
you do with music what Napoleon
and others have failed to do their way,
we'll be doing something nice for you.
For ourselves. And for the world.
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and
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I DOMODOSSOLA
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Publishing Divisions
Cirrus/Sunspot — BMI
Stratus — CAPAC
MEMO

Billboard, on its 75th anniversary, looks not back on its past achievements, but forward to the continuing challenges of the future. To NARM, the challenge of the 1970's is as dynamic as the exciting industry which it represents. Through NARM's history, it has demonstrated great sensitivity to the challenges the industry has presented. In changes in marketing, in distribution patterns, in product.

From its once limited function as the trade association of phonograph record dealers 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 entered the 1970's well past the billion dollar mark. The opportunities which this decade will bring to our industry can only be speculated upon. Whatever they will be and whenever they will come, NARM and its membership welcome the new challenges these opportunities will bring.

Amos Heilicher

President

12th ANNUAL CONVENTION
NATIONAL ASSOCIATION OF RECORD MERCHANDISERS

MARCH 20 – MARCH 25, 1970

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AND RETAILER OF MUSIC
AND MUSIC INSTRUMENTS

One of FRANCE'S Leading Music Publishers!

Serving Music Since 1853...

PAUL BEUSCHER

INTERNATIONAL TALENT
• Continued from page T-106

(Continued on page T-110)
CONGRATULATIONS and best wishes to BILLBOARD

Celebrating 75 Years of Great Service to the Industry

WE, THE PEACOCK RECORD FAMILY, PROUDLY ANNOUNCE THAT WE ARE IN LINE FOR A CELEBRATION ALSO, AS THIS IS OUR: 20th ANNIVERSARY

In this span of twenty years, we feel that we have made many contributions to the R&B market that are too numerous to mention, but to name a few ORIGINALS that have been since covered by some of the greatest or most commercial artists of our time, such as:

“HOUND DOG”—Willie Mae “Big Mama” Thornton
“PLEDGING MY LOVE”—The late Johnny Ace
“MY SONG”—The late Johnny Ace
“TURN ON YOUR LOVELIGHT”—Bobby “Blue” Bland
“CALL ON ME”—Bobby “Blue” Bland
“SHARE YOUR LOVE WITH ME”—Bobby “Blue” Bland
“NEXT TIME YOU SEE ME”—Junior Parker
(A very large series)—“Gatemouth” Brown

We could go on and on, but these compositions can be best brought to mind, by the series of albums of tunes recorded “yesterday” that we plan to release in 1970.

A few great ones from our album catalogue are:

Our latest singles are:

“(TREAT ME LIKE I WAS) Your Only Child”—Oscar Perry
“I CAN FEEL A HEARTBREAK”—Jeanette Williams

In any GOOD GOSPEL listing, Peacock Records and its subsidiary SONGBIRD RECORDS has to rate many slots, due to the great and very popular groups contracted to us and the extensive catalogue they have provided for us. A few of the albums are:

Again, CONGRATULATIONS to you, BILLBOARD.

We, at Peacock, look forward to bigger and better business in 1970.

DUKE — PEACOCK RECORDS
Don D. Robey
2809 Erastus St.  (713) 673-2611
BILLBOARD is now 75 years old. In 1894 its editorial covered the outdoor amusement industry. Today, BILLBOARD is the number 1 newsweekly of the International Music-Record-Tape Industry.

To say that we’re 75 years old and spend a lot of time reminiscing about our “past accomplishments” would not be characteristic of BILLBOARD. We’re used to writing prefaces for new industries, new trends, new developments in this business of sound. We’re used to looking ahead.

We invite you to move with us.
NATRA SALUTES BILLBOARD ON ITS 75th ANNIVERSARY
AND WE LOOK FORWARD TO THE DECADE OF THE '70's
RE-DEDICATED TO MAKING THE BLACK MAN A FULL
PARTICIPANT IN THE BROADCASTING AND
RECORDING INDUSTRIES.

In 1970 the mass communication industry should:

1. Provide financial and technical help in establishing the National Institute of Broadcasting Science.
2. Help break down racial quotas in journalism, radio, television, and film departments of university graduate schools.
3. Provide incentives and methods for black and Spanish-speaking persons to become station owners.
4. Aid in the racial integration of all production unions and guilds.
5. Open jobs on all levels to qualified black and Spanish-speaking persons on the same competitive basis as occurs with whites.
6. Disband the "token system" of job integration.
7. Equalize the salaries of all persons of similar training and experience who work on the same jobs.
8. Eliminate the need for over-qualification of black and Spanish-speaking persons for jobs occupied by whites with less training.
9. Consult with university journalism, radio, television and film departments for new ideas in management, programming and production.
10. Establish graduate school training scholarships in journalism, radio, television and film for eligible black and Spanish-speaking people.
11. Introduce more "personal revelation" programs centering on black and Spanish-speaking persons as human beings.

In 1970 managers of black and Spanish-speaking stations should:

1. Initiate programs other than jazz, rock and roll, folk and gospel music, religious services so as to meet the special needs of the black and Spanish-speaking middle class, and for raising the educational and cultural level of the scholastically handicapped lower class.
2. Awaken their programmers to the fact that there is no such thing as a black or Spanish-speaking audience, but different special appeal audiences within any ethnic group.
3. Disband the use of "naked exploitation" commercials.
4. Provide daily news programs, through a national network hook-up, which centers on subjects of particular significance to the black and Spanish-speaking audience.
5. Cooperate with university FM stations in programming and broadcasting.
6. Increase creative experimentation in programming.
7. Help in establishing a monitoring system for program quality determination.
8. Confer quarterly with representatives from the ethnic community to evaluate programs that have been previously broadcast.
9. Meet periodically with black and Spanish-speaking social scientists and educators for advice concerning future programs.
10. Increase investigative reporting, documentary production, editorializing, and citizen complaint reporting concerning city, state and national government.
11. Make their stations a truly open forum for persons representing varied viewpoints within the community.

NATRA-NATIONAL ASSOCIATION OF TELEVISION & RADIO & TELEVISION ANNOUNCERS

Alvin Dixon
President

Del Shields
Executive Director
ITALIAN TALENT
* Continued from page T-112

PARNAS, TH. (Athens)  
CLAYTON, H. (Los Angeles)  
KOPP, R. (Berlin)  
ANDERSEN, INGER LISE (RCA)  
SUCCESSES OBTAINED UNEQUALLED IN ITALIAN RECORDING STUDIO: SPOKEN LARGEST OPERATIC ITALY'S

NEWMARKET, Auckland. Tel: 544-529.

BUREAU, 119 (Philips).

T-114 1970

Continued

DUSTY DICK, AND (Ventura).

NORWAY

WILHELM, THE TALENTFUL TUNESWRENNER (Viking).

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ITALIAN FOLKLORE

(Taranto—To6i—Govi—Profazio—Li Causi, etc.)

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(Twelve first prizes and several seconds at S. Remeto)

(Claudio Villa—S. Endrico—Carmen Villani—G. Pettinato—New Trots—Gipo Farassano, etc., etc.)

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RCA-Victor
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Threshold
Scepter
Telefunken
Vega
Warner Bros.
White Whale (London)

Badenerstrasse 555, Telephone 051/54 97 54
8040 Zurich, Cable: Musikvertrieb Zurich
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SINGING EUROPE ’69 (Scheveningen), HOLLAND
July 4 to 7, 1969.
FIRST PRIZE, COMPETING WITH 14 COUNTRIES, FOR THE SPANISH TEAM WHICH COMPRIZED:
LOS MISMOS, CRISTINA and CONCHITA BAUTISTA

X COUPE D’EUROPE (Knokke) BELGIUM, July 12 to 17, 1969.
FIRST PRIZE, COMPETING WITH 5 COUNTRIES, FOR THE SPANISH TEAM WHICH INCLUDED:
CONCHITA BAUTISTA
WHO GOT THE HIGHEST INDIVIDUAL PUNCTUATION AMONG ALL THE COMPETING SINGERS

II OSCAR MALTA FESTIVAL, MALTA, July 27 to 29, 1969.
SECOND PRIZE AND SILVER OSCAR FOR INTERPRETATION, COMPETING WITH 16 COUNTRIES:
CRISTINA

I FESTIVAL OF MONSUMMANO, ITALY
July, 31 to August 2, 1969.
GRAND PRIX OF THE FESTIVAL AND SECOND PRIZE OF INTERPRETATION, COMPETING WITH 12 COUNTRIES:
CRISTINA

IX SPLIT FESTIVAL, YUGOSLAVIA, August 9 to 12, 1969.
CONCHITA BAUTISTA
WHO TOOK PART IN THE FINALE, COMPETING WITH 22 COUNTRIES.

IX IFPS INT’L FESTIVAL OF POP SONG, SOPOT (POLAND)
August 21 to 24, 1969.
MOST POPULAR SINGER VOTED BY THE AUDIENCE AND 3rd PRIZE OF INTERPRETATION, COMPETING WITH 27 COUNTRIES:
CONCHITA BAUTISTA
GRAND PRIX DU DISQUE (RECORDING DAY) COMPETING WITH 17 COUNTRIES:
MICHEL

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- HISPAVOX
- MARBLE ARCH
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"FORTY-ONE YEARS OF INTERNATIONAL ACHIEVEMENT"

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At seven, he gave his first guitar concert.
At 20 he was internationally acclaimed as the most exciting
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AT 22 HE IS READY FOR THE U.S.
Be ready for him.

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St. Regis Sheraton, New York
Columbia Records
Direction: Alfred D. Herger
Tel. 725-0158 Cable: ALHERGER
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### Top International Artists (By Country)

Top international artists, publishers and producers are listed below by country. Ratings are based on the weekly Hits of the World from Jan. 4 to Oct. 25, 1969. As rankings are based on available information, the number of artists, publishers or producers will vary from country to country. The point system is the same as for domestic lists.

#### ARGENTINA
- TOP ARTISTS
  - PAUL REEDSMAN (1)
  - TOP ARTISTS
  - PAUL REEDSMAN (2)
  - TOP ARTISTS
  - PAUL REEDSMAN (3)
  - TOP ARTISTS
  - PAUL REEDSMAN (4)

#### AUSTRALIA
- TOP ARTISTS
  - PAUL REEDSMAN (1)
  - TOP ARTISTS
  - PAUL REEDSMAN (2)
  - TOP ARTISTS
  - PAUL REEDSMAN (3)
  - TOP ARTISTS
  - PAUL REEDSMAN (4)

#### BELGIUM (Flemish)
- TOP ARTISTS
  - PAUL REEDSMAN (1)
  - TOP ARTISTS
  - PAUL REEDSMAN (2)
  - TOP ARTISTS
  - PAUL REEDSMAN (3)
  - TOP ARTISTS
  - PAUL REEDSMAN (4)

#### BELGIUM (Wallonian)
- TOP ARTISTS
  - PAUL REEDSMAN (1)
  - TOP ARTISTS
  - PAUL REEDSMAN (2)
  - TOP ARTISTS
  - PAUL REEDSMAN (3)
  - TOP ARTISTS
  - PAUL REEDSMAN (4)

#### BRAZIL
- Rio de Janeiro
  - TOP ARTISTS
  - PAUL REEDSMAN (1)
  - TOP ARTISTS
  - PAUL REEDSMAN (2)
  - TOP ARTISTS
  - PAUL REEDSMAN (3)
  - TOP ARTISTS
  - PAUL REEDSMAN (4)

#### BRAZIL
- San Paulo
  - TOP ARTISTS
  - PAUL REEDSMAN (1)
  - TOP ARTISTS
  - PAUL REEDSMAN (2)
  - TOP ARTISTS
  - PAUL REEDSMAN (3)
  - TOP ARTISTS
  - PAUL REEDSMAN (4)

### Top International Artists (By Country) (Continued on page T-134)
Hey, did you know it was Billboard's 75th Anniversary and RCA Canada was taking time off from its great new sound, its fantastic new opportunity machine, its new idea generating gizmatic and its dynamic new roller geared star whomper flume, to wish them all the best?
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### Holland

**Top Artists**

**Pos.** **Artist**-Label (No. of records on chart)

1. **ADD-(4)**
2. **MIMO-(6)**
3. ***SUVINI ZERTONI-(2)**
4. ***APOLLO-(2)**
5. **CLAN-(2)**
6. **VdP-(3)**
7. **ARTIST-(Label)**
8. **JON (8)**
9. **GIANNI MORANDI-(RCA)**
10. **OSNAT-(2)**

**NOTE:** Designates tie

### Japan

**Top Artists**

**Pos.** **Artist**-Label (No. of records on chart)

1. **NINO**
2. **GHEZZI-(Durium)**
3. **TOP PUBLISHERS**
4. **LEALI-(RiFi)**
5. **CLAMAMERICANITA-(13)**
6. **TOP ARTISTS**
7. **-**
8. **-**
9. **-**
10. **-**

### New Zealand

**Top Artists**

**Pos.** **Artist**-Label (No. of records on chart)

1. **BEATLES-(Apple)**
2. **SHONDELLS-(1)**
3. **ROLLING MARMALADE-(CBS)**
4. **THE TURTLES-(London)**
5. **POLAR MUSIC**

**NOTE:** Designates tie

### Norway

**Top Artists**

**Pos.** **Artist**-Label (No. of records on chart)

1. **BEATLES-(Apple, Parlophone)**
2. **BEATLES-(RCA Victor)**
3. **ZWINGL-BERLIN-(4)**
4. **GEESE-(Polydor)**
5. **ESPER-(1)**
6. **THE BLENDERS-(Trutone-2)**
7. **THE BLENDERS-(Trutone-2)**
8. **ROBIN JAMES-(Columbia)**
9. **KONGEDR-(Polydor)**
10. **ARTISTS-(GRC-1)**

### Philippines

**Top Artists**

**Pos.** **Artist**-Label (No. of records on chart)

1. **NOE ESTRADA-(CBS)**
2. **EDDIE-5-(CBS)**
3. **JIMMY CARTE-(CBS)**
4. **DOLORES-**
5. **CITY OF CEBU-(CBS)**
6. **NAVI-(CBS)**
7. **JUAN DE LA CRUZ-(CBS)**
8. **RUBEN FLORES-(CBS)**
9. **ANITA ESTRADA-(CBS)**
10. **REMETO-(CBS)**

### South Africa

**Top Artists**

**Pos.** **Artist**-Label (No. of records on chart)

1. **ARCHIES-(RCA)**
2. **ARCHIES-(RCA)**
3. **ARCHIES-(RCA)**
4. **ARCHIES-(RCA)**
5. **ARCHIES-(RCA)**
6. **THE BEATLES-(Parlophone)**
7. **THE BEATLES-(Parlophone)**
8. **IRON & HIS DRUMS-(RCA)**
9. **BAND-(Capitol)**
10. **BAND-(Capitol)**

### Sweden

**Top Artists**

**Pos.** **Artist**-Label (No. of records on chart)

1. **BEATLES-(Apple)**
2. **BEATLES-(Apple)**
3. **LARS EKBERG-(1)**
4. **LARS EKBERG-(1)**
5. **THE ROLLING STONES-(Decca)**
6. **THE ROLLING STONES-(Decca)**
7. **THE ROLLING STONES-(Decca)**
8. **THE ROLLING STONES-(Decca)**
9. **THE ROLLING STONES-(Decca)**
10. **THE ROLLING STONES-(Decca)**

### Switzerland

**Top Artists**

**Pos.** **Artist**-Label (No. of records on chart)

1. **AAT-(Parlophone)**
2. **AMPELE-(Parlophone)**
3. **AMPELE-(Parlophone)**
4. **AMPELE-(Parlophone)**
5. **AMPELE-(Parlophone)**
6. **AMPELE-(Parlophone)**
7. **AMPELE-(Parlophone)**
8. **AMPELE-(Parlophone)**
9. **AMPELE-(Parlophone)**
10. **AMPELE-(Parlophone)**

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Contributors to This Issue

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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 the best promotion material and appear to supply an endless source of material for radio programs. It is well known that many artists have their so-called "singles image" and their "LP image." I think it is a pity, both for the artist and record companies and for radio and television that the LP image is the one that receives less attention in the promotional channels.

Tape must come, whether it be cassettes or Stereo 8 or, 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 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 organizations 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 tapes 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 ALFONSO
artistic manager, Beller Records, Spain

The 1970's will be most important for the development of the music industry and very specially for the Latin one.

Technological approaches and higher standards of living in most countries will increase the number of music buyers for records, cartridges, music cassettes and other systems.

In the next decade we will have image and sound together on the market, in the EVR system or others that develop. This means big changes for the industry and the artistic production. It will be a revolution and we must be prepared for it.

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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.

DAVID COBB
NASHVILLE

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